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Winton J. Baltzell

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THE ETUDE

VOLUME 20
NO. 1



WITH 
SUPPLE-
MENT 



JANUARY
1902



FOR THE TEACHER, STUDENT
AND LOVER OF MUSIC
THEO. PRESSER PUBLISHER, PHILADA., PA.

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ling of a heavy boat in getting it into and out of the water excellent for developing the muscles. The same may be said of almost any hard work requiring half an hour.

"Tiring work that makes the muscles stiff is bad, unless the elasticity is gotten back at once. If the muscles are ruined by overexercise, that elasticity is never regained; but the risk is necessary in order that muscular development may be obtained.

"The reason why many young pianists are heard of only to disappear when the time of their full development should have arrived is that they are told that they are great when they are not. I have experienced development, and I know what I am talking about. In those cases where pianists appear only to disappear, precocity has been mistaken for talent. Precocity has its value, but it does not make an artist. The question deciding the matter in such cases is the quality that characterizes the gift. Whether real talent exists alongside of precocity is a matter which a musician, and not the parents, must settle.

"The pianist who is a specialist gets lost out of music than the one who is interested in all good composers. In certain professions it is well to be a specialist, but not in music, for music is not vast a science as some others. The man whose mind is big enough to understand one composer can understand others.

"The necessity that exists for specialization in some branches does not exist in music. A physician may be an oculist, but he must know as well about everything else in medicine. You would not go to a physician who was not a practical one, although he might be able to do one thing better than another.

"In music every player plays a number of specialties, but that is no reason why he should make a specialty of that composer. The musician who gets the most out of music is the one who plays all composers.

"Rubinstein never made any generalization of the interpretation of Chopin during my study with him, for the reason that Chopin is different in every single one of his compositions. You cannot speak of him as appearing in them as the same individual, for in each thing that he has given out he is different.

"Schumann is more of a composer who sticks to a certain rhythm; you recognize him for ten miles ahead.

"With Chopin there is a certain nimbus, but he is always different.

"During the two years that I studied with Rubinstein I lived in Berlin, and would go to him wherever he was to play to him. It was not practical to move to the city where the great pianist happened at the time to be living, for more likely than not he would suddenly say: 'I am sorry, but I feel that I must leave Dresden for Leipzig next week.' The next week I must simply journey to Leipzig instead of to Dresden. During the interval of a week he would give me a great deal to accomplish: a Beethoven sonata, a larger Chopin work, and other things. I can say it, I think, without vanity, that had I not learned very rapidly it would have taken me a month instead of a week to prepare for those lessons. To play before him was a far more difficult task than to play before the most critical audience. At first his interruptions were constant, but by degrees they became fewer until the last time I played before him, and after he had told me that I was ready to return to the concert room, I think there was no interruption at all.

"One sad event clouded my reappearance after a retirement of seven years. Rubinstein died on that day. As a tribute to him I had included in my program his 'Souvenir of Dresden,' which he had dedicated to me. By an odd coincidence, the composition is of tragic meaning and funeral, although written in polonaise form."

WILLIAM ARMSTRONG.

It is a relief to work out our ideals. We should not hold to the same ideal too long; each has its day, and should give way to others, born in fact, from itself.

Guiding Thoughts for 1902 from Leading Musicians.

[We append below a number of sentiments for the New Year specially prepared for THE ETUDE by the leading musicians of this country. They embody the reflections of wide experience and heartfelt convictions, and every one is worthy of being taken as a motto for thought and work during 1902. They might well be framed and placed in the studio. So many were received that we could print but a portion of them in this issue.—ED.]

PERLEY DUNN ALDRICH.

It is a musician's duty to express himself through his art. We must pattern after no one, but let our musical instincts express themselves until they can do it with freedom and authority. Many a good musician has failed because of his diffidence in expressing what is in his soul. Why not begin the new year by expressing ourselves more freely?

WILLIAM ARMSTRONG.

HALF the failures in life are due to lack of tact, and tact, after all, is only an ability to show proper respect for the other man's point of view.

Many miss half their chances because they think the other man has nothing of worth to say before they give him an opportunity to prove it.

Never speak ill of a man who has one good quality, and he may prove your friend of a dozen virtues.

DANIEL BATCHELOR.

MUSIC is more than technique: it is the interpreter of Nature and of human nature. Therefore the teacher who would inspire pupils must add to musical technique an intelligent appreciation of the living forces of Nature, and also a keen sympathy with human nature in all of its many forms and varying moods.

EMILIE FRANCES BAUER.

MUSIC is the vehicle in which to carry such emotions, thoughts, and sentiments as are too vast, too deep, too great for words. But musical study is not enough. After having the magnificent vehicle one must have thoughts, emotions, and sentiments that deserve to ride in state.

H. A. CLARKE.

MUSIC will never reach the place in the estimation of the world to which it is entitled until every musician feels it incumbent on him, by conduct and culture, to prove to the world the dignity of his art, and his own worth as its representative.

J. FRANCIS COOKE.

IN no way can the musician of to-day make his services more valuable to his art or to his country than by appreciating the genuine ethical importance of good music as a mighty educational factor in the upbuilding of the human race. Thus convinced, he should spare no labor in the glorious fight to make the general public realize that this force—music—is not to be prostituted to the mere sensual level of ear-licking, but to be regarded as one of the grandest and highest achievements of civilization.

EDWARD DICKINSON.

It sometimes seems as though the music-teacher expended more labor with less return of obvious result than any other kind of worker. But let him not despair. Science proves that force—mental as well as physical—is indestructible. If the music-teacher is not producing brilliant performers, he is, at any rate, increasing the sum of taste and knowledge. If he is truly consecrated, his effort blessed, efficiently with all the forces that act for the intellectual and moral welfare of the people.

LOUIS C. ELSON.

WHY not resolve that your teaching throughout the year shall be more practical than ever before? Resolve to remember that if one tries to put a gallon into a quart bottle much will overflow; if you put it into a gallon bottle it will just fill it; if you pour it into a four-gallon jug there will still be room left

for much more. Resolve to consider the receptivity of your pupils in the next year of teaching.

AMY FAY.

MOST people regard it as an extravagance or waste of money to buy concert-tickets. On the contrary, the money is well invested, for nothing so stimulates artistic progress in music as the frequent hearing of great players and great singers.

HENRY T. FINCK.

It has been said often, but cannot be said too often, that the reason why so few Americans succeed in music is because they are too much in a hurry to get to the top. You cannot tumble up the Matterhorn—but it is very easy to tumble down. I know of no more important New Year's greeting.

AD. M. FOERSTER.

THE proverbial "turning over a new leaf" cannot be better supplemented than by a retrospective view of the past year's experience—experience is a great educator.

MARY HALLOCK.

BE like THE ETUDE in your year's work: consider none too obscure to help, none too strong to be uplifted; be practical in your musical ideals and ideal in your common-sense.

HENRY G. HANCHETT.

My wish for the music-teachers of America is that they may learn to value education more and training of their pupils less; that they may learn to "draw out" from the pupil's mind the powers it contains and bring them to adequate expression through music rather than to devote themselves to hands or throat in the endeavor to secure meaningless execution or technique. I do not believe much in New Year Resolutions. The resolutions are all right, but there is no special value in New Year as a time for making them. Make them whenever they are needed, and make them so that they shall result in progress. Put a good resolution for a music-teacher, if the artist did not put Beethoven had himself. Beethoven mirrors his wretched, though profound, soul; it also mirrors many weaknesses. I always remember Beethoven and Goethe standing side by side as some royal nobody—I forget the name—went by. Goethe doffed his hat and stood uncovered, head becomingly bowed. Beethoven folded his arms and made no obeisance. This anecdote, not an apocryphal one, is always hailed as an evidence of Beethoven's sturdiness of character, his rank republicanism, while Goethe is slightly sniffed at for his snobbishness. Yet he was only behaving as a gentleman. If Mozart had been in Beethoven's place, how courteously would have been the bow of the little, graceful Austrian composer! No, Beethoven was a boor, a clumsy one, and this quality abides in his music—for music is always the man. Put Beethoven in America in 1900 and he would have developed into a dangerous anarchist. Such a nature matures rapidly, and a century might have marked the evolution from a despot of kings to a hater of all forms of restrictive government. But I'm getting in too deep, even for myself, and also far away from my original theme.

EDWARD B. HILL.

A MOST encouraging reflection for the New Year is the ever-increasing musical self-reliance of America. For the future we must have fearless, strong individualities, judicious progressiveness, unsparring self-cultivation. The outlook for the musical independence of America was never brighter.

CARL HOFFMAN.

THERE are no straight lines in Nature; her laws, however, invariable and constant, show results of infinite diversity. Let the progressive teacher resolve to adjust himself to and bend himself in plan and temper to meet and utilize this infinite diversity in his pupils' minds. Success or failure largely rests here.

P. V. JERVIS.

TO DEEPEN the feeling for the beautiful in art, to assiduously strive for a more beautiful sympathetic tone, to play more from the heart, less from the fingers, these seem to me good resolutions for the New Year.

(To be continued in THE ETUDE for February.)

IN MOZARTLAND WITH OLD FOGY.

SALZBURG, December 15, 1901.

DEAR MR. EDITOR: The Mozart number of THE ETUDE has just reached up here in Mozart's land, and to say that I devoured its contents at a sitting would be but the statement of a bare fact. Reading about Mozart and his music on the very ground he trod—I have seen, touched, wept over the stones worn away by his youthful feet—in the very room of his birth is quite a different experience from seeing the same articles in type in America. The written words of your contributors—all honor to them—are slowly up the steep stairs of the house No. 9 Getreidegasse—for my poor old bones are no longer sweetened by youth—I felt a glow within my bosom at the thought that above me was the floor on which Wolfgang Amadeus Mozart first saw the light, first heard tones! I know this sounds old-fashioned, I know that the unbecoming of a man's deepest thoughts always runs the risk of ridicule; yet I cannot refrain from exposing my feelings, and thanking the Editor of THE ETUDE for his sympathetic treatment of the greatest musician the world has yet known—Mozart.

The greatest? Yes, the greatest; greater than Bach, because less studied, less artificial, professional, and doctrinaire; greater than Beethoven, because Mozart's was a blither, a more serene, spirit, and a spirit whose eyes had been moistened by beauty. Beethoven is not beautiful. He is dramatic, powerful, a maker of storms, a subduer of tempests; but his speech is the speech of a self-centered egoist. He is the father of all the modern melodramas who, looking into their own souls, write what they see therein—misery, corruption, slighting selfishness, and ugliness. Beethoven, I say, was too near Mozart not to absorb some of his sanity, his sense of proportion, his glad outlook upon life; but the dissatisfied peasant in the composer of the *Eroica*, always in revolt, would not allow him tranquillity. Now is the fashion for soul hurricanes, these confessions of impotent wrath in music. Beethoven began this fashion; Mozart did not. Beethoven had himself eternally in view when he wrote. His music mirrors his wretched, though profound, soul; it also mirrors many weaknesses. I always remember Beethoven and Goethe standing side by side as some royal nobody—I forget the name—went by. Goethe doffed his hat and stood uncovered, head becomingly bowed. Beethoven folded his arms and made no obeisance. This anecdote, not an apocryphal one, is always hailed as an evidence of Beethoven's sturdiness of character, his rank republicanism, while Goethe is slightly sniffed at for his snobbishness. Yet he was only behaving as a gentleman. If Mozart had been in Beethoven's place, how courteously would have been the bow of the little, graceful Austrian composer! No, Beethoven was a boor, a clumsy one, and this quality abides in his music—for music is always the man. Put Beethoven in America in 1900 and he would have developed into a dangerous anarchist. Such a nature matures rapidly, and a century might have marked the evolution from a despot of kings to a hater of all forms of restrictive government. But I'm getting in too deep, even for myself, and also far away from my original theme.

Suffice to say that Bach is pedantic when compared to Mozart, and Beethoven unbecomingly. Some day, and there are portents on the musical horizon, some day, I repeat, the reign of beauty in art will reassert its sway. Too long has Ugly been king, too long

have we listened with half-cracked ear-drums to the noises of half-cracked men. Already the new generation is returning to Mozart—that is, to music for music's sake, to the beautiful.

I went to Salzburg deliberately. I needed a sight of the place, a glimpse of its romantic surroundings, to still my old pulse jangled out of tune by the horrors of Bayreuth. Yes, the truth must be told. Old Fogy, 34, a rip-roaring young blade who writes for a daily paper in your city. What he writes I know not. I only hope he lets music alone. He is supposed to be an authority on foot ball and Russian cavalry; his knowledge of the latter he acquired, so he says, in the great Third Belt of the United States. I sincerely hope that Philadelphia is not alluded to! I am also informed that the lad occasionally goes to concerts! Well, he begged me



MOZART AT THE SPINET.

to visit Bayreuth just once before I died. We argued the thing all last June and July at Dussak Villa—you remember my little lodge up in the wilds of Wisnawick!—and at last was I, a sensible old fellow, vulgar with cheap musicians, and to hear what? Why, Wagner! There is no need of telling you again what I think of him. You know! I really think I left home to escape the terrible heat, and I am quite sure that I left Bayreuth to escape the terrible music. Apart from the fact that it was badly sung and played—over ever does play and sing this music well—it was written by Wagner, and though I am not a prejudiced person—ahem!—I cannot stand noise for noise's sake. Art for art they call it nowadays.

I fled Bayreuth. I reached Munich. The weather was warm, yet of a delightful balminess. I was happy. Had I not got away from Wagner, that odious, boorish, name! Munich, I argued, is a musical city. It must be, for it is the second largest beer-drinking city in Germany. Therefore it is given to melody. Besides, I had read of Munich's

model Mozart performances. Here, I cried, here will I revel in a lovely atmosphere of art. My German was rather rusty since my Weimar days, but I took my accent, with my courage, in both hands and asked a coachman to drive me to the opera-house. Through green and luscious lanes of foliage this dumpy, red-faced scoundrel drove; by the beautiful Isar, across the magnificent Maximilian bridge over against the classic facade of the Maximilianeum. Following tortuously about this superb edifice, we tore along another leafy lane, and then on one side by villas, on the other bordered by a park. Many carriages by this time had joined mine in the chase. What a happy city, I reflected, that enjoys its Mozart with such unanimity! Turning to the right we went at a grand gallop past a villa that I recognized as the Villa Stuck from the old pictures I had seen; past other palaces—until we reached a vast space upon which stood a mammoth pile I knew to be the Mozart theater. What a glorious city is Munich, to thus honor its Mozart! And the building as I neared it resembled, on a superior scale, the Bayreuth barn. But this one was of marble, granite, gold, and iron. Up to the esplanade, under the massive portico where I gave my coachman a tip that made his mean eyes wink. Then skirting a big beadle in blue, policeman, and loungers, I reached the box-office.

"Have you a stall?" I inquired. "Twenty marks" (\$30.00) he asked in turn. "Pshaw! I don't want that." "Twenty marks high, but we must have him." So I fetched out my lean purse, fished up a gold piece, put it down, and then an inspiration overtook me—I kept one finger on the money. "Is it 'Don Giovanni' or 'Magic Flute' this afternoon?" I demanded. The man stared at me angrily. "What you talk about? It is 'Tristan und Isolde'! This is the new Wagner theater!" I must have yelled loudly, for when I recovered the big beadle was slapping my back and urging me earnestly to keep in the open air. And that is why I went to Salzburg!

Despite Bayreuth, despite Munich, despite Wagner, I was soon happy in the old haunts of the man whose music I adore. I went through the Mozart collection, saw all the old pictures, relics, manuscripts, and I reverently fingered the harpsichord, the grand piano of the master. Even the piece of "genuine Court Plaster" from London, and numbered 42 in the catalogue, interested me. After I had read the visitors' book, inscribed therein my own name and signature, after talking to death the husband and wife who act as guardians of these Mozart treasures, I visited the Mozart platz and saw the statue, saw

Mozart's residence, and finally—bless of bliss—ascended the Kapuzinerberg to the Mozart cottage, where the "Magic Flute" was finished.

Later, several weeks later, when the Wagner music-festival had passed, I left Salzburg with a sad heart and returned to Munich. There I was allowed to bathe in Mozart's music and become healed. I heard an excellent performance of his "Così fan tutti" at the *Residenztheater*, an ideal spot for this thirty, more real music was made and sung than the whole Ring Cycle contains. Some day, after my death, without doubt, the world will come back to me of what thinking, and purge its eyes in the Pierian spring of Mozart, cleanse its vision of all the awful sights wailed by the dissonant harmonies of Beethoven, Schumann, Wagner, and Richard Strauss.

I fear that this letter will enrage my grandson; I care not. If he writes, do not waste valuable space on his "copy." I enclose a picture of Mozart that I picked up in Salzburg. If you like it, you have my permission to reproduce it. I am here once more in Mozartland!

OLD FOGY.

There is a need of increasing examples. The principle is plain. Every teacher should look ahead, and, noting the new ideas or motions symbolized in the child's music, teach the child the thing itself or the motions before he is shown the sign standing for the idea or movement. Only by so doing is she teaching. Under any other circumstances the pupil may learn, and undoubtedly will learn something, because he will not be so shy as to write, but he will not be able to put a sheet of paper to be written on, but an active personality reaching out and grasping what he may see. The teacher can hardly claim to have taught unless she leads the pupil by steps that are logical and observe the principles which, collected and classified, are called pedagogical laws.

THE PLACE OF ROUTINE IN MUSIC-WORK.

I.
ROUTINE IN PREPARATORY PLAYING.

BY MARY E. HALLOCK.

JUST as one treats a servant whose labors make life easier for us without in any degree removing its largest, gravest responsibilities must routine be regarded. It is only an assistance, an engine-saver, but as such a factor to be considered of the greatest importance. Here it may be well to define routine. It is no more, no less, than the constant repetition of a phrase with the attention gradually relaxing in intensity.

A phrase may be played with more attention or less attention; its ultimate excellence depends on what sort of consideration was given it at the very first playing. By long odds the biggest battle is fought when such concentrated attention is given a phrase before and during the first performance as will take into consideration every special or possible phase of that particular brand of bars, and given it on the memory books. Such a first performance will need a good rest after it, the next also, the third ditto; but gradually less and less mental effort will be needed; and well it is so, for otherwise the brain could not hear the strain.

Routine practice may step in when once the phrase is thoroughly set in the physical, mental, and emotional grooves most becoming to it. This is, as has been said, in order to have the force of habit upon the mind, what is possible to it, of intense and constant concentration. Just here, however, a new danger will make itself felt, inasmuch as earnest action is unconsciously liable to crop up with the diminished attention. The simile of the servant is again applicable in this connection. The head of any great establishment does the planning and organizing with which he hopes to lead his business to success; he trains the under official to the performance of his duties, he can safely leave to them; but since with gradually relaxed watching a servant grows daily more careless, he decides that eternal vigilance is the only price with which to gain continued success. Just this obtains in the case of our minds' watching over the performances of our body. To keep an interpretation at its proper height needs unending care and watchfulness. With the attention diverted less than a fortnight the tempo may grow distorted, and so rapidly as a summer garden the weeds of undue and illogical accents will spring up everywhere.

As the above suggests, it is possible to play eventually with comparatively very little thought. In some portions of a composition this is not in any degree permissible; in others it is absolutely necessary. It is not permissible where every note is fraught with meaning; in an exquisite melody pure and simple, or, in fact, in every passage where the thought makes the charm of the notes. It is necessary in passages so rapid that for the mind to think of every note as it is played is an impossibility. Still, in these, as well as in all passages, the mind must be first known every note consciously, for, should the servant fail, the master must be at hand to take up the batle.

Routine playing, back of which the mind has never known "and known that it has known," is utterly worthless.

It is curious that, frequently when the pupil's muscular power is ample and yet it is impossible for him or her to play fast, the condition of affairs is caused by the mind's insisting on thinking of the notes as they are played. This hampers the muscular traveling of the fingers, making jerks where a flowing, smooth as running water, should obtain.

One danger follows all routine playing and practice. Spontaneity is by its very nature incompatible with routine, and spontaneity is one of the most charming elements of all art-performances. Freshness of diction must be applied like a poultice on

every phrase that by constant repetition has grown stale.

Last and by no means least, there are places in music where no amount of routine practice will overcome a technical difficulty, there, where a sudden jump is long and hazardous, or where the finger is more than usually awkward; for example, at the end of a piece, when the hands play at the extremes of the keyboard, to end with a sudden jump to the last chord played hands close together in the center of the piano. In all these only one way serves for sureness, to pause long enough to think Attention! and then with concentrated mind see that all goes right.

THE BUGBEAR OF "METHOD."

BY E. B. HILL.

"You cannot teach art as you do mathematics," says Saint-Saëns in his essay on Berlioz. He might have gone on to say: "And there is no *art method*." The great teachers of the world, whether in piano, playing or singing, are alike in severity of standard, personal enthusiasm, and true devotion to the essence of music; but they differ decidedly in the way in which they seek their ends. No doubt, zealous apostles of each could formulate a "method" which could be misapplied and exaggerated to the very almost to the dimensions of a fad. The greatness of a teacher consists in his grasp on the principles of art, and his ability to discriminate keenly in his treatment of different temperaments and talents. But, being usually a man of instinct rather than of carefully-formulated theory, he neglects to analyze for his "assistants" the subtleties of resource and varieties of prescription which he employs in dealing with various species of ability and unusual conformations of hand. Indeed, it is possible that he would find it difficult to explain accurately why his intuitions lead him as they do.

In course of time the "assistant," or the pupil of a few months, attempts to teach the so-called "method."

Of his master, armed perhaps with a considerable number of facts relative to the mechanical side of technique, but with little or no perception of the way in which these elementary rules should be applied to meet individual needs. They are versed only in the superficial materials of teaching, and have absorbed none of the pedagogic insight, none of the illuminating force of their master.

It is just such teaching as this that works havoc with the results of many celebrated "methods," and such half-glimpses of the truth that bring darkness to many a striving mind. In many cases the pupil wonders at the lack of results obtained by study of the famous "method," all because their self-instructed teachers were themselves too absorbed in the acquiring of the facts of technique to perceive the true principle which underlay them; instead of getting the strength of the method they were getting weakness.

If you hear anyone making inquiries about a teacher, the questions—does he inspire enthusiasm for work? does he understand how to develop technique? does he teach one to comprehend the true spirit of music? does he maintain the proper balance between technique and interpretation? does he help the individuality of the pupil to become self-reliant?—will not arise. The single query will be: "What 'method' does he teach?"

It is an axiom in the modern teaching of music that "ends justify methods"; that is to say, good results demand criticism. We want musical insight and capacity developed in the pupil; a quickness to transmit that meaning to others, and, above all, a technique, thoroughly founded, yet versatile, which serves higher interpretative ends and does not thwart

them. A teacher who can bring out these qualities in a pupil needs no illuminated sign-board of a famous "method" to attract attention, and one who does not aspire to produce this kind of result in his teaching can invoke the protection and patronage of a great name in vain.

To be convinced of the fallacy of this "one method" in piano-playing one has only to hear a variety of pianists of the first rank. Certain essential qualities they all have in common, but from a technical point of view they all have their own particular ways of viewing they all have the same effects. Even those who are virtually exponents of the same method differ noticeably on many points. The inevitable conclusion is that there are various means of arriving at the same point artistically; hence there is no "one and only method."

There is a marked difference between the "master" and the would-be disciple in the treatment of individuality. The disciple is baffled by an original temperament, he falls back on the out-and-dried exercises, and the usual studies, trying in vain to adjust his own half-baked experience to prescribe for such exceptional needs. The "method" becomes a stumbling-block, because half-understood and mentally digested. With the "master" it is a different matter.

His innate pedagogic insight enables him to classify the pupil, find almost intuitively the course he wishes him to pursue, and then gradually evolve a self-reliant foundation in order that the individuality may be effective. His true penetration is not saved by having to vary from the accepted type; he is obeying only his instinctive pedagogy. The critical rules of the "method" have no terrors for him.

One thing is to be borne in mind, and this is true, is not of music, but of many other subjects; that disciples rarely profit by the virtues of a great man; they are usually too busy copying his mannerisms. This is not the result of a few isolated teachers, but of the universally acknowledged failure of ardent followers. If their power of analysis only equalled their enthusiasm, they might learn what was worthy of assimilation and what should be discarded. This generalization applies especially to the devotees of some one "method." Let them beware lest they become a cult for sewing far and wide the seed of mannerism, and forget their essential function: the dissemination of truth.

I would not have anyone come to the conclusion that I disbelieve in any individual method. Far from it; piano-playing is now so thoroughly and so scientifically taught that it is entirely in accordance with progress to formulate the principles by which it seems to be governed. I only wish to emphasize how universal musical truth is, and to point out clearly the danger to which a great teacher is exposed in having the spirit and even the letter of his work misunderstood. Choose the teacher who has the highest *all-round* musical ideals; one who sees definitely the proper relations between technique, interpretation, and individuality, and who does not under-rate nor despise any one of them; one who devotes himself heart and soul to developing his pupils in these directions. You will not go far wrong, no matter what his admirers say his "method" is.

WORK EASILY.—The most work and the best work is done when one works *easily* and steadily, day by day. The good worker is the one who works without strain. The best work is not done with anxiety and hurry—that is, not for the long, steady pull. Brief efforts may be so done.

Work *readily, patiently, and cheerfully* day by day. If you are conscious of worry or strain, something is wrong.

Those who do the most work in the world are not those who work noisily or hysterically; but they are the easy, patient, steady workers who toil without strain or great, exhausting efforts.—H. L. Tietzel.

THE ETUDE

LETTERS TO TEACHERS

By W. S. B. MATHEWS.

The present letter is more than usually interesting to teachers, and brings into view a variety of important questions:

"I have taught in a certain town for a period of fourteen years, and during that time had practically all the good pupils in town, the total number reaching at least one hundred and fifty, some of the pupils working with me the whole time. It is now charged that I gave the same pieces over and over to all pupils; also that I gave too much 'old music,' by which I learn that they mean compositions by Beethoven, Mozart, Chopin, Mendelssohn, and Schumann. It was said, further, that I would better have used more pieces by pleasing modern composers. Now, since I did actually use many pieces by Merkel, Spindler, Jaell, Grieg, and others, can you suggest any course by means of which I might have avoided such criticism? How is one to deal with such arrogant ignorance as these criticisms show?—P. C."

The short answer to the foregoing question is that this is something which no fellow has ever been able to find out. Just as dogs bay the moon, when the saucy old thing seems to be riding too high, so certain people in every community throw stones at the full apple-trees and make loud criticism against every man who is prominent. It is one of the things which human nature has not yet been able to free itself from. The prudent person when his slumbers are awakened by this kind of barking takes a look at the moon to see whether it is out of order, and then goes back to his business, since nothing that he can throw at the dog will in the slightest shut off the bark. It is much the same with the critics.

When a teacher is criticized for giving too much good music it generally means, not that the teacher has really given too much good music, but that he has not given this music properly and efficiently. All music needs to sound as if it were entirely fresh and spontaneous with the player; when it does, it does not so much matter whether the piece is by one writer or another; any piece sounds attractive when it is musically played. This is true of the "Inventions" of Bach, which I mention as perhaps, on the whole, as completely one side of our current expectation in music as anything we are likely to encounter. There is certainly a balance of good qualities to be maintained in the playing, which will fail if the material of study is not enough diversified, and fail conspicuously if too much old material is used and not enough of recent music. I have had lately a pupil from a most excellent teacher in New York, one of the most accomplished teachers of music I happen to know, and this pupil, with a very small repertory and a very few pieces which she played wonderfully well, was almost entirely deficient in much of what we generally call expression; all that varying in intensity, the come and go of intensity, she generally ignored. The reasons were not the usual ones of defective technical preparation in touch; for this had been beautifully done; but in the temperament and immaturity of the girl herself, and her being restricted too much to the music of the Haydn period. Under the stimulus of modern music, particularly of Chopin and Schumann, she is rapidly gaining in the missing ingredients.

There is no jollicious way of avoiding giving the same pieces to many pupils, whenever one is in search of results. Certain lies, certain remedies. It is a question of Bach for intelligence and musical feeling; Beethoven for more feeling and contrast; and Chopin, Schumann, and Liszt for abandon and contrast. Together with keyboard composition, the last elements, which is the whole. Now can the current productions of American or other composers take the place of this

material, because generally it is not strong enough—not stimulating enough. Dr. Mason told me several years ago that he had been tabulating his teaching pieces for ten years back, and upon my saying that the list must be very gratifying he rather grumpily answered that it was not; that he had been using the same pieces over and over. Well, why not? Do not students in literature study the same pieces, the main? What kind of a knowledge of Poe does the pupil get who misses the "Bells," "Annabel Lee," and "The Raven"? How much of the output of Browning is interesting to a young student?

The true explanation of the difficulty is that you stopped short in your good music before reaching the point where the playing made it attractive. And you failed to educate a body of supporters who understood your work as a school in music. To succeed you ought to have accomplished both these. Then you might have given whatever you pleased.

A small town is certainly very trying. So many people know your own business better than you do yourself. But you cannot help it.

"I have been successful in building up a large class in this city. Recently, however, a lady has moved here and has advertised herself as making a specialty of teaching children. Her last recital made quite a stir among the people. Hitherto I have taken pupils of any age. Is there any advantage in specializing in the few mentioned above, and is it necessary to take a special course preparatory thereto?"

Your first remedy is to give a recital of your own pupils and do it better; *etc.*, have better playing and more of it. This, of course, you can do, having been so long in the town. Your second is to make a specialty of teaching children. As to restricting yourself to children, I think you will find that if your own will not refuse pupils because they are no longer children. Try it.

If the lady in question is carrying on this modern work with children, training the ear to hear melody and harmony, making them entirely familiar with all the chords of the keys (all the keys, major and minor), and in cadence forms, so that they can instantly move from one key to another, and answer the chords in any key desired, and transcribe any piece she knows by heart into any key required, you will have to be on the alert; for such a teacher is as important in a community as a new college or seminary.

With reference to the practical question whether it is advisable to specialize in this way, I would say that it all depends upon your temperament. If there is some one thing which you do particularly well, you will eventually be discovered, and then it will pay you better to do that mainly.

"I have been asked to take pupils for half-lessons one in two weeks, owing to the demands the public schools make upon the time of the pupils. What do you advise?—J."

I advise not. It will be impossible to produce any good players or do anything which can properly be called education.

"I would like to do some class-work with my pupils. What kind ought it to be?—E. J. L."

Class-work with pupils ought to form the elementary impressions in harmony, teach all the chords and scales, signatures, etc.; above all, train the ears to hear, first of all, scale-tones, to recognize them; then the plain chords, and all the elementary apparatus of harmonic preparation; also the ground-facts etc. In short, the course of a good primer. Dr. Mason and the present writer once tried our hands at this sort of thing. Look it up. Perhaps you will not care to use it, but you will find some ideas there.

With advanced pupils a limited class (all the good players) in composers and the best specimens (their players) in composers and the best specimens of their playing in "The Masters and Their Music," which can be secured from the publisher of *THE ETUDE*. There are also other books covering the ground.

"Please tell me in what order the Chopin studies should be taken up? Also do you give them before or after the Clementi 'Gradus'? What sonatas of Beethoven can be studied at the same time? I have never played any more difficult than the opus 14 in G. What grade are the Bach two and three part 'Inventions'?—E. F. H."

From the foregoing letter it appears that the inquirer desires information for his own studies. Chopin studies range between about the eighth or ninth grades and advanced concert-work. They were originally all of concert difficulty. I generally give mainly the opus 10, and in the following order: No. 8, in F; No. 5, black key; No. 12, "Revolutionary Study"; No. 2, No. 1, No. 3, and so on. Two or three in this book are of very little value. It will take you some weeks to learn the first on the foregoing list, and the first three will occupy at least three months before you will play them really well and easily. You can study such Beethoven sonatas as the opus 26 (with "Air and Variations"); opus 31, in D-minor; opus 13, "Pathétique"—in short, pretty much of any of them before opus 101. You can work at such Schubert-Liszt songs as "My Sweet Repose," "Hark, Hark, the Lark," "Serenade," etc.

Personally I make very little use of the Clementi "Gradus." It might alternate with the Chopin work. You can work at much of the Schumann music in my collection of Schumann. In fact, a player ready to undertake the Chopin studies is able to study pretty much anything. Still, I make a practice of beginning this work earlier than they do in Europe. A really talented girl of sixteen, with a good natural hand and a good musical ear, can learn these Chopin studies easily and play them beautifully; a year later she will practice them over again and will gain in certainty and command. The Chopin studies are wonderfully difficult, despite the great advance made during the three-quarters of a century since they were written. When one hears a Godowsky-Chopin study, these of Chopin appear like kindergarten work; but when you give a few of these studies to your best pupil you find them quite difficult enough, not to be done without plenty of practice and real talent. The two-part "Inventions" by Bach can be used just before Grade V; the three-part, between VI and VII.

LEARNING AND LIKING.

BY W. F. GATES.

A SMALL boy was asked what he was doing in school. His reply was that he was memorizing Gray's "Elegy." "Do you like it?" "Oh, no," was the simple reply. "We don't have to like it, we only have to learn it."

It is sometimes the same way with music-pupils. They "don't have to like" the "Song Without Words." They only have to learn it. That is something like studying music with the music left out. What is music but crystallized enjoyment? How can a pupil do well that which he does not enjoy?

Is it not the part of the teacher to point out to the pupil the features of beauty in a composition and as quickly as possible to associate with it the enjoyment of what he hears? To study music one should study *music*, and the musical features should be picked out and explained until the pupil can see it and feel it. And nearly every pupil will see beauty in music if it is not too complicated. Let the music be easy enough, and then urge the student to hunt for the beauties it contains. Awaken the active ear, sense, and the pupil will sometimes surprise you.

"One of these days" is none of these days.

The books that help a young man—or anybody else, for that matter—are the books that interest him. Therefore a young man must select his own reading, if he is to read with any profit to himself.—Ladies' Home Journal.

BY AMY FAY.

is usually as under-teachers, poorly paid. If they do not teach in schools or conservatories, they must depend upon their own magnetic qualities to attract pupils. It is a precarious means of support, and I often wonder what becomes of the old music teachers! One never sees them. The elderly teachers

TWO CHOICES

BY EDITH L. WINN

Don't! There is no place for you.
If you have time and patience and money you can
"work up" in a large city, but you cannot do

IDEALS.

BY J. LAWRENCE ERB.

MAN postpones or remembers. He does not live in the present, but with reverted eye laments the past or, heedless of the riches that surround him, stands on tiptoe to foresee the future. He cannot be happy and strong until he, too, lives with nature in the present, above time.—*Emerson*

**THOUGHTS
SUGGESTIONS & ADVICE**
Practical Points by Practical Teachers

PATIENCE WITH PUPILS.

CHARLES W. LANDON.

Music-teachers might with profit take the views of the carpenter when he said: "Keep sweet, even when you miss the nail-head and pay your respects to your thumb-nail, and you will sleep better at night, and life will be more worth living." However, it requires a fine degree of self-command to say the right thing in the right manner to nervous, sensitive, and blundering pupils, and a great deal of tact to put them at their ease and help them regain self-possession. When the temptation arises to express our disturbed feelings, it would be well to remember the Arabian proverb: "While the word is yet unspoken, you are master of it; when once it is spoken, it is master of you."

THE BUSINESS OF GOOD HEALTH.

J. FRANCIS COOKE, M.B.

The writer might even go so far as to assert that some of the best-known teachers in New York City to-day can thank their physical condition far more than their mental experience for their progress in business. Nothing derogatory is meant by this statement, as he considers it much more desirable to spend time with a well-trained teacher in good health than to study with a sickly, but possibly better known competitor.

It is the teacher's duty to observe carefully even the most trivial details of the hygienic law. Bad studio ventilation, abuse of the eyes, lack of light, and a strain of the constantly taxed voice are liable to be his chief violations of natural laws. The incessant application to sedentary work is none the less the most serious. Mr. George Riddle, the eminent Shakespearean scholar and dramatist, formerly of Harvard

THE ETUDE

THE VALUE OF A VACATION

MADAME A. PUPIN

MUSCULAR CONDITIONS IN RELATION TO TOUCH.

PRESTON WARE ORKM

While it is true that tone quality or intensity must not be affected after the string has been set in vibration by the means of key-action, and that consequently the muscular condition of the player appears to matter little at this point, it is right here that the principle of relaxation becomes of the utmost importance, since upon this condition depends the state of preparation in the player for the posture to follow. A set of muscles having been contracted in the performance of one mechanical operation must immediately be relaxed before being required to perform another.

LIST OF TEACHING PIECES

CARL W. GRIMM.

a graded list, accurately indicating the name of composer, the opus-number, and title, and even special editions which are preferred. Then he gets what he wants when ordering music from me. It is not meant that a teacher should refer to a restricted number of titles, but his list is the result of his experience and the growth of which new things are added after some time. If the new proves to be better than some old, then the latter has to be discarded. To mean to rust. Music-dealers are always willing to send music of any particular grade on selection, of which the teacher chooses according to his category in a graded form; naturally these special titles are not to be published. The works of Franz Fuchs, Weitzmann, Koehler, E. Pauer, Prentice make up invaluable guides in music literature, so that no teacher has an excuse for being informed in teaching materials.

A hard-practiced piece of music needs a vacation, perhaps several vacations. One may practice a difficult piece of music up to a point where progress seems to stop, in spite of redoubled efforts. Now, if one could only have the courage to put the piece away for two or three months! You will find you will lose what you have gained. Experience says that in the interim, the kinds of music made will be practiced, and the mind, thinking far more difficult than the music itself. Second, something quite easy at first promotes your general progress, then gives repose and ease. In vacation practicing on the piece that has been on a vacation, it will seem easier, former difficulties are more easily conquered, the discouraged feeling with which you laid it aside will have disappeared, in its place will come a belief that you can master the thing after all.

PIECE-WORK.

WILLIAM BENBOW

THE linking together of ideas by means of some common interest or point of contact is universally recognized as the natural and only reasonable way to promote healthy development. Education is a continuous chain of such links, each one of which must be made separately. And each must be considered by teacher and pupil as a unit, at least for the time being while they are fashioning it. Artists do not work by the day. Their work is mostly piecemeal.

But, as a rule, this piece-work, this forging of one link by itself, demands more patience than the average student can command. A phrase at a time, entirely too slow a process for him, and the artistic quality that polishes away at bits and generates in him his sense of utility. The young student is prone to get the mechanical conception that the measure of the unit by which he shall work. By writing the words and notes of a line of some song known to the pupil, he will more readily grasp the unit of musical sense—the phrase. And such a phrase must be forged and molded according to certain metric, rhythmic, and rhetorical specifications. To bring out these three elements, the melody can be sung alone. After the melody is learned, the words can be added, and its relation to the tonality better appreciated. Then the phrase as a whole must be compared with the next phrase in order to understand connection and relation to it in tonality, rhythm, etc.

The student needs continual help in this practical work. He does not know how to proceed. It is a great task for the teacher to take the first phrase of the student's new piece, and by illustrating and emphasizing its distinctive features at the piano, and by questioning the student to develop his critical grasp of the points presented, to give him a definite impression of the phrase. This at the same time shows him how he is to work the rest of the piece out for himself. The first phrase is often the beginning of the first theme of the composition; and presents the most typical features, and these prominent characteristics will be so fixed in his mind as to encourage him to further self-activity.

Music is simply a chain of effects, and the difference between good and poor music hinges upon two factors, namely: the nature of these effects and the correlation in the chain. The student cannot understand the correlation without understanding first the nature of the links.

Children's Page

CONDUCTED BY
THOMAS TAPPER

A Happy New Year to Every Reader of the Children's Page!

SOME musicians—past and present—who were born in January:

Auber.	Pergolesi.
Franz Kneisel.	Schubert.
John K. Paine.	Von Bülow.
Lowell Mason.	W. W. Gilchrist.
Max Bruch.	Wulf Fries.
Mozart.	Xaver Scharenka.
	Annette.

SOME QUESTIONS ON THIS PICTURE.

1. What is a quartet?
2. What instruments are shown here?
3. What makes up a string quartet?
4. A wood-wind quartet?



THE QUARTET. (P. Hildemann.)

5. How is the word quartet otherwise spelled?
6. What is a piano-quartet?
7. Name a composer who has written a quartet for string; a piano-quartet.
8. What is the usual quartet of voices?
9. What is the compass (the lowest and highest tones) of the wood-wind instrument shown in the picture?
10. How many strings has a violin? a 'cello?
11. What is the pitch of each?
12. Name some famous makers of the violin.
13. Name some famous living violinists.

Answers may be sent to the Editor, on the usual conditions, and the best set will be printed here in February.

The conditions are:

1. Write only on one side of the paper.
2. Write name and address at the top of the first sheet.
3. No manuscript is returned by the Editor.
4. Address: Editor of the Children's Page, THE ETUDE, 1708 Chestnut Street, Philadelphia, Pa.

THE CHILD'S IMAGINATION.

A good picture to keep in mind when working with children is to take them as they are; to study their peculiarities, and particularly to find out how they look at things, and how their minds work and are influenced. Observation, careful and long continued, will give some certain foundation upon which to work.

A marked feature in a child's attitude toward the world is the play of imagination. The mind seems to grasp new truths or facts, such as make a strong impression, by the concrete route, that of pictures. This tendency of the child-mind is shown by a love for stories in which everything is described vividly, and in which all figures or personages stand out in strong, hold lines. It is shown equally clearly by the fanciful personages which mark the retelling by a child of the tales familiar to the child-world.

For this reason it is advisable that, so far as can be, all music offered to children ought to have titles or motives which shall present to the child-mind a clear, distinct picture, one familiar to their experience and knowledge, so that they will have something to help them in their playing, something to stimulate

their minds. If the piece a teacher is using are not provided with titles, she should supply them, trying, as suggested before, to make them clear and distinct; specific, not general. Thus: Not "Happy Childhood," but "The Happy Child"; not "A Jolly Dance," but "A Jolly Dancer"; not "Winter Sports," but "The Coasting Party," and so on. Try this method, and occasionally let bright, imaginative children suggest titles or a little story drawn from an apt title.—W. J. Baltzell.

ABOUT TITLES IN IMAGINATION'S CHILDREN'S MUSIC.

THE writer of "The Child's Imagination" raises a point of interest which is also a matter which merits the teacher's closest attention. Children find enjoyment in music in its elements directly; the rhythm must be alive, the melody must stick to the mind, seizing upon it and being held by its attractiveness. Schumann knew that for these qualities one other could be added which would serve to intensify them, or better, perhaps, to make them more individual. He used titles which were in every sense logical.

The attractiveness of the combination may be made the subject of interesting experiment by any teacher who will take care to familiarize a class of children with the intent of the titles and then will play to them the pieces. Not the least interesting feature of such experiment is to note the comparative force of individual titles. Usually those referring to a personal element are the stronger. "Soldier's March" is a suggestive title, because the very act of marching is suggested to the listeners. "The Happy Farmer Returning from His Work" is also directly suggestive, because the act of walking is forcibly presented. "The Hunting Song" is direct in its suggestion: the pulch of horses is forcibly presented. "The Wild Rider" belongs to the same class.

The teacher who will carefully analyze all titles in Schumann's opus 68 will be convinced of the great care with which the composer selected them, and further with the fact that titles suggestive of motion (bodily motion, particularly) are easily understood; generally they are attractive. The teacher who depends, of course, in the case of any composer, upon the attractiveness of harmonic and melodic effects.

Turning from titles based on rhythm to the next of kin, we find several varieties. Still keeping Schumann's opus 68 open before us, we come upon titles indicative of experiences. They refer to mind rather than to body. Or, expressed in another way, they refer to the imagination rather than to physical motion.

The title of No. 1, for example, "Melody," suggests a song, something anyone may sing. This is closer to the individual self (for the self may sing) than is the title of the beautiful original number "Scherzeto." This refers to mind-property, the remembrance of the relation of stories by a unit of character in a unique book. And the uniqueness is delightfully emphasized in the music by the form of conclusion which indicates the beginning of a new story, but only enough of a beginning to stimulate one's curiosity and to keep one waiting until the next of those rare throw-aways and one night closes in.

Of similar character are many other titles in this opus of Schumann. Played to children, the pieces first referred to are more distinctly effective than the latter. The former demand no explanation. To enjoy "Soldier's March" one has just to play it well and the child responds. To enjoy a piece so thoroughly imaginative as "Scherzeto," it needs not only to be played well, but explained fully, even then if the child be unfamiliar with the "Arabian Nights" it may miss its effect altogether.

A CAUSE OF LACK OF INTEREST.

WE see, from the foregoing, how easily a child may be rendered musically unconscious. The teacher who slips into the careless choice of pieces, and by title may cause a child no end of misery by setting him to work at a piece of music that does not explain

itself. And yet the piece of work may be delightful and clear enough—the moment the intention (locked up in its title) is made clear.

The deduction is evident:

1. Select titles with care.
2. Explain them fully.
3. Remember that, in point of simplicity, rhythmic titles precede imaginative.

4. Distinguish between simple imaginative titles and those that are complex from the child's point of view. Even with a full explanatory text well drilled into the memory, a boy often would have trouble with Richard Strauss' "Heldenleben."

There is another class of music-titles not to be overlooked. It is the class that defies analysis on the musical basis. Music cannot do justice to a "Rain of Diamonds," or to a "Shower of Pearls" (Note that the moment a title begins to deal with unrealities it becomes troublesome). Manifestly the proper method to pursue with such as these is to leave them untouched. They are not worth the tinkling sweetness they are supposed to contain.

It is time well expended to take a hundred or so titles from actual music-compositions and to test them on the basis of their suggestion, asking of each:

1. Does this title suggest a definite meter?
 2. Does it indicate a definite rhythm?
 3. Does it infer major or minor?
 4. Is its imaginative quality definite?
 5. Is it reasonable?
- This will teach one very soon to detect the undesirable (because illogical) title and to avoid the trouble that lies behind it.

PLAIN TALKS ON MUSICAL MATTERS.

BY EDWARD BAXTER PERRY.

V.

DESCRIPTIVE MUSIC.

Is descriptive music legitimate art? Does it describe? These questions have been so much and so vehemently discussed, and so conclusively disposed of both ways, by writers of equally pronounced convictions, that they have grown rather wearisome. One long ago. But they are still the occasion of so many controversies, so many ill-judged and baseless criticisms, and so much random talk, in print and out of it, that one cannot always refrain from taking a hand in the old well-trampled lists. For many of us the question, "Can music be descriptive?" was settled decades ago by a simple examination of the facts, and the answer was: "It is, and therefore it can." But, singular as it appears, facts, however obvious, have little or no effect in many minds when opposed to a preconceived theory.

Whether or not music ought to try to be descriptive is a very different, a much deeper and subtler question. It involves the careful consideration of the general principles of art and aesthetics; in fact, of the very definition of art, and of the query whether music may or may not strictly be considered as an art at all. We are told by musicians and critics of the conservative, imaginative, formalist school that music should not, does not, cannot describe or portray anything, suggest or mean anything outside of itself; that it is what they call an "abstract art," embodying only the intangible essence of the beautiful, conveying only what are called musical meanings through its own peculiar symbolism, but having no possible reference to, or most distant connection with, the facts of human life or the phenomena of nature. We are informed that it is an essentially desecration, as well as an aesthetic absurdity, to drag music down from this ethereal realm of abstractions and formless reveries, and establish its vital connection with the thoughts, events, and emotions that have shaped human life and destiny, or the graces

and grandeur of Nature which have been good enough to serve as themes for poets and painters since history began.

For instance, a writer recently stated in substance in a musical journal that it was absurd to suppose that Chopin found his great sonata, opus 35, on so trivial a theme as a mere love-story. Human love is too trivial for the poet, and the poet is too trivial, forsooth! What a pity that Shakespeare, Goethe, Schiller, and the rest did not find all their greatest works upon it! To the greatest poets of all ages, and to most of us according to our humbler lights, human love is, has been, and will be the grandest and loftiest theme that can inspire brush or pen, and well worthy of an artist's best efforts.

Nature of the thing is a digression. But this is a digression. The satisfaction which our conservative friends derive from music seems to be, as nearly as one can find out, a vague, but refined, delight in its form and symmetry, and certain limited, emotional impressions which they are fond of calling "spiritual," and which they claim are beyond the power of language to express; but which, in reality, they lack the ability, or the inclination, to analyze and name.

It is an impersonal, unselfish pleasure; hence esthetic, higher in kind and degree than the joys of consciously quickened intellectual activity, stimulated imagination, and emotional sympathy and response experienced by those who find in music the definite artistic expression of life, the idealized human echo of actual events or natural phenomena.

To float aimlessly in a haze of misty reveries may be pleasurable, but it is not the highest plane of esthetic enjoyment, where every faculty of mind and heart should be keenly alive and awake, and every impression and suggestion clearly grasped and definitely assigned to its relative place in the composition. Not to perceive a realistic world artistic conception. No means proves its meaning in a composition by no means proves its non-existence. Many have eyes, yet see not, and the name of those who have ears, yet hear not, is continually speaking in legend.

Suppose a blind man were to examine a famous painting and declare that it was merely a square piece of canvas covered with a smooth glazing and frame; surrounded by a carved, highly ornamental frame; that it was intended only as a mural decoration, and, of course, it was sentimental folly to claim that it pictured or suggested anything else; indeed, that it was impossible to represent men and trees, mountains and moving water on a flat surface, and wholly ridiculous to try; that the proper thing was to lose ourselves in ecstatic contemplation of its smoothness, its squareness, its fine proportions, its elaborate frame and not to seek for anything more.

How would his statement affect the facts or the opinion? The limitations and standards of an art are usually established, not by the critics, however emphatic, but by its chief creative exponents. If the use of the descriptive element in music is a desecration of the art, a mark of decadence, how account for the undoubted fact that the tendency of most, if not all, of the leading composers for the last century has been more and more markedly toward it. Weber, Liszt, Wagner, Berlioz, Saint-Saëns, Godard, Rubinstein, Verdi, and a host of others have all pronounced themselves strongly in its favor, while even Paganini, and, of course, Schubert, Schumann, Mendelssohn, and Chopin, were all, at times, distinctly realistic. Were they all wrong, all sentimentalists? What are we to say of the "Dancing Derivatives," by Beethoven; the "Midsummer Night Overture," the "Dance Macabre," the "Erl-King"? Are they all illegitimate, inartistic?

Leaving aside these instances of pronounced realism, which might be called exceptions by some, the

tendency toward vivid emotional expression in tone has been universal since Bach, which is only another form of descriptive music, dealing with moods instead of external scenes and events. The day of the "canon" and "figure" are over. Music which appeals only to the mathematical sense is practically obsolete. It will be studied by the scholarly few for some generations yet, like Greek roots and unciform inscriptions, but has little room for the world at large. What the world of to-day wants, and is fully justified in demanding, is music with all the mental, the externalizing power of painting; music replete with the intense, complex, tempestuous life of the time, full to overflowing with thought impulses and dream-germs; music which shall be a landscape, a drama, and a lyric all in one; the highest art-product of the race, which shall justify its title to the name of art by doing for us what other arts do, yet in a higher degree,—which is, to lift us out of ourselves by giving us something worthier and more interesting to think about; to broaden, develop, and enrich the mind and the imagination by furnishing experiences more novel and more elevating than are afforded by our daily routine of bread-winning. This it can only do by describing or embodying such experiences as they came to others under special conditions.

That the number of compositions specifically known and labeled as "descriptive" is comparatively small is true, but it includes some of the best works extant. A better name for them would be "objective works." They deal with a limited range of external, physical effects,—sights and sounds in Nature mainly,—which are touching or stirring, and impressive by association of ideas. The most common are those of fire, wind, moonlight, and numbing forest; the movements of water, from the babbling of the fountain and ripple of the brook to the sweep of ocean surges; the rhythmic gallop of the horse, the rattle and crash of thunder, the delicate chirp and flutter of bird and insect. All these have been common stock and favorite material for all modern composers; have been used in almost every form of music, and are almost all in consonance with musical literature. Every great composer, from Beethoven to Wagner, has employed some, if not all, of these effects.

But aside from this class of obviously descriptive work, nearly all the great mass of modern music, though not generally so called, is as truly descriptive in its own way. Every good or waltz expresses ball-room moods and scenes; hence is descriptive. Every national or peculiar local dance, if truly characteristic, is avowedly descriptive of racial or tribal traits, of temperament and the circumstances and feelings out of which it originated. Every genuine lyric describes the mood of the composer at the time of its creation. Every military or funeral march, every cradle-song or barcarole, suggests and describes a certain scene and phase of experience in real life, and has its claim to our interest on our sympathy with its attendant mood. Add to these all the Hungarian rhapsodies, Spanish caprices, Russian and Oriental fantasies; all the works distinctly based upon poems, legends, and myths; all the dances of sylphs and faeries, elves and gnomes, witches and demons, and you have included among descriptive compositions more than three-fourths of the entire modern concert repertoire. The best composers write them, and most are excellent. The best audiences, in all lands, listen to and enjoy them. Why, if they are "illegitimate efforts," "artistic failures"?

Have you, if you please, our friends, the Philistines! Your battle was lost long ago, and it was never worth waging. Your last defenses fell when Wagner dipped his first pen. We are tired of being told that music cannot, should not, must not be precisely what it has been doing for tens of thousands of receptive beings during the last three generations.

The Violin

CONDUCTED BY GEORGE LEHMANN.

A NEW WORK ON THE VIOLIN.

It is kind in existence. "The Technique of the Violin" is its title, though the author does not rest content with an exposition of his knowledge of purely technical questions. Indeed, every subtlety of musical art is grappled with, and conquered, in this unique little volume; and in "Part IV" the author rolls up his sleeves and scientifically reduces "The Art of Musical Interpretation" to the most absurdly simple propositions imaginable.

"The Technique of the Violin" is a Tautonic conception. Its ideas were plainly cast in a German mold; and when its author rested from his herculean task the child of his inspiration was passed on to another Tauton, who piously sought to reproduce it in a language intelligible to English-speaking readers. The author is truly a martyr; the translator, an unwitting humorist.

The introduction to "The Art of Musical Interpretation" is too brief to let the same time kind, for some generosity in this respect would surely have resulted in the giving of much and peculiar delight to a limited number of readers. This "Introduction" is put in the form of cunningly devised interrogations and triumphant solutions. In the reproduction which follows the details of pronunciation are as rigidly adhered to as the language itself, an advantage to my readers for which, I am confident, they will be exceedingly grateful.

INTRODUCTION.

1) How is the term "Musical Interpretation" to be understood?

The means and ways of executing a musical composition in such a manner that its intellectual contents are produced and brought forward in a distinct and characteristic way.

2) Upon what is the above presentation of the intellectual contents dependent?

To begin with, in the clear grasping and understanding of these contents in their minutest as well as as complete detail, and after this in the selection of the correct and correctly applied means of delivery.

3) Therefore, what must be the object of a treatise on musical interpretation be?

To investigate both the characteristic properties of the material and the different art forms and to indicate the proper means, applicable and appropriate to the total-character of musical compositions in general.

Now, all this is so clear, so simple, so happily conceived and told, that no student could easily go astray in his conclusions as to the author's meaning. How happy are these definitions, and how convincing! With ridiculous ease, both author and translator sweep aside every difficulty heretofore encountered by the musician in his efforts to comprehend the seeming complexities of the art of musical interpretation. Surely, any child, armed with such knowledge, may loudly exclaim the Beethoven "Concerto" and pacify the most vitriolic critic.

"The Technique of the Violin" is, in every respect, superior to a porous plaster, and, by far, more generally useful. A porous plaster draws but one, while, from this unique volume, I shall be able, innumerable times, to draw wisdom and humor for the benefit of my readers.

It seems, according to Ysaye's PERPLEXITY, newspaper correspondence from the capital of France,

that American student-admirers of Ysaye have driven that artist to the adoption of desperate measures, which, he hopes, will enable him once more to enjoy the tranquil existence which these same admirers have so ruthlessly disturbed. The story that has been so waited to us across the Atlantic is an extremely pathetic one.

Ysaye, we are told, has been driven from pillar to post by uncomprehending American students who persist in their mad determination to pursue their studies under the guidance of the Belgian master. Poor Ysaye! He has pleaded, he has threatened, he has sought refuge in the *coeur* (an institution he almost hates), but all in vain. Defeated in all his attempts to escape the harassments which his American admirers foolishly believe he should regard as simple and touching evidence of their esteem, Ysaye (so it is said) has been compelled to adopt the drastic measure of isolating himself in a villa situated at least four miles distant from Brussels.

So it has come to this! Alas! alas! when will the American music-student learn that his talents and his gold are unwelcome and even obnoxious to the high priests of musical art on the continent of Europe? When will he realize, and, awakening to such realization, appreciate, that the great foreign artists crave for peace and seclusion, and that they yearn for the solitude which will enable them to enjoy their art unassailed by shekels and adulation?

But something remains to be added to Ysaye's lamentations—something of peculiar interest to all American students of violin-playing who, like those pitiless ones of whom Ysaye complains, deny themselves for the joys and privileges denied them. There is more of truth than affectation in the Belgian artist's plaint. He is, indeed, subjected to daily annoyances, and the peace and comfort to which he is obviously entitled are seriously disturbed. Various and numerous as are these annoyances, however, none is better calculated to irritate Ysaye than the American national characteristic of expecting some sort of return for an expenditure of dollars and cents. And though not all, or even many, of Ysaye's American pupils have been in the habit of forcing this national characteristic upon their master's attention, a few have been so tactless and inconsiderate as to display a degree of impatience whenever Ysaye has chosen not to give them instruction to which, for other moral or financial reasons, or both, they believed themselves entitled.

There is no doubt that Eugene Ysaye is a man of temper. Also, he is an exceptionally fine violinist. His temperament and his artistic abilities are, in his own opinion, a justification for anything he may see fit to do or say. Being a "convivial spirit," the hours between midnight and sunrise have for him a peculiar charm. The glare of the morning sun always offended him; so he devoted his mornings to Morpheus, and lets the world take care of itself. For this, who shall censure him? Surely not the American student who has journeyed but a few thousand miles for instruction, his heart trembling with expectation, his brain dizzy with unutterable thoughts! Should he not be truly grateful if the great master gives him an occasional lesson? Is not his money well spent, and are not thus the most vital years of his life profitably employed?

INTERESTING QUERIES.

A LONG time ago I received, from a gentleman living in Evanston, Ill., a letter containing three questions of peculiar interest to players and teachers. For an excellent reason, this letter did not receive the immediate attention which such communications deserve; but I wish now, without further delay, to publish my correspondent's questions, to make reply to the same, and to offer explanation for my apparent neglect.

The questions asked were as follows:

1. What percentage of the pupils coming under your instruction possess what might be called a good ear for violin-playing?

2. When pupils fail to have this quality, ought teachers to encourage such in studying violin?

3. If so, what success may we reasonably look for in the third question offers me an opportunity of satisfactorily explaining my silence, for I have been making two interesting experiments touching on this very question, and after months of patient waiting I am at last in a position to make some positive statements as a result of personal experience.

A GOOD EAR FOR VIOLIN-PLAYING

It is commonly supposed to mean that faculty which enables the player to recognize the slightest deviation from the true pitch of any tone. I have no doubt that my correspondent had only this phase of the question in mind, and that it did not occur to him that "a good ear for violin-playing" may have a broader and deeper meaning than mere sensitiveness to pitch. But, taking for granted that I am not mistaken in my supposition, I hasten to assure him that his conception of the meaning of "a good ear for violin-playing" is not a wrong one as far as it goes, but it is a limited one, and necessarily does scant justice to such an interesting question.

The violinist must, of course, have the keenest appreciation of pitch; but in addition to this his art makes immense demands upon him in matters relating to aural and mental recognition of his own character, with all its wonderful possibilities; tonal-gradation, in all its endless and subtle varieties,—these are, after all, the more important questions to be considered. For it is possible, as personal experience has clearly convinced me, to train an apparently unmusical ear to a high degree of appreciation of pitch. But it is extremely doubtful whether, by means of systematic training, it is possible to create that finer appreciation of tone in a player who does not manifest its possession in some degree.

To answer this first question fairly, I must say that the majority of pupils who have come under my instruction have what is termed a good ear; but a very small percentage of these feel instinctively the higher and nobler qualities of vibration.

Entertaining such opinions as are expressed in the foregoing statements, it is obviously impossible for me to give an unqualified answer to the second question, either in the affirmative or in the negative. On general principles, I believe it the duty of every honest and conscientious teacher to discourage the study of the violin in all cases where no special gift or aptitude for the instrument appears on the surface. But to the least practical thinker, such a course, if adopted and adhered to rigidly and literally, would leave our teachers practically without occupation. Yet there is a sharp line which divides honest from dishonest instruction. Just what this line is, and how it can and should be drawn, will, I hope, be made perfectly clear both to my correspondent and my readers, by the following relation of two interesting experiences which also cover the third question.

AN AUDIT BEGINNER.

About eighteen months ago a stranger called on me and announced his intention of studying the violin. My interrogations elicited from him the (to me) astounding confession that he knew absolutely nothing about music, not even the notes, and that he had never held a violin, how in his hands previous to the day of his visit to me. At first I could only express my astonishment that a man, apparently

about thirty-five years of age and seemingly intelligent, should care to make an experiment which seemed absurd and hopeless from every point of view which I could take. And when my visitor further made me to make him understand that he was proposing to do the impossible. But I argued to no purpose. My visitor was not disturbed in the slightest degree by the discouraging information that he had purchased a violin that very day, and that he would be happy to take his first lesson at my earliest convenience.

Impressed with my visitor's earnestness, and convinced that I could not avert him from his purpose, I agreed to make an experiment which, I frankly avowed, seemed worse than hopeless.

After seven months' instruction my pupil's business affairs necessitated a trip to Europe. Returning to the United States, after an absence of more than two months, he learned that the immediate resumption of his musical studies was impossible, owing to serious matters which required his personal attention in various Western cities. Again he was absent from New York about two months, and when he returned he remained only long enough to make hasty preparations for another European trip.

Briefly, my interesting and persistent pupil had no opportunity of resuming his studies until little more than a month ago. As he did not take his violin with him on his travels, my readers will naturally presume that he must have entirely forgotten the little that can be learned in seven months' study. Here, however, is an accurate statement of this pupil's present accomplishments:

His right arm is in excellent condition for development, the wrist is flexible, and all the easier bowings are played without difficulty and in a satisfactory manner. The left hand is remarkably strong, the finger-action is precise, and his intonation is surprisingly true. His playing of the scales in the first position is fully up to the average performance of our students. Though not very flexible, in the beginning, to delicate intonation, he now quickly recognizes, and immediately corrects, his digital inaccuracies.

Such a strange experience entirely upsets one's theories. We know that it is physically impossible for such a man to become an accomplished player; but, from the facts in our possession, it is equally impossible for us to conjecture just how far conscientious application may ultimately lead him.

The second experiment to which I have referred is, perhaps, less uncommon, but certain features of it are scarcely less interesting and instructive.

A TONE-DEAF PUPIL.

It is the case of a child of seven, apparently tone-deaf. Being very fond of music themselves, the parents of this little girl were made quite unhappy by the thought that she was utterly unmusical. Unlike most children, this child seemed unable to sing the simplest songs she heard. In many ways she evinced a positive aversion to music; and, when she could be prevailed upon to attempt to sing some familiar melody, her efforts resulted in nothing better than an incoherent succession of sounds.

Advised by a well-known vocal teacher to procure a violin-instructor for their child (on the theory that the violin might possibly accomplish something where all other methods would fail), the parents consulted me, and it was decided that a reasonable effort should be made to encourage in the child a love of music.

I soon discovered that the child was intelligent beyond her years, but I also had many opportunities of observing her pronounced distaste for music.

After six months' instruction this child was easily able to recognize all tones with which by means of a system of tone-pictures her ear had become acquainted; and her instrumental progress was such that she could play the first "Etudes" by Wohlfahrt quite as well as the average pupil of her age.

Studio Experiences

MORIBD SELF-CRITICISM.

J. S. VAN CLEVE.

WHETHER a slovenly and shallow satisfaction with one's performances, or a timid and excessive consciousness of error, be the greater evil to the player, who shall decide? Both faults have come under my observation during the thirty years of my service to music as teacher, and both are troublesome.

I once had a student in singing who had a lovely organ and a fine temperament, but it was rendered nearly useless by her positively exasperating self-consciousness. She was a dashing society girl, and with true American freedom of speech, used much slang. She contracted a preposterous habit of stopping the instant any little speck of thickness came into her tone, and suddenly exclaiming: "Gee whizz!" The absurdity of this habit could not be realized till one heard her suddenly, in the midst of a love-song, say: "Look off, dear love, across—gee whizz!—the shallow sand!" Or it might easily be a sacred song: "Abide with me, fast—gee whizz!—falls the eventide."

I have had piano-students who were very nearly as annoying and absurd, who would hesitate and dread difficulties till they actually created the blonch which they were alarmed at. They were like those horses which, through weak-mindedness, when leaping, would at a fall and impale themselves. A friend told me of a silly little fellow, a pupil of his, who, if he hit the smallest of wrong notes, or dropped notes, or hesitated, used to exclaim "Sugar!" in a way so ludicrous, and so characteristic of all that he did, that the one word was a key to his whole character of our students. I find every day impending the work of our students. It is right that the teacher should be close and keen in his criticism, and it is right that the student should follow closely upon that close, clear criticism; but, as it is possible to get fool so the critical temper may become a source of pain, and we must either be easily satisfied and so grow slipshod, or so finical and self-conscious as to become hesitating bunglers and stumblers. "In medio tutissimus ibis" said Ovid, the Latin poet, and that is always a good rule: "Thou wilt go safest in the middle path."

MONEY IN IT.

EUGENE F. MARKS.

NOTWITHSTANDING the fact that he was a cripple, I did not have a more vivacious or energetic pupil than my charge, and he was a genuine boy possessing the full feeling and spirit of a boy. I do not mean to say by this that he always had perfect lessons or was one of those goody-goody sort of boys we usually meet on the contrary, he was just the opposite, as he was always bubbling over with mischievous fun and boyish pranks, and it constantly required all of my inventive wits devising something to keep him thoroughly interested in his work.

He had bad habits—plenty of them; and one of them which was especially annoying to me and that he insisted upon especially running with a wriggling up

and-down motion of the wrists, which greatly retarded the rapidity and gave them a harsh and unwieldy sound, and did not in the least strengthen the muscles of his fingers. I explained to him the necessity of using only finger-action in rapid passages; but it seemed to have no effect upon him, as he invariably fell into the old habit again; finally I in a quiet attitude, he should place a small coin upon the back of his hands while he practised and to play in such a manner that the coin would not tumble to the floor.

Before leaving me, in order to further impress the matter upon his memory, I again admonished him concerning the coin with an interrogative: "Now, you will not forget to use that coin when you practice during the week, will you?" "You bet I won't," he replied; "you bet I won't, for there's money in it."

I did not scold him for using slang, but patted him upon the back and told him that perhaps there would be more money in the future for him if he did as I advised.

UNEQUALLY YOKED.

WILLIAM BENDOW.

DOROTHY is a twelve-year-old child that grasps in one instantaneous electric flash of attack whatever point of instruction I offer. Her keen faculties snap at and devour everything I impart, with the usual consequence that the matter is not always properly "chewed and digested." She plays everything perfectly, and she despises and would like to ignore repeat-marks and ornaments.

Her brother Herman, a fifteen-year-old high-school lad, is quite antipathetic in temperament. What he gets he works for. He looks after points of detail more carefully, even if the tempo does have to shuffle along in a drowsy way. But he is a born "repeater," and loves to go over the past. He has to be prodded again and again to move on. He lives for the present only, and seems careless of what the future may bring in the next measure or phrase.

The one I must restrain continually and the other I must guard. But the control I exercise for the short lesson-period is only a temporary expedient. My problem is to make that control more permanent the rest of the week.

So I prescribed a duet and set the metronome over them as umpire in my absence. One can imagine the tug of war and banter that ensues. Their parents enjoy this joint practice a great deal. And it is a bit diverting when Herman takes undue leisure to find some perplexing note, to have Dorothy turn with a sigh, and draw languidly: "Whenever you're ready." More often she is watching his part as well as her own, and when he halts she will put his finger on the right note for him.

But Herman often has his chance, too, to say: "Now you're scorching again, and it's to imitate: 'That measure has four beats, too.'"

But all this petty friction is outweighed by the assurance that they are reacting one upon the other to their benefit. This one expedient serves for two diametrically opposite purposes, and works well even "when the cat's away."

In everyone's life there comes a waking-up time, and it's well for them if it comes at the beginning of the year, at the end, when it is too late to mend the past. These times are private revivals, and do more good than any public ones.—*Ladies' Home Journal.*

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In looking round for a chance to improve in his work the musician, especially in the smaller communities, should not neglect to note well this truth: that he should be an integral part of the social and public life of the community, just as the member of any other profession or the business man. We rather expect the physician, the lawyer, the well-to-do business man, the high-school principal to occupy a prominent place in movements leading toward improvement in local affairs, but the musician seems to think that the only time he can seek public gaze is when a concert is to be given and he is asked to play or furnish music to help things along. If his profession hold him back from the privileges or duties of other men, he ought to change it; if he have not enough education, let him get it; if he lack culture, he can refine himself through his art; if he lack in experience in municipal affairs, he can gain it as other men do,—by participating. The musician can get more work to do if he can be known as a clear-headed, active man in the life of the community; he will be better known and better esteemed by the men who pay the bills.

ALL signs of the times point to a period of intense activity in this country. President Roosevelt's recent message to Congress, in its general tenor, admirably emphasizes this fact. There is spread abroad a feeling of general unrest, of feverish and unremitting exertion, accompanied by remarkable business prosperity. It is a well-known fact that there cannot be great prosperity in one department of trade without a concomitant degree of success in all other branches.

All artistic pursuits are very sensibly affected by general business prosperity or the reverse. In times of financial plenty all artistic professions flourish, and in times of business reverses, trade stagnation, or panic they languish, since, in a measure, they may be considered as luxuries, and these may be more easily dispensed with than necessities.

These statements will appeal to a majority of our readers as particularly applicable to the profession of music. Now, at this time, the beginning of a new year, it is well for teachers and musicians in general to ponder these facts, seeking, each one, his personal application. In these days, and in this country in particular, a teacher of music must cultivate himself as well as artistic and pedagogic ability. It is a *sine qua non*. Consequently, it behooves our teachers

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to throw themselves heartily into this period of bustle and activity, extracting therefrom all possible material advantage and becoming in the highest possible degree identified with the general prosperity toward which we are all so confidently looking. And it is not enough to take from this prosperity. There must be a giving as well of oneself. And the paradox is that, the more one gives out, the more he takes in. It is in proportion to the contribution of activity that the teacher makes to the general progress that he will make his own gain.

A PETITION has been presented to the Board of Education of Chicago asking for the privilege of using several rooms in school-buildings in various wards of the city for socials, club-meetings, lectures, musical and literary entertainments, the expenses to be borne by the citizens interested in the movement. The design is to have comfortable places at which evening diversions can be offered at little or no expense, music to be a prominent feature. Evening classes in music, sight-singing, etc., should form a part of this work. This movement also suggests a means of strengthening musical interests in small towns. Once a week or twice a month entertainments under the general direction of the music-teachers of a community might be held in school-houses, a nominal admission being charged to make the enterprise self-supporting. A season's trial should show satisfactory results in the way of a gain in public interest in music and its study. The public needs to hear much music in order to develop even a moderate taste for the art, and to be willing to give liberal support to those who follow the profession.

If we may judge from what is said concerning the literature of America, this country is markedly abreast of the world in musical than in literary matters. Professor Friggs, of the University of Chicago, says: "I have looked upon literature, always, as the expression of its age, manners, and life. So regarding it, I look around to find this expression in the literature of the United States. But in our musical literature it is not there. Searching for the modern and the democratic, as opposed to the traditional and the feudalistic, there is too little in evidence."

Certainly there is more freedom in general literature than in music. Musical conventions are more fixed than are literary. American music is receiving respectful attention in Europe, to some extent; much of the product of our best men is equal to that which comes to us from the old countries. Considering our youth, we are a very healthy youngster.

It is true we have not yet broken away from the traditions. It would become us to have done so. The historic and traditional must precede the original. But some day we will become of age. Some day an exponent of democracy in music will arrive. Some day a new, fresh, and free voice will be heard from the New World that will sing a song that the Old World will be compelled to listen to and to accept as the last word in music.

But it will not be at once. Carlyle said it took ten centuries of religion to produce a Dante. It took eighteen hundred years of civilization to produce a Beethoven; but after Beethoven how soon came Wagner! So, the western Beethoven may be the product of centuries; but as a century now is a thousand years in early civilization, the western Beethoven may be the product of years, rather than centuries.

AN exchange voices a not unreasonable warning against certain rather bumpkins pretended "systems" for cramming music-pupils with all sorts of encyclopaedia knowledge, without reference to their being in a proper state for assimilating such knowledge and making it actually productive in the musical life. The writer suggests that there is "a distasteful pedagogic element, which the dictators of self-interest ought to lead the promoters to eliminate. The blunder is the accumulation of more knowledge than can

be digested into faculty." The caution is well taken, but it does not go far enough.

We are having nowadays entirely too many "systems," and particularly "systems" for teaching children. Knowing as much as a teacher naturally does, it appears to her immediately desirable to load up the child with all this knowledge. But when we know so much we ought to proportionate it, and discriminate as to what is useful for the first steps, and what will be more useful later on. Some teachers are like the kindergarten enthusiast who had a class in "The Duties of Motherhood." The knowledge is of great use, no doubt, but to a child not immediately available in practical life.

Any system for children ought at least to contain the following merits: First, to aim at music; second, to train the hand; third, to train the ear and the musical perception; fourth, to train the eye in notation; fifth, to form a habit of playing everything well, not simply to get through it, but to deliver melody with authority and to take into account the subordinate melodies which lie concealed in the accompaniment forms. In short, to hear music, to feel music, and to play music, in all its relations. All sorts of games with note-forms as such, or other paraphernalia, play-keyboards to take apart, in order to remember which are white keys and which black, are nonsense. Music is something to be awakened within the child, through the discriminate hearing of tones and tone-relations.

A PROFESSIONAL pianist, in explaining his neglect to attend a certain musical event, remarked: "It was mainly singing, and I am not interested in singing. It isn't in my line." There are many such as he who wrap themselves up in a specialty and refuse to consider anything outside of it. So far as this particular pianist was concerned, he would have played far better had he taken interest in singing. His playing, admirable as it was in some respects, lacked emotional quality; his touch was deficient in singing tone. A study of singers and of their methods of expression would have gone far toward supplying these deficiencies. Von Bülow has this in mind when he said: "Whoever cannot sing, whether with a good voice or a poor one, has no business with playing the piano." Schumann says: "Much can be learned from singers"; but shrewdly adds: "but do not believe all that they say." Thalberg studied singing for five years under Lablache, and thus laid the foundation of his wonderful singing tone on the piano. The very title of one of his best-known works, "The Art of Singing on the Pianoforte," tells what he thought of the value of vocal art to the pianist. Paderewski produces his deepest effects, as did Rubinstein in his day, not by strength of touch or firmness of finger, but by the simple, touching declamation of melody, which is the crowning charm of pianism, as well as the most difficult effect to produce on so short-breathed an instrument.

The pianist should also study the characteristic effects of other instruments. It is not necessary that he play them, but that great master of orchestration, Richard Wagner, was a miserable pianist, and played no orchestral instrument. Modern piano-music is assuming more and more an orchestral character; the pianist who is familiar with orchestral effects will be better fitted to cope with its peculiar difficulties. Even in the music of the older composers similar distinctions are by no means wanting. Mozart, for instance, suggests the voice; Haydn, the string quartet; Beethoven's piano sonatas are full of orchestral suggestions; the intonations of string, wood, and brass are often unmistakable. The pressing legato of the violin, the light staccato of the flute, the sonority of the trombone and horn can all be reproduced in character, if not in timbre, on the piano, and add immensely to the resources of the skilled pianist.

It is a common mistake to believe that children can do as much work as grown people, and that, the more they study, the more they learn.

Nº 3611

To Miss Marthe Kasina, Montreal.

SIGH OF LOVE.

SOUPIR D'AMOUR.

GAVOTTE.

HENRI LAVIGNE.

Moderato.



Tempo di Gavotte, M.M. ♩ = 112.

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8 8 8 8 8

p

8 8 1. 8 2. 8

f *ff*

rall. *a tempo*

pp *mf* *f* *pp*

rall. *a tempo*

f *Fine.*

marcato il melodico *p* *cresc.*

1. *cresc.* *mf*

2. *f* *rit.*

D. S. *ff* *p*

ff *rit.* *a tempo* *ff*

p *ff* *p*

VALSE.

Edited by Preston Ware Orem.

P. TSCHAIKOWSKY, Op. 39, No. 8.

Assai vivo. M.M.♩ = 76.

First system of the waltz, measures 1-12. The music is in 3/4 time, key of B-flat major. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Assai vivo' and the metronome is set to 76. The first measure is marked with a piano (*p*) dynamic. The melody features a series of eighth and sixteenth notes, with some triplets. The bass line consists of chords and single notes. The system ends with a double bar line.

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Second system of the waltz, measures 13-24. The music continues from the first system. The melody and bass line are consistent. The tempo and key remain the same. The system includes a crescendo (*dim.*) and a mezzo-forte (*mf*) dynamic marking. The melody features a series of eighth and sixteenth notes, with some triplets. The bass line consists of chords and single notes. The system ends with a double bar line.

6 N^o 3637

MARCH FROM CAPRICCIO BRILLANTE.

Arr. by W. J. Baltzell.

SECONDO

From F. Mendelssohn, Op. 22.

Allegro con fuoco. M.M. ♩ = 84.

The musical score for the second part of the march is written for piano. It consists of six systems of music. The first system begins with a piano (*p*) dynamic. The second system features a forte (*ff*) dynamic. The third system includes a mezzo-forte (*mf*) dynamic. The fourth system features a forte (*f*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system features a forte (*f*) dynamic. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

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N^o 3637

MARCH FROM CAPRICCIO BRILLANTE.

Arr. by W. J. Baltzell.

PRIMO

From F. Mendelssohn, Op. 22.

Allegro con fuoco. M.M. ♩ = 84.

The musical score for the first part of the march is written for piano. It consists of six systems of music. The first system begins with a piano (*p*) dynamic. The second system features a forte (*ff*) dynamic. The third system includes a mezzo-forte (*mf*) dynamic. The fourth system features a forte (*f*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system features a forte (*f*) dynamic. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

SECONDO

sf p
 Allargando. M.M. $\text{♩} = 80$.
Fine. *rall. p* *melodia cantando*
pp
p *f* *p*
p *rit.* *pp* *D. S.*

PRIMO

f p
 Allargando. M.M. $\text{♩} = 80$.
Fine. *rall.* *simile*
p *p*
f *p*
p *poco rit.* *pp* *rit.* *D. S.*

FLEURETTE. Mazurka Brillante.

W. L. BLUMENSCHNEIN.

Tempo di Mazurka. M. M. ♩ = 123.

Handwritten musical score for the first page of 'Fleurette, Mazurka Brillante'. The score is in 3/4 time, key of B-flat major, and consists of measures 1 through 13. It features a piano accompaniment with chords and a melody line with various ornaments and fingerings. The piece concludes with a 'Fine.' marking.

Handwritten musical score for the second page of 'Fleurette, Mazurka Brillante'. The score continues from measure 14 to measure 27. It includes a 'L.H.' (Left Hand) section at the beginning and a 'R.H.' (Right Hand) section. The piece concludes with a 'rit.' (ritardando) marking and a 'p a tempo' (piano ad tempo) instruction. A final measure is marked with an asterisk (*).

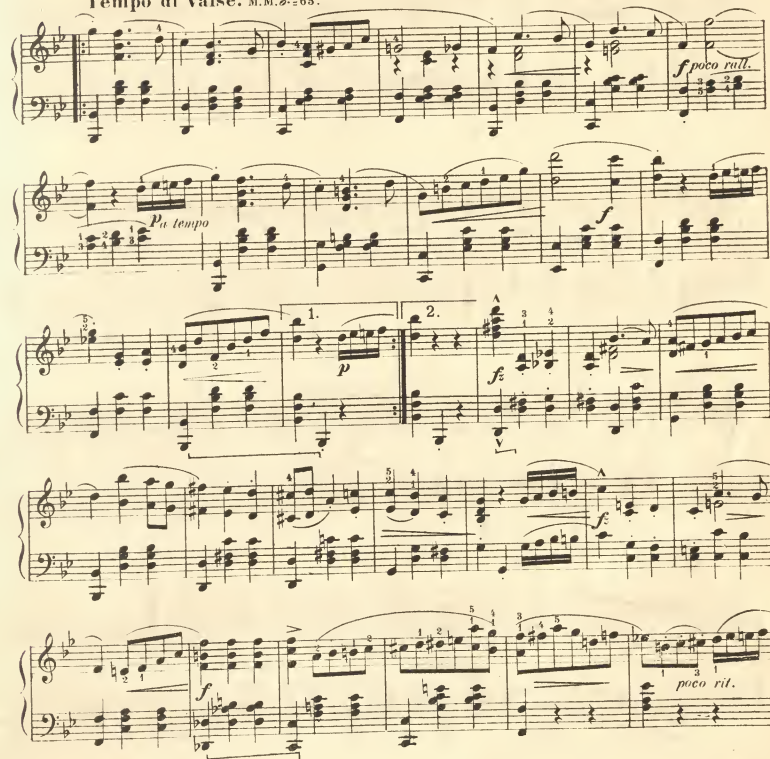


ERWIN SCHNEIDER

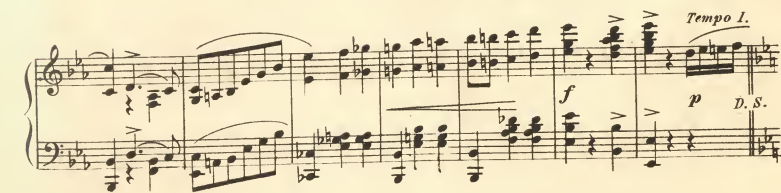
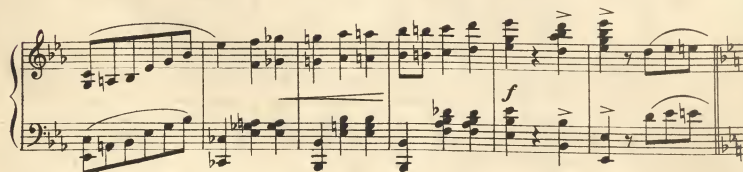
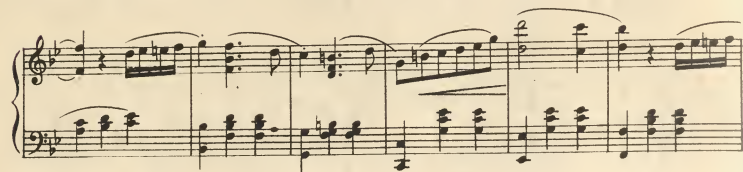
Allegretto. M.M. ♩ = 116.



Tempo di Valse. M.M.⁸ $\frac{1}{2}$ = 63.



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TARANTELLA.

ROBERT COVERLEY.

Presto. M.M. ♩ = 176

p

cresc.

mf

sf *mf ben marcato*

f *Fino.* *p*

mf

mf

ff

3

mf

D. C.

LOLITA.

SPANISH SERENADE.

Wm. Henry Gardner.

George Lowell Tracy.

Tempo di Bolero.

mf

Lo-

ff

mf Quasi guitarro

li - ta! Lo-li - ta! List to my lightgui-tar; Lo-li - ta! Lo-

p

p dolce

li - ta! Thou art my guid-ing star. The nightwind whis-pers in the

cresc. poco a poco

trees a-bove, And bears a mes-sage to thee; O, my love, Hasto to thy lat-tice, o-pen dear to me,

f rall. *Tempo I.*

List, 'tis my heart that speak-est now to thee! Lo-li - ta! Lo-li - ta!

rall. colla voce *f*

mf Beau-teous rose of Spain, Lo-li - ta! Lo-li - ta! Let me not call in

vain; Lo-li - ta! Lo-li - ta! Beau-teous rose of Spain, Lo-li - ta! Lo-

li - ta! Let me not call in vain. Lo-

ten. *p* *rall. e dim.* *colla voce* *ff a tempo* *p*

3714 4

ff Fine

A little Slower

li - ta! Lo-li - ta! Bright-ly the moon is beam-ing; Lo-li - ta! Lo-

pespress. *(Cello)*

animato

li - ta! Of thee I'm fond-ly dream-ing. Last night, when I led thee in the dance, My

animato

con passione e rubato *3*

soul didst thou pierce with thine eyes' deep glance; My heart, O Lo-li - ta, for -

marcato colla voce. *3*

rall. 3 *3* *D.S.*

ev - er is thine; Then o - pen thy lat-tice, and say thou art mine. Lo -

rall. 3 *3* *D.S.*

3714 6

GOD IS LOVE.

VOCAL DUET.

EUGENE F. MARKS.

Moderato.

1st VOICE.
2nd VOICE.

God is

love; his mer-cy bright-ens All the path in which we rove;— Bliss he

wakes, and woe he light-ens; God is wis-dom, God is

2nd VOICE.
love.— Chance and change are bus-y ev-er; Man de-cays, and a-ges

This duet may be sung by Soprano & Contralto, Tenor & Baritone, Tenor and Contralto.
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1st VOICE.

move; But his mer-cy wan-eth nev-er; God is wis-dom, God is

1st VOICE.
2nd VOICE.

love. God is wis-dom, God is love.— Yes, God is

God is wis-dom, God is love.— Yes, God is love, Yes, God is

rit. *a tempo*
love. E'en the hour that dark-est seem-eth, Will his change-less good-ness

rit. *a tempo*
prove; From the gloom his bright-ness stream-eth; God is wis-dom, God is

God is wis-dom,

love. God is wis-dom, Yes, God is love.

W. A. MOZART.

Andante.

Schlaf-e, mein Prinz-chen, schlaf' ein,

es ruh'n nun Schf-chen und Vü - ge - lein,

Rest thee, my lit - tle prince, rest!
All in the cas - tle now sleep;
Who is more blest than my boy?

Qui - et the bird in its nest,
Sweet are their slum - bers, and deep;
Pleas - ure and rest his em - ploy,

Gar - ten und Wie - se ver - stummt,

auch nicht ein Bie - nen - chen mehr summt,

Lu - na mit sil - ber - nem

Gar - den and mead - ow are dumb,
Si - lence doth reign all a - round,
Play - things and sweets to com - mand,

Ceas'd is the bees' bus - y hum;
Bro - ken by nev - er a sound,
Coach - es and hors - es at hand,

Lu - na, with shim - mer - ing
Save from a cham - ber near
Ten - der - est care ev - er

Schein

guck - et zum Fen - ster he - rein,

schlaf - e beim sil - ber - nen - Schein,

gloom,
Bright through the win - dow is seen;
by Comes a faint, lan - guish - ing sigh.
nigh That my sweet prince shall not cry.

Beh'd in its sil - ver - y beam,
Who doth in bro - ken sleep lie?
What shall be - fall by and by?

schlaf - e, mein Prinzchen, schlaf' ein, schlaf' ein, schlaf' ein!

Rest thee, my lit - tle prince, rest, Oh rest, oh rest!

English version by W. J. Baltzell.

Alles im Schlosse schey liegt,
Alles in Schlummer geuget,
regel kein Mäuschen sich mehr,
Keller und Küche sind leer,
nur in der Zofe Gemach
fünet ein schmachtendes Ach!
Was für ein Ach mag dein sein?
schlafe, mein Prinzchen, schlaf' ein,
schlaf' ein, schlaf' ein!

Wer ist beglückter als du?
Nicht als Vergnügen und Ruh!
Spielwerk und Zucker vollauf
und noch Karossen im Lauf,
Alles besorgt und bereit,
dass nur mein Prinzchen nicht schreit.
Was wird da künftig erst sein?
schlafe, mein Prinzchen, schlaf' ein,
schlaf' ein, schlaf' ein!

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Vocal Department

Conducted by
H. W. GREENE

REFLECTIONS
BY THE
VOCAL EDITOR.

THEODORE THOMAS is represented as having said: "I notice that when a man falls in New York at every other trade he immediately hangs out a sign as a singing teacher." I doubt if Mr. Thomas was correctly quoted in this instance; if he was, he classes vocal teaching as a trade, and he also would fall within the limits of the classification; in other words, he might be said to have been a "fiddler by trade, and worked at it." Mr. Thomas is by no means a man who makes such loose discriminations; whatever he may have said, it is not difficult to arrive at what he meant.

The teaching of singing has in the past been a very alluring field for adventurous individuals who sing a little, play a little, and talk a great deal, and, we must confess, the profession is not yet entirely free from the taint of such smoothly plausible people; but it is some years since Mr. Thomas has been in touch with the trades and professions in the metropolis, during which time things have greatly changed for the better. Now, while New York cannot be said to be filled with ideal singing teachers, the percentage of safety is much greater than it was ten years ago, when, owing to his connection with the various choral organizations of the city, he was in a position to speak with authority, if not feelingly, on the subject. Pessimism in relation to vocal matters has received a severe blow by the success of so many American singers in every field of vocal activity.

It matters little how many of the American students go abroad to advance themselves, it cannot be denied that the fundamental work was done by American masters, and it is the fundamental work that counts. The first two or three years of study point, as a rule, very convincingly to the future success of the student. It is because of the great increase of care and intelligence on the part of American teachers that so large a number of singers are heard from. This is just as true of many of the teachers of other cities as of those in the metropolis, and it is a notable fact that, while at one time the pick of voices throughout the country passed through the hands of New York teachers on their way to European art-centers, many of the teachers of the large cities are now sending their pupils directly to London, Paris, Italy, and Germany. All honor to the American teacher.

I am not at all in sympathy with those "starry gey" people who claim that pupils "should not go abroad to finish." The proposition is ridiculous on the face of it; people who go to Europe do so for the purpose of broadening themselves by coming within the influence of totally different conditions, the results of which certainly would not be described by the word "finished" if the students themselves were to pronounce upon their progress. The best there is in the world is to be found in Europe, and for our American students, and music could not answer to the claim of being a universal language if other than American art-centers could not also contribute to the glorious end of their ripening attainment.

AMONG the most familiar and threadbare platitudes suggestive of present conditions, none is so overworked as that which reminds us of the modern American tendency to hurry. Speed is or seems to be the first desideratum. How fast does the train move! How soon will the building be completed! How quickly can the bridge be built! Had I better "wire" or shall I send by "Special Delivery"? How long must I work to get through college? This ship

made 4000 miles in twenty minutes less than that ship; think of it! Mountains are tunneled to save the time of going around or over them. Letters are written by machines that the man who dictates them may have a little more time in which to hurry about something else. Even the sermon is shortened to allow the parishioner to hurry home, where he can read in Sunday papers what other people have accomplished by hurrying.

Art, unfortunately, is contaminated by the same hurry germs, and one can observe, as a result, very definite divisions or groups. In the illustrating field pictures are classified as minute, hour, and other pictures. Those falling under the head of "other," are those not made for the daily and weekly papers and monthly magazines, and hence are made last of a hurry.

It is really quite difficult to conceive of anything being done at the present time in such a way that an idea of haste is not in some manner associated with it. Indeed, so highly does the mind delight in the contrast between activity and repose that it knowingly lingers upon periods of quiet to the extent of making it necessary for the employed moments that follow to be hurried, thus justifying the slur on the American that he is always in a hurry.

But the point in particular where this subject interests us is where haste must stop; that is in the study of singing. Reposeful thought is necessary to securing right vocal conditions. Self-contained and quiet persistence are equally important in the training of the organs to their greatest usefulness after right conditions have been secured. Serious and exhaustive study of the esthetic phases of the art are indispensable to success; such work admits of no haste; and since the technical work of practice is or should be wisely limited by those numerical signs upon the face of the clock, quit! as much as by one's own sensations, which, by the way, are much more liable to deceive and allow us to overdo, we cannot hurry, for an hour insists upon its full quota of sixty minutes invariably. Hence I say: Don't attempt to hurry your vocal work; for it will not be hurried without a terrible sacrifice of one desirable feature or another. Who ever heard of a student hurrying to learn the 'cello, violin, or piano? It is the work of years to arrive at distinction, and everybody knows it; so it is with the voice, and we must understand that when we enter upon the work. Don't hurry, or to quote, "Make haste slowly."

It is taking thought for the coming year of study we find the young student presents conditions which differ widely from the old, and they are wise who recognize this truth and plan their work accordingly.

The leading vocalists of the age add increase of testimony to the value of severe and persistent effort for the attainment of a high stand in the profession. It is, indeed, remarkable how greatly the art itself has broadened; how much more closely it has come to resemble its sister-arts in the seriousness with which it is approached.

Melody unadorned has run the gamut of its permutations. Agility has met and conquered all the intricacies of scale and chord groups, and with such ease and grace that it no longer provokes comment. Stress has kept pace with the increasing growth in the size of theaters and additions to the orchestra until its limit is reached, and composer and architect alike are beginning to recognize that limit. The composer, therefore, is working along new lines, the demands upon the singer being such as might

briefly be comprehended as more intellectually artistic. Feelings are being balanced by thought, ideas are restricted to normal modes of expression, imagination is playing in new and more productive fields, and around all is thrown an atmosphere of intellectuality which argues for the permanence of vocal influence, and for its recognition by the quality of mind which once repudiated the claim the vocalist might make to any but the most questionable and ephemeral distinction.

When one writes thus he knows that the appreciative readers are looking up from the closely written score, over the edges of a carefully selected book, or out from years of valuable experience. In music the race is not to the swift; the lack of appreciation is not so reprehensible as the lack of desire to get at the truths which lie behind the sight and sound of music. If of the present day who would sing to the minds and hearts rather than to the ears of his hearers must go deeper than technique or he will fail. He must make the depth, however, largely by the technical means, or he will find he can entertain only the most superficial audiences.

Don't forget the homely motto: "Keeping everlastingly at it brings success." Spell your purpose for 1902 with three letters—DIO.

THE CHOICE OF
SONG TEXTS:
ADVICE TO YOUNG
COMPOSERS.

In choosing a poem for musical setting the young composer should bear in mind that, unless he "feels" it at the first reading, it will scarcely, if ever, inspire him. In my long association with American and English composers I have noticed that in the majority of cases the first look decided them. This, of course, may not always apply, as persons of exceptionally calm temperament arrive at their decisions by a more reflective process. The average musician, however, is emotional and responds quickly to the thought embodied in the text.

Ideal song-poems must breathe the spirit of poetry in every line; they must suggest a variety of musical pictures, and end strongly; to admit of a proper climax, the final line must be devoid of harshness. Too many consonants will prevent its being smoothly sung. Unfortunately the lyric poet is limited in his work, through his being obliged to use only singable words, and this oftentimes forbids his writing with as much virility as he would wish.

The general run of song-poems are written in "verse" form, carefully "measured and metered"; but when a composer has his wings fledge and feels his strength, he longs for something better and higher. It is then he welcomes the "continuous lyric," which, instead of being in verses, is in parts, the meter changing with the mood. The short lines enable him to afford the singer breathing pauses, and, also, to enhance the strength of his climaxes. Few such lyrics are written by English or American poets; but, as the demand increases, our lyricists will undoubtedly rise to the occasion. This form is used in operas freely nowadays, both here and abroad, and I find the German poets use it in writing many of their song-poems.

I believe young composers should commit their texts to memory before setting. They will then be perfect masters of the meter, and the poetic figures will be firmly fixed in their mind, enabling them to write with more spontaneity.

It is always best to commence with the simpler forms. Choose a poem in a calm mood, first; then gradually take up those requiring more fire, more dramatic force, and stronger climaxes. The trouble with the lyric is that he attempts to do a master's work at the outset. Alas! it is hard to convince young writers that art can only be learned step by step.

After setting songs in one vein—as, for instance, love-lyrics—take up the more cheerful, such as poems on the Sun, Dawn, Spring, etc., or a religious theme. Never tax the thought too long on

one theme. By varying it, the well of inspiration bubbles up clear, pure, and sweet, and one will avoid the accusation of "writing himself out." Copies for the pure love of it, and not because certain compositions must be made at a certain time. By giving thought to these matters one may justly hope to become an acceptable composer.—William H. Gardner.

ANNOUS OF THE ARTICLE
RHYTHM IN VERSE by Mr. Gardner, in this
AND MUSIC.

Mr. William Archer, a London writer, had with W. S. Gilbert, Sir Arthur Sullivan's librettist, as set forth in the *Pall Mall Magazine*, will be of some interest.

Mr. Archer said: "Now, tell me—if you don't mind—did you invent all the inexpressible variety of rhythms in your opera, or did the suggestion for any of them come from Sullivan? I mean, did he ever say to you: 'I have an idea for a song in something like this measure'—and hum a slave to you?"

To which Mr. Gilbert replied: "No, never. The verse always preceded the music, or even any hint of it. Sometimes—very rarely—Sullivan would say of some song I had given him: 'My dear fellow, I can't make anything of this'—and then I would rewrite it entirely, never thinking of the music. But, of course, I don't mean to say that I 'invented' all the rhythms and stanzas in the opera. Often a rhythm would be suggested by some old tune or other running in my head, and I would fit my words to it more or less exactly. When Sullivan knew I had done so, he would say: 'Don't tell me what the tune is, or I shan't be able to get it out of my head.' But once, I remember, I did tell him. There is a duet in *The Yeomen of the Guard* beginning:

"I have a song to sing,
Sing me your song, O!
It was suggested to me by an old chanter I used to hear the sailors on board my yacht singing in the 'dog-water' on Saturday evenings, beginning:
'Come and I will sing you—
What will you sing me?
I will sing you one, O!
What is your one, O!'

and so on. Well, when I gave Sullivan the words of the duet he found the utmost difficulty in setting it. He tried hard for a fortnight, but in vain. I offered to recast it in another mold, but he expressed himself so delighted with it in its then form that he was determined to work it out to a satisfactory issue. At last he came to me and said: 'You often have some old air in your mind which prompts the meter of your songs; if anything of the kind prompted you in this case, hum it to me—it may help me.' Only a rash man ever asks me to hum, but the situation was desperate, and I did my best to convey to him the air of the chanter that had suggested the song to me. I was so far from succeeding that before I had hummed a dozen bars he exclaimed: 'That will do—I've got it!' And in an hour he produced the charming air as it appears in the opera."

And, in addition, Mr. Archer throws considerable light upon the subject as follows:

"An ordinary poet, with no knowledge of what is required for music will invariably write in a style which is essentially antimusical. That is to say, his sentences, apart from their rhythm, will be too involved, and, if he be the slave of rhyme (and what poet will consent to forego rhyme?), they will often be weak just where a climax is required. We may remark in passing that there is no test of weakness in a poem so searching as a musical setting. It emphasizes affectations, and exhibits far-fetched ideas in their native barrenness. Few poems, even those that the world agrees are great, come through the ordeal quite unscathed. A composer requires a certain form. However varied the rhythms may be, they must be recurring. In a general way, though music demands a clearness of rhythm, a too insistent meter is impossible for it. In that case the meter of the poem—do what the composer will!—the

rhythm of the poem, cuts through the music, and the result is a jingle-jangle."

WHILE reading the Edinburgh notes in the November issue of the *Musical Age*, published in Glasgow, I noticed the following: "The first concert of the series was given on the 17th inst., the program was an attractive one, including, as it did, the names of Madame Patti, Charles Santley, and others. The Queen of Song was in magnificent voice and was accorded an enthusiastic reception."

Think of it, my young artist friends, and then read what was appeared in the November issue of *London Music*, and hear in mind, while reading it, that in all probability your grandparents attended Patti's concerts. Does it not partially explain why she has been the idol of three generations, and is it not a good gospel for you, too?

PATTI'S GOSPEL OF HEALTH.
The following is printed as the famous prima-donna's code:
"To be healthy is the natural state, and disease is, in nine cases out of ten, our punishment for some indolence or excess."

"Every time we are ill it is part of our remaining youth which we squander. Every recovery, whether from headache or pneumonia, is accomplished by the strenuous effort of vitality, and is therefore a waste of your capital of life."

"Therefore, don't let yourself be ill."
"The best plan to avoid illness is to live regularly, simply, with a frugality that stupid persons alone will deem painful or eccentric."

"Sleep eight hours in every twenty-four."

"Ventilate the rooms in which you work and sleep. Very few people, even among those who think they are well up in modern ideas, have any conception of what ventilation means. Even when my voice was under such control of the wind as to sing through my windows wide open, summer and winter, and never caught cold in that way."

"Examine seriously into your list of social obligations, have the good sense to recognize that there is neither pleasure nor profit in most of what you regard as essential in that line, and simplify your social life—simplify it all you can."

"Complicated living breeds worry, and worry is the main enemy of health and happiness—the one fiendish microbe that does more to destroy the health and happiness of mankind than any other."

"Make your home a pleasant place, cheerful, but well within your means."
"Drink nothing but water or milk—especially drink lots of water. You can never drink too much of it."

"On the other hand, remember that alcohol is a poison which does untold damage within you; that beer, wine, coffee, and tea are poisons, too. Shun them all of them as you would dirt-filled viols."

It is a disputable point as to who reads the least about his art—the singer or the violinist; but I am inclined, after a large acquaintance with the former class, to give the palm in this respect to the vocalist. I do not know but singing might be called the egotistical branch of musical art, for many singers seem so thoroughly wrapped up in self as to be oblivious to the theories and learning of the rest of the world; even to ideas pertaining to their own branch of the art.

And yet there are an attractive, though not large, literature on the subjects of vocal theory, technique, and, lately, esthetics. It is true that much of the technical literature is more speculative than scientific; true that there is sometimes a tendency to drop from the region of ascertained fact into the metaphysics, or into some "fad" theory; but that does not affect the more scientific works of theory or the more reliable books that touch the historical or the esthetic side of the subject.

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I have it in mind to mention four works that it seems to me should be in the library of every singer of serious intentions; yet none of them is or has to do with any individual vocal "method," so called. A singer will generally acquire a method from his teachers; he will become acquainted with the attractive and magnetic personality of one teacher and become wrapped up in the plan of work as exemplified by this one teacher, closing his eyes to the rest of the world, or he will study with several teachers and in his own work embody the best points he has obtained from all of them. Each plan has its partisans; perhaps each has its good points.

At any rate, good vocalization cannot be taught from paper. The continual and daily criticisms of the righteous teacher avail much, and always will. But there is a broad scope of vocal information and learning that may be had from books, and may be acquired in that way much quicker and with better authority than from the average teacher; in fact, some pretty good teachers of vocalization know little of the physiology of the voice, little of the history of song; and, outside of their pet repertoire of ballads, almost nothing of the criticism and esthetics of the song-literature.

The first work I would recommend is "Voice, Song, and Speech," by the eminent English specialist, Dr. Lennox Browne and Emil Belukke. This is a work of some two hundred and fifty good-sized pages, well illustrated. It deals with the laws of sound as applied to the voice, the anatomy and physiology of the vocal organs, vocal hygiene, relations of throat and ear, the use and teachings of the laryngoscope, proper position and control of the vocal organs, and, finally, faults and defects; all these topics at length and with much thoroughness.

Some may regard such reading as dry. It is, if one is not interested in the subject; but I am recommending it to those who may be interested in understanding the use and control of the vocal organs. This is a textbook, a work of reference, and I do not think that a teacher can fall back on with reliance; and, as I said before, if one is at all interested in the subject it is very satisfactory reading, as the style is clear and not at all heavy.

The second book of my four is Louis C. Elson's "History of German Song." Mr. Elson is not only one of the pioneer writers of American musical literature, but he has achieved a deserved popularity because of his happy combination of historic fact, pleasing anecdote, and enjoyable phraseology. This work is one of his earlier ones, being dated 1888. For these years it has been the only work in this field, perhaps because it complied it so thoroughly. After disposing of the Minnesingers and Mastersingers and the Reformation period, the great German song-writers are taken up in biographical notice, with special attention, of course, to their work in the field of song. Mr. Elson's work is biographical more than critical and he does not intrude the personal equation into the matter to such an extent as does his successor in this field, Mr. Finck. As I go on over this work I am, Mr. Elson, it seems to me that it has been appreciated at its full value, even by that portion of the musical public that reads musical literature. Every serious student of song should give it an early perusal.

Number 3 on my list is "Songs and Song-Writers," by Henry T. Finck, published last year. In the writing of this book Mr. Finck has done a real service to the lover of song. It is less historical than critical, less theoretic than esthetic. He has taken as his field the whole song-world, and from it pulls what he considers the best, and presents them by name to his readers with his reasons for so grading them.

The tests he applies are his own, and are strong likes and dislikes; he hits straight from the shoulder. But he is so honest about his and his stroke shows so much strength and skill that we are inclined to get up and shake hands with him. I would class this book as the less impressive work of the public than any other kind. The same thing is true of Germany. In Russia it is appreciated more highly than in any

other country. Persons have asked me at times why I did not add some ornamentation to please the public and the applause that would come from such different singing. But I would never consent to do that.—Madame Sembrich.

ACCORDING to recent ad-
FROM VAUDEVILLE comes from Paris, a young
TO GRAND OPERA. American girl is soon to be-
come famous as a grand-
opera singer. On the boards of the Grande Opera in the French capital she has already made her debut as Juliette in Gounod's masterpiece.
The interesting point about this is that seven years ago this young girl was singing rag-time music and "coon-songs" in public with no apparent possibility of ever getting any higher. Very few of her friends knew that she had higher ambitions, for, unluckily, the majority of variety-theater "artists" seldom aim to reach beyond their positions.
Very silently, but with iron determination, this particular singer made up her mind to become an artist in the full sense of the word. She was bound by circumstances to a world shunned by real music-lovers, and her surroundings were against her. But because she had the true spirit to succeed she did succeed. In her own words she used "application." She was thoroughly in earnest. Because she must sing "You Can't Play in My Yard" to earn her salary she never, for an instance, lost sight of the fact that she could sing nobler and more legitimate music. Her plan was simple. She placed her ideal far above her present surroundings and then never lost sight of it. Now, after years of arduous toil and disappointments she has succeeded, and the world honors and respects her for the good fight.
Her secret is open to anyone. She made up her mind to accomplish a certain ambition, and then broke. They are compelled to succeed, however quickly, or they are not.

H. C. M. T.—It is not too late for you to begin your work. Take it up seriously and work systematically.
You will be surprised at the result. Many singers, you have met with success who began much later in life.
E. G. M.—I. Men's voices do not usually have a break. They are compelled to inaugurate a change in the point of delivery of their tones from B-natural or C in deep voices to E or E-flat in high voices. This change is strictly volitional in the earlier stages of culture.

It can usually be accomplished by changing from the vowel sound of *so* into *o* and *oh*, or into *u*, and, observing closely the model afforded by the *oo* sound and adhering to it on the more open vowels. One should not be too venturesome in training the upper male voice.
3. That depends on a few things: the brightness of the teacher, the receptivity of the pupil. The rest of the few can be imagined.
4. Yes, it is proper; because there have been and are still such freaks of nature as male sopranos; but, as legitimate art does not have to reckon with freaks, they are not classified in the books.
6. The best vocal teachers in Europe are to be found in London, Paris, Florence, Milan, Berlin, Leipzig, and Vienna.

W. B. K.—1. The works you quote in which the word *German* are not at all. By pronouncing the word *German*, you will get, in its first syllable, the proper pronunciation for the first syllable of the word *Jerusalem*; the third syllable being the one with the least accent, the vowel could hardly be made prominent enough to carry a special vowel character. If it should occur on a sustained note, the *u* would be nearest correct.
2. Long sound of the *o* on second syllable of "Hallelujah."
3. The Italian *a* (*ah*) on second syllable of the word *Israel* wherever it occurs, or wherever quickly.

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3. The Italian *a* (*ah*) on second syllable of the word *Israel* wherever it occurs, or wherever quickly.

E. M. K.—You should write to the publisher of *THE ETUDE* and ask him to order the studies for you; he will get them even if it is necessary to send abroad.

SUBSCRIBER.—There are no conditions or circumstances in the life of the student of singing—whether soprano, alto, tenor, or baritone—in which the act of lowering or depressing the larynx could be for a moment justified. A voice sometimes seems transiently improved by resorting to this unnatural trick, but a severe penalty in the way of weak muscles and the permanent destruction of the vocal resonance, if not of the voice, is sure to follow. More voices have been wrecked because this alluring danger has been misunderstood by both teachers and pupils than can possibly be imagined.

M. B. K.—I advise you not to sing your chest-voice, or, as you call it, the "mannish" tone, above D below the first line, and then only lightly. If those low tones are to be of any value to you, you should develop the middle voice, no matter how weak it is or how long it may take, until it becomes strong enough, in a measure, to match in stress and quality the low notes. Do not follow any advice which urges you to carry your low notes up, and I also advise you most earnestly not to sing in any more choirs or choruses until your middle voice is strong enough, which will be for two or three years yet.

PRIZE-ESSAY ANNOUNCEMENT.

For a number of years the Annual Prize-Essay Contest has been a feature of the work of *THE ETUDE*, bringing into notice writers before unknown to the musical public and affording a means for thinking teacher and musician to present to others the fruits of his own careful work and investigation. The element of competition has been a stimulus to all to prepare a careful, practical statement of their newest, authoritative ideas on music-teaching and study. Our aim, this year, is to create a special interest along the lines of discussion of the vocal organ. *THE ETUDE* is identified, and we invite all who have at heart the cause of a true music-education to send us their views on some subject of helpful, practical advantage to our readers.

For the best three essays submitted according to the conditions here mentioned we will pay:

First Prize	\$30.00
Second Prize	20.00
Third Prize	15.00
Total	\$65.00

The contest is open to anyone. Essays should contain about from 1000 to 2000 words. They should be in the hands of the Editor not later than April 1st. They should be legible manuscript or typewritten, not rolled, and the author's full name and address should be plainly written on the first and last sheets.

They should be educational in character; not on general subjects, but on a specific topic that can be clearly and practically discussed in the prescribed length. For example: Subjects such as the Influence, Power, Beauty, Ethical Value, Moral Value, etc., of Music; historical, biographic, or scientific treatises are not in line with the needs of *THE ETUDE*; subjects such as How to Play the Piano, How to Teach, How to Teach the Beginner, Piano-Playing as an Art, are too general, and cannot be discussed thoroughly enough and in detail, in the prescribed length, to be of real value; each of the subjects mentioned, however, contains a number of thoughts adapted for use in this contest. Without necessarily being technical or haphazardly on technical questions, the essays should have a distinctly educational purpose. In rendering a decision the preference will be given to such essays.

Address all manuscripts to *THE ETUDE* Prize-Essay Contest, 1708 Chestnut Street, Philadelphia, Pa. Fuller information can be secured by addressing the Editor of *THE ETUDE*.

Student Life and Work.

"JUST A LITTLE" AND ART.

JUST a little" is the manner of teaching at Weimar somewhat resembled the method employed by painters in their classes for students. The master oversees the work of the pupils, sometimes points in their presence, corrects their work, and by both precept and example inculcates the principles of artistic work.

In a school of this kind a great painter one day corrected a study by a pupil. He touched it in several places, and the picture that the moment before seemed dull and lifeless took on a new character. It came to life, as it were; breathed out that subtle something which is the vital quality of the art that holds. It now showed the master's hand.

"There, you have touched it just a little," said another pupil, "and the whole thing is transformed."

"Ah!" said the master, "art begins where just a little begins."

While Mozart was living in Vienna a young Englishman, Thomas Attwood, afterward organist of St. Paul's Cathedral, London, came to him for lessons in composition. He had previously spent some time in Italy under the instruction of masters there. One of the exercises to which Mozart set him was the composition of minuets arranged for string quartet. It was the good fortune of the present writer to see one of these exercises which had been corrected by Mozart. Attwood's melody was fairly good, but stiff. Mozart's artist touch was revealed in a change of note in several places, and the theme was transformed, taking on the grace and fluency which characterizes the music of the master. Attwood had harmonized it rather clumsily. Mozart put in a few notes, changed a few notes, and immediately the fascinating polyphony of his quartets reveals its presence. "Just a little!" but it marked the difference between mediocrity and art.

The present-day student must not forget that the artist's work, whatever else it may contain, includes perfection of detail; and that it comes to him, not of itself, but for attention and seeking. The student has no right to be easily satisfied with his present attainments, with the way he plays any piece in his repertoire. If he is happy, he must work on every point, no matter how trivial it may seem. Everything must be studied and deserves to be studied, for everything may contribute to the perfection desired. Get your work to the point whereat you can add "just a little." That is your goal.—W. J. Balzell.

SOME QUALITIES OF THE IDEAL STUDENT.

In music, as compared with other arts, the student is called upon to make the most of a rarity. The study of music seems not to be approached with the same seriousness of intention and concentration of effort as do the others. This is especially to be deplored, since, to attain an even approximate perfection of mastery in this art, one must devote a much longer period of time than is required in most other professions, and wait longer, perhaps, for commensurate material reward for one's labors.

The ideal student must, first of all, possess that respect for his art and devotion to it which will compel the respect of others. It has not been so many years since the musician was considered as little better than an upper servant, and his present position in society, side by side with other representatives of learning, culture, and artistic accomplishments is not so secure that it may not be readily imperiled.

The ideal student must, of course, possess talent, and, before deciding upon making music his life-work,

he should carefully consider as to whether he really has talent and vocation for the art, at the same time seeking the advice of those most competent to judge. Many a good amateur has been spoiled in the making of a poor or mediocre professional.

Although, as proved by a number of conspicuous examples, an early start is not indispensable and a later one no irremediable handicap to final mastery, the ideal student should, nevertheless, have made a reasonably early beginning.

The possession of talent is of little avail without industry, patience, and unflinching perseverance. The ideal student must possess and cultivate these characteristics to the utmost degree. Many otherwise promising students, talented, brilliant of intellect, physically endowed, have proved utter failures by reason of lack of these three requisites, and have raised high hopes in their receptors only to grievously disappoint them. In this connection the use of the rather trite aphorism, "no royal road to learning," may be pardoned.

It is especially applicable to music-students at the present time, particularly in this country, where it seems necessary to do everything in a hurry and where, in response to the persistent demands of students, teaching materials have been curtailed and methods condensed almost beyond reason. Unquestionably music-teaching is better done, more logically planned, and more consistently carried out than ever before; consequently the student is spared much needless drudgery, and time is undoubtedly saved; nevertheless a word of warning as to undue precipitancy of the music of the master. Attwood had harmonized it rather clumsily. Mozart put in a few notes, changed a few notes, and immediately the fascinating polyphony of his quartets reveals its presence. "Just a little!" but it marked the difference between mediocrity and art.

In all branches the tendency nowadays is to specialize; consequently the ideal student will select that department of music upon which he intends to devote his best energies, but he should not do so to the exclusion of all other departments. For instance, the pianist should not be satisfied with mere technical facility, even if he is accompanied by ample powers of expression and interpretation, but should also cultivate a knowledge of theoretical music, know something of vocal music, and play upon some orchestral instrument, if possible. A thorough knowledge of "Musical History and Esthetics" is indispensable.

In addition, the ideal student should acquire the best possible general education and cultivate a taste for good literature, especially poetry, and the fine arts. All personal eccentricities of dress and demeanor will, of course, be carefully avoided. The day of the long-haired, disheveled foreign "professor," generally of low extraction, unconnected to the usages of good society, and of more or less indifferent musical knowledge, is past. The ideal American musician of to-day is expected to be a gentleman of polished manners, dignified deportment, and high musical and artistic attainments.

There is to have set a high standard for our ideal music-student, but none so high if, from the ideal student, is to be developed the ideal musician.—Preston Ware Orem.

As a concrete expression, music is capable of only one quality—intensity—and through this element it finds its great emotional character. In this abstract quality music is its greatest strength, for as a sociological factor, for society is held together in sympathy more by abstract ideas than by concrete details.—Louis Arthur Russell.

AND gladly would he learn and gladly teach.—Chaucer.

HOW TO ASSIMILATE.

The student who sets himself to work to acquire knowledge, and neglects to consider the question of how he is to arrange and classify it for himself, so that it be at hand when needed, and in orderly, compact, available form, is guilty of a misdemeanor which is exceedingly popular in all communities and is therefore regarded with exceeding leniency by their members; he is simply wasting time.

He is not usually aware of it in the student-days, but there are two ways of wasting the time which is set apart for education: one is to neglect to consider the question of assimilation (in which case his study becomes of no practical use to him) and the other is to spend the time in idleness. As to this latter, he is, of course, instantly ready to save his conscience. He indignantly points out, to himself and to those who may presume to think that he probably is like other people, that he has hardly known what it was to rest for the past three months; week after week has gone by and found him eagerly occupied with work in some form or other; if a man or woman can study eight or ten hours a day and then at the end he accused of idleness it is evident that some radical revision of the moral law has occurred and righteousness and justice have taken upon themselves new-fangled meanings.

ONE MAY WORK AND YET BE IDLE.

And yet a man can work all day and nevertheless be idle; for idleness has other phases than sitting on a veranda-chair or lying on the grass on a sunny morning. He can work—that is to say, he busily occupied,—yet perhaps wasting his energies on doing something which is keeping him from devoting his attention to the main thing. That is usually a task from which he shrinks because of its difficulty: it would cost him at least an effort of nerve to begin to do it, and nerve is exactly what he all hesitate to do anything but abuse until we learn that the nerve is not the same thing he achieved. If he be a painter, he can always find some side-track on which to be busy; he has to buy a larger easel, or better colors, or different paper and canvas for this great idea that is to come, instead of setting himself down to do it with the material that was lying to his hand. "No day without a line" is the old maxim of the Latin; one sheet of paper or piece of canvas covered with attempts is better than a dozen intended masterpieces. One hour devoted to the removal of a known fault in music is better than a day spent in doing things in the old futile fashion.

HOW TO PROMOTE ASSIMILATION.

If he ask the question how knowledge he has acquired is best to be assimilated, how he is so to work it into himself as to be able to make use of it at any moment, the obvious answer suggests itself that assimilation is not a thing which he is able to control. He can only place himself in a position that makes it possible; for it is a subtle, silent process that goes on if he allow it to do so, but not unless.

This it unfortunately is which his very eagerness prevents him from considering, or which is made impossible, at least difficult, in other ways. If he be not himself eager he is liable to be endowed with anxious parents who mistake severity for kindness; he must work, work, work; more especially is it desirable that he undergo the discipline of working in directions that are ungenial to him; youth is the time when the seed is sown, he must be active so long time as the day allows. He is thus urged to fresh achievement. If the parents are not behind him he has the plodders among his colleagues as example. In nine cases out of ten he is apt to meet with a teacher who judges of progress by the time expended, and with in his intentions strives to stimulate his energy, not perhaps knowing how frequently the sympathy of the proverbial effect of all work on Master Jack and not an hour of play.

The sad effects of this to be seen in every town; if a city have a reputation for culture, there it is sure

to be. Pupils eagerly pay for lessons, or their parents do it for them, but they would be more than likely to consider the money wasted if the teacher were to suggest some day that he and they instead should spend the afternoon in roaming through the woods. And yet if he were capable at all, of any real use as a teacher, he could often do of greater service in the one way than the other; for play is not one whit less important than work, and few can do it well more than the judicious student, not to speak of the jaded master, cannot play alone; if he be left to do so he would be as apt as not to return to his task again.

And so assimilation is prevented. If we give way to our national course, the "quick lunch," or were to do nothing but eat all day, our digestive organs would soon begin to let us know that they felt called upon to disapprove; if we neglect the warning, the food that we take is doing us infinitely more harm than good, the time that has been spent in taking it has been more than wasted.

Were we compelled to pay the cat a few dollars for an hour's instruction we probably should give attention to her, and there we have an object-lesson of the finest; but unfortunately it is to be had for nothing, and so we do not respect it. To be as active as she when occasion requires and as absolutely passive when at rest is the ideal condition. She never suffers from nervous prostration, and yet she can snarl her living, if need be, better than we. But her instinct tells her that assimilation is necessary, tells her also that all she can do to give it time and rest.

Neither her nor any other active mind is idle when it is apparently doing nothing.—Wardie Crescent.

TAKING AN OBSERVATION.

On clear days the captain of an ocean-going vessel "takes an observation" to determine the position of his vessel and the course he must steer to reach his haven. At this time, the beginning of a New Year, it is in order for the student of music to take an observation that he do to make progress, how he must direct his work that he may reach his end, a true, all-round musician-ship, and a heart refined and purified by virtue of his work.

The student can look back over the past year, call to mind with what energy and ambition he worked, wherein he was slack, wherein he lowered his ideals through pressure of other circumstances, wherein he was content with less than the most thorough work, wherein he allowed certain things to go by during the lesson-period without seeking a full explanation from the teacher, and particularly whether he made his work tell on himself to the extent he should have.

The important thing to-day is that a young man become strong, in every way possible, for the work he has chosen. The music-student, particularly the one who looks forward to the music profession, must get out of his music-study the development of moral, intellectual, and artistic fiber that shall make him a strong man in his profession, not merely a skillful player, a pleasing singer, a popular composer, a successful teacher. Those things are good, but they are not enough. First, strength of moral, intellectual, and artistic character as an aim; the other things will come.

This is an aim, and a fitting aim for the ambitious student to keep before him this year. He must resolutely set himself to draw from his work those principles of conduct that shall make him able to win success through his personality. Music-study has the reputation of being a profession to disprove it. The opening years of the new century are fitting years for everyone to get down to rock bottom and build up a superstructure of professional life and character such as shall be able to stand the period of storm and stress that comes to all. The music-student of to-day is the servant of the future. He has a clear duty to make himself strong to the fullest meaning of the word.—W. J. Balzell.



TO THE BEGINNERS IN HARMONY.

STUDYING harmony means gaining a working knowledge of the materials used in making music. It does not necessitate a gift for composition; it does not require that you have even so much as a desire to write music; but, as who who play use exactly the same materials as he who writes music, you should have a thorough knowledge of these materials, and this knowledge it is possible for you to obtain without any great amount of trouble. The conservatories of music the country over are filled, for the most part, with girls but a fair musical ability and an ordinary amount of intellect; and these girls complete the course in harmony without any very severe mental throes, or nervous prostration, or any of the other evils popularly supposed to go with this study. So also may you, if you go about it in a sane and sensible way, and resolve with the beginning of the New Year to follow two bits of advice: one about your text-book, the other about your teacher.

Text-Book. First about your text-book. It is very natural, when a girl does not "get on," to say: "Well, I don't like this text-book anyway; I don't think it is a good one." Any standard text-book is a good one, and contains all that you need to learn of harmony; and it is certain that your teacher will have you use only the best obtainable, as it is to his own interest to work with the one which best supplements his teaching.

I have found the real trouble to lie in the way in which you use your text-book. In harmony you are not through with a chapter when you have studied it once thoroughly. Each new lesson is for the application of a new principle, but there must come into every lesson those principles which you have passed, so that harmony means a constant turning back, a constant looking at old lessons with new lights upon it; a conning over of these principles so many times that they will eventually become a part of your subconscious brain. But this will not be for a long time, and, in the meanwhile, when you come to a hard place, instead of sitting and ruminating over it for an hour, or working yourself into a state of "nerves" trying to evolve something out of your own consciousness, turn immediately to your text-book. There you will find a way out of your difficulty; there is a way out of every harmonic difficulty, but you must find it in your text-book, not in your brain. Remember that nothing original or creative is expected of you, that your whole task is to apply the principles of your text-book. If you make this your rule, to study and apply your text-book as diligently as you would a cook-book, you will in this way rid yourself of many needless difficulties and many unhappy hours.

About your harmony teacher. This is rather a delicate subject to broach, but because it is very important with whom you elect to study harmony, because there are many more poor harmony teachers than there are poor harmony text-books, and because a teacher is largely responsible for the aspect a student takes on to a pupil, I venture to speak of it. A girl is as apt to blame her teacher if she does not get on, as her text-book. When there is something wrong we feel it necessary to place the blame, and it is not in our nature to do so lightly. However, the trouble may not be with you. It is very difficult to judge the ability of a person to teach a study of which we ourselves are ignorant, but there are two ways by which you may be able to gauge your harmony teacher's skill.

In the first place, if your teacher gives you rules to learn "by heart," at the same time loading you down with exceptions to these rules, and, when you bring your examples for inspection, will say when you have followed a rule: "It would have been better to use an exception here," or, if you use an exception, "You should have followed the rule there," until you feel yourself dizzily sea-sawing between these unstable rules and the more exceptions, then you have not got a good teacher. A good teacher realizes that the principles of harmony must be learned first and foremost, and that it is not for you to have anything to do with the exceptions to these principles until you know the principles themselves so well as to be able to see for yourself the advantage of taking exception to them. If your teacher impresses this fact upon you and makes the important point of each lesson the one with which you have applied the rule it designs to illustrate, then you have a good teacher, and one capable of carrying you trustily over the road.

Another way in which a teacher shows his ability or lack of ability is in the way in which he corrects your exercises. A good teacher corrects them at his desk, a poor teacher at the piano. A good teacher is concerned with what you alone have written; a poor teacher corrects from a model and is concerned chiefly with how near you have chanced to come to his working out. If your teacher sits down at his desk and makes parallel octaves and fifths, augmented seconds and "seventh up" stick right up from your page, and then shows you how you might have avoided these errors by applying your text-book, you are going to be much more impressed than if he were to try to give you the principles, but to the untrained or partly trained ear parallels and ascending sevenths and so forth sound very nice; and if, in doing so, then it is difficult to see why they are wrong. In the beginnings of harmony how your examples sound has little or nothing to do with the matter; it is always best to let the piano play you, and apply your rules. You are going to make mistakes, of course; it is by our mistakes that we learn, but, given a warm and ever-constant devotion to your text-book, and a good teacher, you will certainly never enter the slough of despond, but will rather look upon harmony as a study which is interesting for the very reason that it calls into play your utmost mental powers, and because there is a joy in conquering which makes us tender to that which we have conquered in proportion to the difficulty experienced in doing so.

I have said nothing as to the advantages of studying harmony. That has been told you often enough through the pages of THE ETUDE; but I would like to impress upon you that harmony may be a pleasure along with being a duty and in no way more than in the new light which it gives upon the great works of the masters of music. You may remember how in Edmund Rostand's classic "L'Alain," the son of Napoleon, by means of his chart and his wooden soldiers, follows in imagination and with the most ardent enthusiasm his great father through the magnificent series of battles he had won, and, by these simple means, saw a whole continent as a field of war, learned his father's tactics and maneuvers, and applauded his victories! So may we humble ones, by means of harmony, enjoy the wonderful workings of the masters. There is nothing in their compositions you may not understand. They knew no more of the six-four chord or of the progression of the triad than you may know, and you may follow them in their splendid usage and manipulation of our musical materials with as exquisite a pleasure as one feels in following Walter Pater through the delicious essays he has wrought out of our commonplace language.

Organ and Choir.

Edited by EVERETT E. TRUETTE.

FIT FABRICANDO FABER.

Some organists grumble that their preludes are not appreciated. Are they sure that the preludes are well prepared and well played? Some complain that there are no "beautiful effects" in their organs, while the one in the church across the common is full of "poetic combinations." Are they sure that they have studied their own instruments sufficiently to discover the "beautiful effects" which are present? Still others, and their name is legion, sneer at the existing stock of organ-music, saying that there are only about half a dozen interesting compositions in the whole catalogue of organ-music. Are they sure that they have given sufficient time in preparing their preludes, etc., to become thoroughly familiar with the beauties of the composition which they are about to play, so as to present it in a manner both technically and artistically perfect?

Fit fabricando faber—"practice makes perfect." We fear that the reason why so many organists are dissatisfied with their lot in the musical world is that each week they devote the smallest amount of time possible to the preparation of their music for Sunday services, and, of course, cannot give an artistic rendering of their selections. They are dissatisfied with the result, and with a guilty conscience they know that no one enjoyed it.

Now, if these organists would select their music for each Sunday on Monday, instead of Saturday night or Sunday morning, and prepare it by practicing it a reasonable amount of time, according to the difficulties, the organists would find that the more artistic performance of the music would give them a personal satisfaction, which would soon be contagious in the congregation. *Fit fabricando faber.*

CHOIRMASTERING.

"Organist and Choir-master" is the title, proper or otherwise, of many a young musician who has never stopped to think of the plain meaning of the last word in it, nor made any real progress in the mastery aforesaid. We speak of this one or that as master of the piano, organ, violin, or what not; but few can give, even in a few minutes of every-day language, demonstrate masters of choirs, apart from the mere title to the office. And yet a choir must be mastered just as an instrument, if the church-service is to be worthy or even tolerable. The choir master can carry out the ideas of one man, not strive to put in practice the opinions of every individual in it nor drift on in an aimless, purposeless way.

The first necessity, consequently, is that the master have an idea to carry out. The leader should never attempt to teach a new composition to his chorus until he has formed a definite conception of every effect he wishes to bring out. General effects are not what I mean, but particular effects: considering matters in the minutest detail. His copy of the anthem or canticle should be so marked that he is sure to be absolutely uniform in his criticisms. I mean to say, his criticism of a particular passage should always aim at the same end; if it is a *pianissimo* passage which he has decided should be sung in strict tempo, let him see to it that it is sung in strict tempo. Patience and perseverance will overcome any tendency to drag. The chorus must be taught that the choir-master is not given

to random fault-finding for the mere sake of having something to say, but that he has a determined aim and means to realize it. Once let them learn this lesson and half the battle is won. But how many conductors are like the little crooked pig with a crooked little gait going down a crooked little lane? They suggest this thing at one rehearsal, that at another; and, when the public performance comes, attempt to give yet a third rendering of the composition. If the singers do not look for any method in your madness, what you say goes in at one ear and out at the other.

The confidence of the singers must be won. They are asked to lay aside their individual opinions and follow the conceptions of another. I never saw a choir that would do this until they had learned from experience that the choir-master had always an idea and that in the end it was certain to turn out better than their own. When they grow eager to catch the drift of criticism the church-service improves in a wonderful way.

But it is not enough to have good and definite ideas of interpretation. They must be broad enough to fit the circumstances of the case, and there must not be too many of them clamoring for attention at one and the same time. Broad enough to suit the occasion! A body of singers which has not learned such simple virtues as prompt attack and plain enunciation cannot be expected to accomplish the subtle shading of power or tempo which marks the performance of a choir of highly-trained musicians. Let them take one step at a time. I have always found it a good plan to make a note of the worst features of each service, and then put forth special effort to correct that particular defect during the following week.

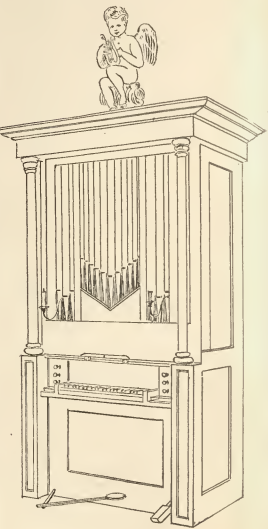
To seldom do choir-masters hear their choirs as others hear them. They shut their ears to mistakes and complacently "preside at the organ." Sunday after Sunday, while a general stagnation reigns over all the musical activity of the church. Another thing. They too seldom hear their choirs as better choirs than their own. No doubt it is often a difficult matter to do so; but it is absolutely necessary for the leader to get new ideas and higher ideals from time to time. He never will view sufficiently at certain faults until he has heard them at another's service; nor will he sufficiently appreciate the necessity for bringing his own singers up to a certain standard until he has listened to a choir which has been raised to the standard in question. This standard in question is always the one just above the present grade of his own choir.

It is a great advantage to a choir-master in that direction commands the respect and admiration of his singers. It will lend great weight to his opinions. More important still, he must be a good vocal teacher. In almost every church there are many good voices which need only the efforts of a genuine voice-builder to be of great value in the service. I am strongly in favor of home-made choirs myself, and consider a knowledge of the human voice absolutely essential to the successful choir-master. If necessary, let an assistant organist and choir-master be engaged to play the voluntaries. The choir-master must be a vocal teacher. It is much better to do as suggested above than to give one man the position of organist and another the position of choir-master, and leave them to fight an endless battle of precedence. I have never seen a good organist yet

who was willing to play under the authority of a man not an instrumentalist. The one at the head of the music of a church, therefore, must be a versatile individual rather than a virtuoso. Tact, judgment, good manners, these are the chief arrows in his quiver. Personally, I do not envy him the task which is usually set before him. I fancy it is because I have myself too often been "it," to use a slang phrase. He often has to make bricks without straw; but if he succeeds I believe he is not without his reward.—*Harvey Wickham.*

THE BRATTLE ORGAN.

ONE of the most distressing things in the world is an old organ; its only rival a poor new one. In the former case the degree of its age may be a means of grace, if one is inclined to overlook its tone-qualities. To be first in anything is an excellence in itself, however, outside of musical considerations, and with that warrant is here presented a sketch of the famous



OLD BRATTLE ORGAN.

"Brattle Organ," the first pipe-organ in this country, now and for many years the property of St. John's Church, Portsmouth, N. H., and now in use in St. John's Chapel on State Street, in that city. It boasts the name "Brattle" from having been the property of Thomas Brattle, a Boston merchant, born September 5, 1657, who graduated from Harvard College in 1676, in a class of three, and was also treasurer of the college from 1683 to 1713. He died in Boston May 18, 1713.

The late General H. K. Oliver informed the writer that Mr. Brattle was an amateur musician, and imported this instrument from England. In his will, probated May 23, 1713, he bequeathed this organ, "given and devoted to the praise and glory of God in said Church (Brattle Street), and if they shall accept thereof; and within a year after my decease procure a sober person that can play skillfully thereon with a loud noise; otherwise to the Church of England (King's Chapel) in this town, on the same terms and

conditions; and on their non-acceptance or discontinuance to use it as before, I give the same to my nephew, William Brattle."

Brattle-Street Church voted, July 24, 1713, "that they did not think it proper to use said organ in the public worship of God; but in 1790 an organ was imported from England for the use of that body, in a limited way. The earlier instrument was formally accepted by King's Chapel, and in 1714 Mr. Edward Eastone came from England as organist at a salary of thirty pounds a year. The Brattle Organ is dedicated, in the Rev. Mr. Foote's "Annals of King's Chapel," to be "the first which ever pealed to the praise of God in this country." Records of King's Chapel state that "At a meeting of the Gentlemen of the Church, this 3d day of August, 1713, Referring to the Organs Giving them by Thomas Brattle, Esq., Deed—Voted that the Organs be Accepted by the Church." February, 1714, Voted—"That the Church wardens write to Col. Rodman and desire him to go to Mr. Edward Eastone, who lives next door to Mr. Masters on Tower Hill, and discourse him on his inclination and Ability to come over and be the Organist at thirty pds per annum, this money,—which, with other advantages as to Dancing, Music, etc., will, we doubt not, be sufficient encouragement. Voted—that the Organ be forthwith put up."

The instrument had remained in the chapel tower for seven months. When at length it was set up, it was used until 1750, a period of forty-three years. Having procured a new organ in England, the Brattle Organ was sold in that year to St. Paul's Church, Newburyport, Mass., where it was in use until 1838. It was then purchased by St. John's Church, Portsmouth, N. H., for the sum of \$450. The records of St. John's Church are silent upon the subject of the disposition of this organ; but for many years it has occupied a position in the chapel on State Street, near the chancel.

It is a modest affair, apparently unconscious of the possible fact that its keys have been pressed by the pudgy fingers of George II, Rex; that it is contemporaneous with the famous battles of the Duke of Marlborough and "our good Prince Eugene," at Banillo, Blenheim, Malplaquet, Dettingen, Fontenoy, Culloden, and Quebec; that it has sung Te Deum with the success of England's arms, or Dies Irae with her reverses. The case is of light-red Honduras mahogany, and evidently is not identical with the original structure. The front measures four feet, five inches; eight to nine in height; and from front to rear is two feet, seven inches. An overhanging cornice is supported at either corner in front on a round, venerated pillar, resting upon a square-pedestal, reaching to the base. Within three arches above the keys are seventeen Quaker pipes, gilded. The keyboard slides in out of sight when not in use, and is covered by a fall. On either side of the keyboard are three registers: Dulciana, Principal, and Stopped Diapason; and Fifteenth Treble, Fifteenth Bass, and Sesquialtera Bas. What a gorgeous imagination must have conceived so happy a specification!

Wind-chest, slides, valves, top-boards, rack-boards, and rack-board pins are of English oak, a hint of value to the modern builder, so far as it relates to the chest, who desires a safeguard against the most serious and exasperating "dipper" known to the craft. During a period of thirty years this chest has stood intact, and the same may be said of the oaken chest in the Elliot organ in St. John's Church, built in 1807. In both organs the partitions are as tight as when first put in. The keyboard trimmings are of rosewood. On the key-frame, beneath the keys, is written in pencil: "Mr. Edwards, Portland, Me." There lived formerly in that city an organ-builder, who may have repaired the instrument. There is also the address of an organ-key-maker in Limington, Me.

The manual contains fifty-one keys, from C to d³; the wind-chest, however, is bored for only forty-nine pipes, two keys, C-sharp and d³ being stationary. The Stopped Diapason is of wood throughout,

dividing at tenor p. The Principal, a modern addition, is wood, forty-nine pipes; the Dulciana has thirty-one, and is metal. It is not an original production, and occupies a set of holes in the front of the chest, formerly being stopped to the Sesquialtera, the remainder being stopped. The Stopped Diapason and Fifteenth are genuine originals, the pipes of the former being perforated. Upon one of the larger pipes of the Fifteenth is the name, "Joseph G. Pike, 1831"; and again "E. B. Morse, 1831." The latter suggests some relative of the Rev. Dr. Morse, sometime rector of St. Paul's, Newburyport, whose son Richard was a most excellent amateur organ-builder.

A single feeder supplies the bellows, which may be blown by the familiar foot pedal in front, or by an assistant at one side. The accompanying picture is a most excellent representation of the organ, mixed colors from the chapel-windows preventing a perfectly clear production. The cherub perched upon the top is an orphan, and is variously known as Samuel, David, Orpheus, and Pan; while one individual ventures this suggestion, "Go Lyre." He is regarded as a high churchman, and, judging his instrument in relation to the organ below, his harp may be said to be very much above concert-pitch. The two instruments are never used together, however.

Musically, the Brattle Organ does not commend itself. As a memory of ancient days it imposes upon the unutilized ear with impunity; while to otherwise-balanced senses it is responsible for many emotions far from devotional, which shows that it is folly to be wise. But how can one help it?

BREADTH.

If organists do not keep in touch with other branches of the art of music they cannot do so. Breadth of style in other branches of his art he can never distinguish that which is an obligation to his own. One may say that among the tests of the highest perception in art is the perception of the distinctions of style; and unless a man realizes what the characteristics of the different styles of different branches of art,—poetic, symphonic, quartet style, and so on,—how do you suppose he is to keep from wandering off into strange forms of expression which do not belong to his province, and making his particular treatment of the branch he follows a hybrid, unworthy of the responsible position he occupies in the world of art?

And not only so, but the man who lives in his own little corner and is content to go on pursuing his art, just in the little range which is connected with his duties soon finds that he is living in a back street, dusts soon finds that he is going ahead, and as if other branches of art are going ahead, as the other branches undoubtedly are, we should say, it would be a very vicious situation if the organist, not being in sympathy with other branches and other developments, were to fall behind that pre-eminent position which he has always held.—*Sir Hubert Parry.*

ORGANISTS' PHILOSOPHY.

An organist can never lift himself up by pulling his rival down. He must rise above the rival. It is much easier to obtain a complimentary press-note than to deserve it.

The fact that the organist in the church on the next street is a poor one does not make you a good one. It is a simple matter to recover from another organist's a failure.

The fundamental test of an organist's ability is not where or with whom he has studied, but how well he can play. Operative arts are not confined to the stage. They are sometimes put on by the volunteer church-choir. Practical notation is the ability to turn musical notes into bank notes.—*New England Conservatory Magazine.*

MIXTURES.

A SCHOOL of church-music has been established by the Chicago Theological Seminary which promises to be of great value to both young clergymen and organists. The subjects to be studied are: "Hymnology and Liturgics, or the Conduct of Public Worship"; "Analysis of Hymn-Tunes and Anthems"; "Choir-Practice"; "History of Church-Music"; "Ear-Training"; private lessons in the theory of music, organ, and piano will be arranged.

Mr. William Churchill Hammond's organ-recital at the Second Congregational Church, Holyoke, Mass., for this, his seventeenth, season have been of the usual interest. The program for November 27th, which was his three hundred and nineteenth recital, contained Bach's "Prelude in E-minor," Bach's "Fugue in C" Rheinberger's "Fifth Sonata," and the "Toccata" from Widor's "Fifth Symphony."

Mr. Hammond gave the first of a series of six organ-recitals at Mount Holyoke College on November 8th. The principal work was a "Sonata in the Style of Handel," by Voltenholme.

There was an organist of Missouri
Whose teacher got into a fury
Because he preferred,
Of all music he'd heard,
R. Wagner's "Tannhauser" potpourri.

Mr. Carl G. Schmidt gave the fourth organ-recital of his regular series in St. Paul's M. E. Church, New York, December 3d, playing, among other compositions, Guilman's "First Sonata" and the "Fantasia and Fugue in G-minor" of Bach.

It is rumored that Mr. E. H. Lemare, of London, has been engaged to succeed Mr. Frederic Archer as organist of Carnegie Hall, Pittsburgh, Pa.

Can a church music-committee be said to change its principles when it discards the deepest singer of the choir? It certainly makes an entire change of base.

A series of monthly "Interpretative Organ Recitals" is being given at Carpenter Chapel of the Chicago Theological Seminary which will last into the month of May. Among the organists who are to be heard are Dr. Louis Falk, Mr. George W. Andrews, Mr. Walter Spry, Mr. Francis Hemington, Mr. Wilhelm Middelshute, Mr. John Winter Thompson, and Mr. Harrison M. Wild.

Mr. George A. Thompson, who has been organist of the Melrose (Mass.) Congregational Church for twenty-five years, was recently given a testimonial concert and reception at the church.

Mrs. Mixmup heard the great Music Hall Organ when she visited the city, and determined to astonish the village organist with her knowledge. Last Sunday she said to him after the postlude: "You haven't enough *bourron* in your bass, and you really ought to use *more cor populi* in your softer passages."—*Re.*

Among the composers of church-music the names of the following women hold a prominent place: Mrs. H. A. Beach, Miss Kate Llewellyn, Miss Edith Rowena Noyes, Miss Fannie M. Spencer, Miss Gertrude Stillman, Miss Elizabeth Flower, Miss Faustina Hasse Hodges.

An organ with three manuals, thirty-five speaking stops, and nine pedal movements is being built for the exposition at Charleston, S. C., by M. P. Möller, of Hagenstov, Md.

"So Jack is married, eh? Do you think he'll get along well with his wife?"
"I am quite sure he will. They sang in the same choir for two years without quarreling."—*Chatter.*

THE ETUDE

AMERICAN MUSIC

Edited by FANNY MORRIS SMITH.

HOW TO MAKE UP
A FRESH YEAR
OF CLUB-WORK.

The Appian Club, of Cambridge City, Indiana, have written us for a scheme of club-work which shall be new, interesting, attractive to amateurs, and afford variety to a mixed society of singers and pianists. This subject, which seems so simple on the surface, is, in reality, extremely difficult, because each club is collectively a personality, and as such differs from all others. What would suit one would not do at all for another. The idea has, however, suggested itself to the writer during the past two years that many clubs would thrive better if they were guided in their work, not by a program of study merely, but by some work which, though not a textbook, might in a certain way suggest the contents of the program of each meeting. This idea has been confirmed by the success of the Derthick Societies, all organized upon the plan of studying outlines made by Mr. Derthick and analyzed by him on certain definite lines.

The idea which the writer now suggests with some difference is not on the lines of the Derthick Societies, but will, she believes, prove helpful.

The music of to-day is the music of the romantic epoch of music, literature, art, and—I speak reverently—of religion and even political life. This must be so, because all the phases of human activity enumerated depend directly upon the religious life. It is impossible to understand the music of any given generation without becoming acquainted with its religious philosophy, not its creeds, but the color of the religious thought which pervades all its creeds.

This fact has become increasingly evident as the great literary work, with which the writer has had the honor to be associated with Mr. Padewski, has progressed; in fact, the musical club—the musical amateurs of our country in their organized condition—life—was constantly before our vision as the plan unfolded. For this work is, in fact, a composite picture of the romantic epoch of music painted by the men who have been themselves an integral part of it. Thus it contains for the purposes of club-study just that critical summing up of the situation which no amateur has the personal experience to offer.

My plan would be to make this work a grand-plan of study; its twenty volumes, dealing with one or at most two composers each, should be made a starting-point for the work of the club, the lines which it suggests being worked out. Used in this way, the work would offer a course covering two seasons. Properly studied, it would form a guide to the inner life of the musical world of the last one hundred and fifty years.

My plan would be to take the composers included in this work one at a time. The work should be given out to several members, one of whom would study the political conditions which inflame his imagination; another the pictures which were produced by his friends and contemporaries; a third, again Mrs. Theodore Sutro selected the topic "Woman's Work as Composer" for a paper which she read before the Ciel Club of New York, a society composed of the organists of the different New York churches and other distinguished musicians. At the close of the evening the club requested the favor of publishing the article.

Mrs. Sutro next collected the first library of Woman's Work in Music, and sent this library, consisting of 1400 compositions and 83 books, to the Atlanta Exposition in 1893. This was the first library

are most conveniently studied in another. The club should read either separately or collectively the articles of the text-book, and make them the foundation of debate.

The writer of the article should furnish part of the musical side of the program as well as the composer of whom he writes, for the evident reason that his own genius must necessarily color his estimate of his subject. This also offers opportunity for an acceptable variety. Chorus, vocal music, transcriptions, and pianoforte-scores should be freely drawn upon. *Le Pianist Chanteur*, a long set of transcriptions by Georges Bizet, the composer of "Carmen," offers an excellent series of French transcriptions. There is also a collection of excerpts from the best French songs which will greatly help out a critical study of a composer. It offers nothing but the melodies; but the best have been selected.

The work which I suggest contains many pictures which illustrate the subjects discussed; but the catalogues of Soule, photographs, Hantisch, photographs and photogravures; Braun et Cie, photographs; and Frederik Keppel, engravings, will furnish much interesting matter illuminating the art-life of the period. If the catalogues of these and other art-houses are obtained, orders may be placed through the publisher of *The Etude*.

Besides the biography, clubs largely composed of pianists can find a winter of profit in the mutual study of the music-lessons. While they do not advocate any method or system, the ideas freely expressed by the first specialists of the day are worth careful consideration, coming as they do, as a sort of post-graduate course rather than a methodical curriculum. The Brahms technique is worthy the attention of any virtuoso, while the ideas of Raif and Professor Smith belong to the first principles of self-advancement. A year of experiment upon the ideas advanced would be worth while for any club.

Finally the club which has its program made will find much of the music in this work in its list of pieces. To such a club the phrasing will well repay close study. It will certainly put much which has heretofore been obscure in an entirely new light.

THE musical compositions by women which were heard at the Manuscript Society.

New York City, Wednesday evening, November 29th (the occasion was devoted to their compositions), were not selected with the care that was desirable, and were, in consequence, severely criticized. But after attending the meeting I could not fail to see the triumph which it, as a whole, recorded for the first American woman who came forward to advance the status of women as composers.

For ten years I have watched the progress of the idea that women, if only they were as carefully trained, would write as well as men. Several years ago Mrs. Theodore Sutro selected the topic "Woman's Work as Composer" for a paper which she read before the Ciel Club of New York, a society composed of the organists of the different New York churches and other distinguished musicians. At the close of the evening the club requested the favor of publishing the article.

Mrs. Sutro next collected the first library of Woman's Work in Music, and sent this library, consisting of 1400 compositions and 83 books, to the Atlanta Exposition in 1893. This was the first library

of the kind ever gotten together in the world. For it Mrs. Sutro received a diploma of honor. In an article in the *Mail and Express* under date of October 24, 1893, the subject was summed up as follows:

"The remarkable energy of Mrs. Florence Clinton Sutro, chairman of the Woman's Committee on Music and Law for the World's Fair at Atlanta, cannot be too much commended. She collected the compositions of every woman musician of note in the country and gathered together an excellent exhibit of woman's work in law. By setting forth the practical development of woman's work in these fields she has accomplished much for her sex which no amount of speech-making or club-making could do."

Mrs. Sutro then formed a woman's department of the M. T. N. A., and had upon her committees nearly all the ladies whose compositions were heard Wednesday night at the Manuscript Society. Later she organized and founded entirely at her own expense, and was the first president of, the combination of all the women's musical clubs and societies in the United States, which is incorporated under the laws of Illinois as the "National Federation of Woman's Musical Clubs and Societies."

The first musical magazine to have a special department for women was *THE ETUDE*, the woman's pages of which were offered Mrs. Sutro by Mr. Presser in the first instance. At the time when Mrs. Sutro was awarded a gold medal for her exhibit of woman's work in Atlanta not a single musical journal in the country had a page devoted to women.

There is no detail of the preparation of any formal ABOUT PROGRAMS. A social function proper to club-life that offers an opportunity for the display of one's taste in a greater degree than that of program making. I do not allude to the contents of the program, but to the printed announcement of the order of exercises. From the ill-considered and slovenly hand-bill of the job printer it may be brought to an artistic object which will also close the individual taste of its maker, but sets the key of the evening's enjoyment. There is no department of printing so free, so flexible, and so full of possibilities as this; and did one but know it the post of program-maker should be among the most coveted of the honorary offices of the musical society. Nothing is more eloquent of culture than the program; no glance at the specimens which accumulate on the editor's desk suffices to fix the status of the societies from which they emanate, and the social characteristics of their members.

SHALL THE PROGRAM BE FORMAL OR INFORMAL? Let us suppose we are about to make a musical program together. The first item to be settled is the importance of the occasion. If informal, a single page, properly made, will suffice; if, on the contrary, a more imposing object in size and display is justifiable. The number of items to be embodied should first be considered and the size of the sheet on which they are to be printed determined. Twelve numbers may be conveniently enumerated upon a single page; but an occasion offering from sixteen to twenty-four numbers (an utterly unjustifiable tax on the audience by the way) should expand into two pages, which may be arranged upon the four sides of the folder in several different ways.

ABOUT NUMERALS.

The conventional program for a social club occasion usually consists of four pages, the first of which displays (1) the nature of the entertainment; (2) the place of gathering; and (3), the date, in the order named. Good form requires that the numbers involved should be written out, not abbreviated into numerals—a custom which until lately was to a certain extent permissible. Public concerts, on the contrary, are at present in the intermediate stage, using both styles freely; where the dates are printed upon the same page with the program itself in small size of type, numerals are still frequently used. Thus the outside-page might read,

AN EVENING OF MUSIC,

AT

THE AMATEUR CLUB.

27 FIFTH AVENUE, NEW YORK,

MONDAY, JANUARY THE TWENTY-SEVENTH,

BEGINNING AT EIGHT O'CLOCK.

but the heading of a single page for a public concert may read:

THE SECOND GRAND CONCERT

GIVEN BY

THE NINE MUSES

IN THE ASSEMBLY ROOM OF THE
WALDOFF-ASTORIA

TUESDAY, MARCH 9, 1901

AT EIGHT O'CLOCK

Program, etc.

but the date of the month would be better written out even here. Very formal functions print out even the year, as: March the ninth, one thousand nine hundred and one.

Where the announcement of tickets to be sold is also necessary this part of the type matter falls under the rules of foot-notes and may be abbreviated. An announcement like

2D MUSICAL EVE

GIVEN BY

THE 1ST CHURCH OF JOHNSVILLE

MARCH 9, 1901.

AT THE

TOWN HALL, COR. 3D ST. & 9TH AVE.

AT 8 P. M.

should be scrupulously avoided. Numerals used in this way indicate haste, and haste is the annihilator of art. It is especially desirable to write in full the name of the street, the hour, and the place of the entertainment in the series. Where the names of a street and an avenue appear in conjunction, write out that of the avenue in full, but put that of the street in Arabic numerals.

A very formal social occasion would send out its invitation in this form, and the announcement of dates upon the program may follow the same style. It is better to indicate the place of meeting before the date and hour because the memory retains the information best in this order; but very formal announcements reverse this order. The program, however, usually sets forth place before date.

THE BEGINNING OF THE PROGRAM PROPER.

The second page of the program usually begins the matter of the entertainment. It should be headed by the word program (not programme), and this Anglicized word gets an accent upon the first syllable. The type chosen for this word needs careful selection, and should give character to the page which it graces.

CHOICE OF TYPE TO BE USED.

This brings us to the question of the choice of type in general. Few program-makers realize the source of the potency of type for beauty or ugliness. Letters, with the exception of language itself, represent the most difficult achievement of the human race. This achievement is unique, for all alphabets, without exception, have sprung from one source—the Egyptian hieroglyphic which had in Egyptian hands already become associated with the sounds of speech. Subject to changes of material and method of engraving, this single alphabet has been handed down from nation to nation, receiving the imprint of national temperament from each; the very styles of type in our printing houses are but echoes of nations, or even great civiliza-

tions of which little more than a few chiseled alphabets remain. Perhaps the owl's ears and beak that still characterize our capital M, or the faint traces of the outline of a bird that persist in the letter A have little power to stir the imagination of the average newspaper reader; but to the maker of artistic programs they are potent to evoke Egypt and the mighty civilizations of the Nile; or a font of slim Aldine italics suffices to summon before the mental eye the magic panorama of the Italian Renaissance.

Briefly classified, printed letters may be summed up in three classes: ROMAN, whose square capitals are familiar to every one; French, remarkable for its thin, elegant outlines; and Black Letter, which includes Old English and modified German. The terms Celtic, Spanish, or Italian, while they are explicit in identifying given fonts and styles, are of small value to the amateur student of program-making because they have grown from usage, and have not been applied according to genera and species. For example, Caxton, Aldine, Elzevir, and De Vinne type have all been named after famous printers, while Mortuary, Celtic, and Ecdesiastic are scarcely more related to their titles than are the types before mentioned to the men whose names they keep in remembrance.

THE GENIUS OF MODERN TYPE-FORMS.

The best way for the learner is to hold firmly in the idea that long, slim letters, whose beauty consists in clearness and elegance of shape, have been influenced by the fact that the entire Roman series of firm, plain capitals, with or without fine lines, has been evolved from the standard letter cut by the Romans in stone inscriptions; and that the black letters, with their quaint forms and ornamental flourishes, are the direct descendants of the valium scrolls of the monkish scribes. The fact that German and Old English prints exhibit this latter style, while Aldine shows the clear and simple letters of Latin MSS. for the models of his italics, is not accidental. Teutonic taste runs to flourishes. The term Gothic, a style without hair-lines or shading, may be added to the amateur's vocabulary. These fairly clear distinctions once fixed in mind, the program-maker is fairly well schooled to begin his task.

USE OF DISPLAY TYPE.

In selecting his type the point to keep before the mental vision is, that when the program is once set up it will impress the eye as a picture in black and white in which the "color" is afforded by the heavy letters with the body of the matter gives a more or less distinct impression of gray. The ornamental part of the design then properly belongs to the titles and sub-headings. These should be sufficiently strong to impress the eye; but not so large and heavy as to overwhelm the total composition. The display type used in the general construction of the program should never become the subject of constructed ornament. The wiry arabesques so beloved of the job printer's heart have no place in a well-set program; ornamental initials may be admitted, but not aimless flourishes.

In setting a program the first thing to do is to count the number of sizes of type required to make apparent at a glance each particular class of ideas to be conveyed. These ideas are usually at least five in number: the word program; the titles of the pieces; the names of the performers; the names of the composers; and the descriptions of the pieces; to which may be added

in a mixed program the nature of the instrument employed. In the hands of the vulgar compositor this offers the opportunity for five antagonistic fonts of type and a liberal employment of light and heavy-faced letters besides. Good composition would reduce this number to three or perhaps two, capitals and lower-case letters in different sizes making all the distinctions required.

HOW TO ARRANGE THE MATTER.

Thus the word program might be set in Old English;* the remainder of the matter could be arranged by setting the titles in the pieces in CAPITALS; the names of the composers in SMALLER SIZED CAPITALS of the same style; the names of the performers in italics; and the descriptions of the pieces in body (lower-case) type. Or, instead of italics, another style of type (not too much in contrast with the remainder of the program) may be used. Sometimes the names of the composers are printed on the left hand side of the page, in which case several pieces are usually gathered into a single number. The pieces in each group may then be numbered (without periods); but it is well to be as sparing of numbers in a program as possible; they add nothing to the satisfaction of the evening. Unlike a dancing program, as concert-goers do not change partners at each number, no tally of the exercises is required, and the enumeration is disagreeable to the eye. Letters (not capitals) indicate better than figures the sequence of the pieces thus placed together:

JOHANNES BRAHMS:

- a Variations and Fugue upon a theme by Handel,
 - b Four Piano Pieces, opus 119,
 - c Waltzes,
 - d Two Hungarian Dances, . . . Miss Grace Hopper.
- Bethoven:
- Adelaide,
 - Miss Katy Didd.

If the other method were employed, the same matter would read:

PIANO SOLO.

- MISS GRACE HOPPER.
- a Variations and Fugue on a theme by Handel,
- b Four Piano Pieces, opus 119, etc.

which is awkward. Where but one or two pieces are comprised in a number the titles of the pieces look well at the left, those of the composer at the right, and the names of the performers on the line beneath, toward the center. Periods are not required after the proper names and titles. When the names of the composers appear at the left, they are sometimes printed in a small size of the ornamental type used to display the word program. When some form of Old English is used in this way the effect is often very pretty. In this case explanatory words not belonging to the title, such as "first time in America," or "opus 2," should be set in the lower case letters of the contrasting font and the names of the performers in the capitals belonging thereto. *Opus*, when written out, does not require a capital. Old English as a means of ornament is decidedly popular, but the program-maker is warned that there are two genera and many species of black letter—the pointed style, known to the French as *lettres de forme*, and the fatter variety, recognized as *lettres de somme*.

(To be continued)

* Bethoven, Sonata in C Sharp Minor.

a
b
c
d

Or it might read:

SONATA IN C SHARP MINOR

a
b
c
d

Program

Program

MISS PURDY
EXAMPLES OF PROGRAM-SETTING.

MISS PURDY

Bethoven

Musical Items

An exhibition of antique musical instruments is to be held shortly in Chickering Hall, Boston.

GUILMANT has resigned his position as organist at La Trinité, a post he held for thirty years.

A FIFTH performance in Sweden of Wagner's "Ringgold" is announced to be given in Stockholm.

It is announced that Madame Sophie Menter will make her residence in Berlin and give a portion of her time to teaching.

ROSENTHAL is playing with great success in Russia. The papers call him the most interesting figure in the modern music-world.

AMSTERDAM is to have a music festival devoted exclusively to the works of living Dutch composers. Native soloists have been engaged.

A FEW women of St. Paul, Minn., have raised \$25,000 to erect a small music-studio building, which is also to contain a hall specially adapted for recitals.

The People's Choral Union of New York City, organized and directed by Mr. Frank Danneberg, will celebrate its tenth anniversary by a performance of Handel's "Joseph in Egypt."

The first part of the "Life of Tschalkovsky," by his brother, has appeared in Russian and in German. It includes up to 1863, when the composer was still a student in the St. Petersburg Conservatoire.

A CHORUS is being organized in St. Louis to assist in the World's Fair Concerts in 1903. It is expected to contain about 1000 singers. Mr. H. E. Rice is manager, and Mr. Frederick Fisher, director.

THE Chicago Orchestra, Theodore Thomas, conductor, has announced a series of historical concerts. The purpose is to show the growth of the orchestra and the development of orchestral music in the last two or three hundred years.

DURING the first nine months of 1901 the gain in the value of musical instruments exported, over the corresponding period in 1900, was \$1,129,709, a gain of nearly one hundred per cent. A considerable part of this gain was made by mechanical piano-players.

MRS. LILLIAN HENSENCEL, wife of Georg Hensenkel, composer and baritone, died in London, in November last. Mrs. Hensenkel was born in Columbus, Ohio. She was educated in Boston, Paris, and London. The Hensenkels were well known as vocalists, and their recitals were very popular in this country.

A SCHOOL has been established in Rubinstein's native town to bear the composer's name, the funds being contributed by his admirers. Special attention will be given to training the pupils in music. The plan of memorial includes the making of the house in which Rubinstein was born into a museum.

THE great majority of German cities have conservatories of music under municipal control or patronage. It has been urged that the cities of the United States should follow this example. It is not likely that they will very soon. Art galleries and public libraries seem to have the first claim.

An unpublished manuscript by Robert Schumann, of sixteen pages, has come to light in a collection in the Paris Conservatoire, written as a homage to the revolution in 1848. It consists of three main choruses: "To Arms," "Black, Red, and Gold," and "Song of Liberty." Wawelwski makes it opus 65.

FREDERIC COWEN, the English composer, says that, when he submitted his song "The Promise and Life" to a well-known London publisher, it was returned with the suggestion for certain alterations so as to

nake the song salable. It was sent to another publisher, unchanged, and in a short time reached a sale of 300,000 copies.

THE German Music-Teacher's Association has presented a petition to the Minister of Education asking the government to make all intending music-teachers and those who would establish a music-school pass a rigorous examination with a view of determining their qualifications for the work. English musicians have also advocated such a measure.

THE German government voted \$50,000 to purchase the collection of musical autographs which was accumulated by the Vienna music-publisher, Artaria. The collection is now in the Berlin Royal Library. There are 93 Beethoven, 32 Haydn, and 6 Schubert autograph manuscripts in the lot. Mozart, Rossini, Salleri, and Paganini are represented also.

THE proportion of pianos sold to the population is greater in the United States than in Germany. A trade paper in commenting upon this fact attributes it to the fact that the American musician is more prosperous than his German brother. It is not a hard matter for an American family to buy a piano by a little self-denial extending over several years.

MUSIC is being made a feature of the advertising methods of the great stores in our large cities. The Wanamaker store in New York City recently presented a concert in which the Kneisel Quartet and Richard Hoffman played, and a club of noted soloists gave a number of old madrigals. Over 1000 persons were present. Another store announces musical entertainments for children while the parents are shopping.

A GERMAN critic says that "America is on the threshold of a great musical career. As yet German, Italian, and French influence is marked, but this will decrease as the body politic loses cosmopolitanism and becomes typically American." In reference to German music-schools he says that American pupils "are chiefly equipping themselves to teach. It is clear that the time is near when Americans will not need to leave home to acquire that instruction which is at present only to be got in Europe."

JAN KUBELIK, the Bohemian violinist who is now touring in this country, was educated at the Prague Conservatory of Music, by Professor Sevcik, the famous teacher. A London paper, in speaking of his earnings, says that the first price asked for his services was \$500 a concert. He made such a success that the price rose rapidly to over \$1000 a concert. Two concerts at Prague netted him over \$3500. He has three violins of great value: A Joseph Guarnerius, a present from an admirer; another of the same maker, for which he paid \$1000; the third is a "Strad," given to him by an English friend.

An excellent device for screening the back of an upright piano when turned away from the wall, and all pianos of that design should be, is one in which a screen is hung on a rod attached to the back of the piano at the top. The effect is uncommon, and adds much to the furnishing of a drawing-room or parlor, especially if the room admits of the piano's being placed at one end, with the keyboard facing the wall. The material should be something of simple decorative pattern or one to match the other hangings of the room, and light so as not to deaden the tone of the instrument.

A WRITER for a German paper has risen in wrath against the story that Mozart composed the overture to "Don Giovanni" in a single night, or, as claimed, between the hours of 2 and 7. He says there are 292 measures, scored for oboe, with the bassoon, horns, trumpets, tympani, and strings. A transcript by a rapid copyist required an entire day to make. It is well-known that Mozart was a very fluent composer; if the story be literally true, it shows, in comparison with the copyist's work, the wonderful rapidity with which he conceived and did the manual labor of transcribing his musical ideas on paper.

ONE of the most distinguished of modern composers, Joseph Gabriel Rheinberger, died in Munich, November 25th, of heart and lung trouble. Professor Rheinberger had recently resigned from his position in the Royal School of Music at Munich, which he had filled for the past thirty years. Rheinberger was born March 17, 1850, at Vaduz, the capital of the principality of Liechtenstein. He early showed an inclination for music; began to learn the piano at five, at seven was organist in a church, a special set of pedals being arranged for him, and shortly afterward he composed a mass in three parts. When he was twelve years old he was sent to Munich, where he studied until he was nineteen. After his graduation



JOSEPH RHEINBERGER.

he was appointed piano-teacher in the conservatory, making his permanent residence in Munich. His reputation as a theorist was world-wide, and many well-known composers were pupils in his composition classes in the Royal High School, among them the Americans, Chadwick and H. W. Parker. Rheinberger's reputation rests most largely upon his great works for the organ, although he composed essentially all forms of vocal and instrumental music. They are stamped with a character of their own; a certain severity and sharpness gives to them something of a classical flavor. His most popular piano-piece is "The Chase."



A CRITICAL HISTORY OF OPERA. By ARTHUR ELSON. L. C. Page & Co. Illustrated. \$1.50.

A new volume of the "Music-Lover's Series" by a new writer. We welcome the son of Louis C. Elson into the ranks of musical-literateurs, and congratulate him on this first work. We call attention to the fact that it is a "critical" history, thus being more than a recital of facts. We know from our correspondence that practically all the various musical clubs and other organizations that are giving systematic study to music devote a large share of their time to the study of possibly the most fascinating subject, the opera. These persons should welcome a book of this kind that brings together in a compact volume the story of the origin and growth of opera. We recommend the book most heartily to our readers, both as a work for reference and study, and also as a thoroughly entertaining. We mention some of the chapter-headings, that our readers may note the scope of the book: "The Origin of Opera," "Classical Opera," "Weber and German Romanticism," "Rossini and Italian Opera," "French Grand Opera," "Wagner and His Music," "The Italian Revival."

Publishers' Notes

THE MUSIC-TEACHER'S SUPPLY-HOUSE.

THE position occupied by this house before the musical public is unique. It does not merely meet the demands made upon it, but anticipates them. It is enabled to do so by constant communication with leading and advanced musical people everywhere. Our correspondents include far-seeing and liberal-minded educators who are ever alert to advance the cause of music, and always ready to suggest, advise, assist, and encourage those less fortunate than themselves.

This knowledge which comes to us from countless sources is always at the disposal of our patrons. One has merely to subscribe to THE ETUDE, have one's name enrolled upon the list of those who receive our new music every month, and send orders for daily needs to find opened for them a mine of good things in music which is practically inexhaustible.

We cannot here give more than an outline of many advantages to be gained by dealing with this house, but we call attention to our new catalogue, which will explain our system most fully. If you have received it, do not fail to read the first few pages headed "To Our Patrons." If you have not received it, send for it without delay. It will tell you how to order and how to return music; how to open an account and how to remit; will explain our original liberal system of sending, "On Sale," standard teacher music as well as monthly novelties, and the general plan which enables teachers, schools, and colleges to keep all music sent "On Sale" until the end of the school-year.

Our equipment and facilities for this year are superb; never before have we been so well prepared to meet the requirements of our customers, and we pledge our word that the high standard already set will be maintained, and improved if possible. We realize that this tireless and persistent effort on our part to excel, to do everything in our power to hasten and perfect the filling of orders, is appreciated by our customers. This amply repays us and at the same time stimulates us to continue our efforts to improve.

The burden of many testimonials is that we are the quickest mail-order house in the country, as well as the most accurate.

THE Supplement to this issue of THE ETUDE is another of our humorous sketches of musical subjects. "Vagabond Musicians" represents a type more familiar to European than to American highways and by-ways. We hardly expect music of a high order from such a combination as a guitar, violin, and accordion, yet the quality in the picture that arrests and holds the attention is not what music the players can make, but it is the players themselves. Each of them has a character peculiar to himself, and each is doubtless a "character." The singer has a large part, furnishing the vocal music as well as supplying an accompaniment. No trouble about his opening his mouth. His earnest mien and whole-hearted expression suggest a lusty voice, without any of the artificialities of cultivation. The only tremolo he has is one due to the ravages of time. We feel sure that his accompaniments have all those poor graces and ornaments that delight the virtuosos and annoy the ordinarium. It is said that players are superstitious about using a yellow clarinet or allowing one to be used in an orchestra, on the ground that it carries ill luck with it. Perhaps it is the burden of such fateful possibility that makes the clarinet-player so sober in his appearance. Perhaps he is afraid of a treacherous "groaning" in his tones! But what a jolly old fellow we find in the guitar-player! The in-

strument calls to mind the romantic figure of the Spanish Cavalier, with long cloak sweeping from his shoulders and a plumed hat shading his face, his trusty Toledo blade at hand to defend him if his serenade be rudely interrupted by an envious rival. Nothing of the kind in our follower of the gentle muse. A double headgear suggests the prudent man who guards against sun and wind. Doubtless his estate is laid out, and when he should pass round the lat, he would feel uncomfortable were it not for the cap that furnishes protection. That laugh of his tells the story! It is safe to venture that a jolly mellow, a rich, mellow voice, and a hearty manner wheedle many a contribution from the listeners by a running count of every quip and jest. The "Vagabond Players" may be vagrants, but they are doubtless a jolly trio, for all that.

DURING the month of January we will issue an edition of Köhler's "Practical Method," opus 249, Part Second. It will be remembered that some time ago we issued the First Part. The extraordinary success of this so celebrated course makes it necessary for us to issue an edition of Part Second. The work itself needs no words of comment here. It is possibly the most-used work for pianoforte-instruction that has ever been issued. There is scarcely a publisher of note but has an edition of his own. The Second Part follows naturally after the First Part.

We will make our customary Special Offer on this work for the month of January: To anyone sending us only 25 cents we will send this work postpaid. This offer is unusually liberal for a work that teachers know about. Remember that the offer is only good for the month of January. After that no orders will be filled at the above price.

WE have just issued a series of "Short, Melodic Vocalises," with instructions for their systematic use and best methods of practice. These are from the pen of Mr. W. Francis Gates, a number of whose works are published by this house. Mr. Gates is an experienced teacher of singing as well as piano-playing, and has found in his own work that there was no inexpensive and yet comprehensive series of this kind, and compiled this one from material used in his own teaching, with additions from standard writers.

The first exercises are of the simplest kind and grade up to quite advanced vocalises, leading directly into the works of Marchesi, Benelli, Sieber, and other writers. They are just such things as a teacher has had to write out for his pupils because of a lack of them in printed form. A valuable feature, and one not found in other vocal works, is a series of consonant exercises, preparatory to distinct enunciation and clear pronunciation. These are based on vocalises, a plan of work too little known by the general public. Vocal teachers will welcome this collection as it gives them new material and will lighten their labors in the classroom.

The price is 35 cents, with the usual discount to teachers. For one month, for introduction purposes, we will supply you with copies for 15 cents, prepaid, if such accompanies the order.

WE are receiving constant complaints from our patrons that we send out music that is not altogether new, and we plead guilty in this matter, but there is scarcely a teacher who has not share in the blame. Every time a teacher asks for a selection "On Sale" he contributes toward selling music. It would be fair for us to throw away music that has been sent out "On Sale." We do now destroy a great deal that is returned to us in too bad a condition; but all music that leaves our place and comes back again through the "On Sale" plan is more or less injured, although not enough to prevent its use. The only point we wish to make is that those teachers who ask the privilege of having music sent to them "On Sale" should not complain if they receive music that is not altogether new.

Our new work, "First Parlor Pieces," is on the market, and the special offer price of the book is now withdrawn. The pieces in this book have all been tested in practice. It contains the best list of first pieces that it is possible to compile. They are also arranged in graded order, so that the volume can be taken up for sight-reading or recreation in connection with the other studies. We shall be pleased to send any of our patrons this volume "On Sale" if desired.

THE music-slats that we announced in our last issue of THE ETUDE is worthy of repeated notice. We have manufactured the most perfect slate of this kind. It contains twelve slats of a size between octavo and sheet music, is double and folds up, and is securely bound in harvest cloth. It is intended to be used in place of manuscript music-paper or blank-books. Being erasable, this slate has a decided advantage. A note can be erased while working exercises. It also has the advantage of being less expensive than blank-books or paper; but the fact that it is erasable is its chief advantage. Teachers who have been using this slate never use anything else. The first cost is possibly a little more than the blank-book, but there is practically no wear out of it. We recommend it highly to harmony pupils, or for any writing of the rudiments of music. Every teacher should possess at least one in his studio. Our price for the same is 40 cents retail.

IN connection with the above we have added a blackboard to our list. This board is 3 by 4 feet long and can be made any width or any length. The size most used in music-studios is the one mentioned. The lines are an inch and a half (1 1/2 inches) apart, four staves to the board. It is an indispensable adjunct to every music-studio, and for sight-reading or harmony lessons or class-work is highly necessary. It has the advantage of being portable; and can be hung up on the wall during a recital or a class recitation and then be taken down again. It rolls up and takes up very little room. The crayon is the ordinary kind, but there is a crayon made that creates very little, if any, dust, which is preferable to use for studio purposes. It is just these little conveniences that make a studio valuable, and add to a teacher's stock in trade. Once possessing a blackboard, no one will do without it, because there are numerous uses to which it can be put.

OWING to the large increase in our circulation, we wish to make public announcement of the fact that our advertising rates are increased, beginning with the next, the February, issue. They have remained the same for a number of years, although our subscription list has been growing steadily. Our new rates are as follows: 40 cents per line (14 lines in an inch), \$150.00 per page. For 1/2 page, 1/4 page, and 1/8 page, proportionate prices.

The columns of THE ETUDE offer an unequalled opportunity of publicity to all schools of music, and to any business dealing in goods connected with the work of musical persons, particularly women.

WE have among our surplus stock a large assortment of "Sunday-School" and "Singing-School" books, by the best writers, which we will dispose of at very low prices. They are all in good condition. The retail prices of the Sunday-School books are from 35 cents to 50 cents each; the Singing-School books from 50 cents to \$1.00 each. We will send same, all transportation paid by us, as follows: Sunday-School books, 10 cents each, or 6 for \$1.00.

Singing-School books, 20 cents each, or 6 for \$1.00. All selections will be left to us. Should you wish anything in this line, we would advise you to order at once, or the stock will be exhausted, as they will not last long, nor shall we be able to supply more at the above prices after the surplus stock is disposed

Write to the publishers and get the this book sent free to readers of "THE ETUDE." The pamphlet of comparisons of the editing of this book with that of standard editions is worth every musician's attention.



Conducted by PRESTON WARE OREM.

INTELLECTUALITY IN PIANO-PLAYING.
To many more artistic players of our young pupils we must get them to think. Good, clean mental habits in the child are better than a musical education "ready-made." From the beginning of a child's music-study he should be taught the "why" for existing things. Too many children regard the time-value of the notes, for instance, as a mystery which may, perhaps, be revealed to them accidentally at some time, instead of thinking of it as a simple problem in common fractions.

The youngest music-pupil is not too young to be taught the elements of intelligent playing. Attention should be given to securing a perfect, legato, the correct use of the pedal, when and where the different kinds of touch are required, the muscular mechanism of arm, hand, and fingers, and the observance of every mark of expression, however small. It is gratifying to note the pleasure with which an ordinary child takes up the work of musical analysis. It appeals to his reasoning powers, and he is glad to point out the phrases, motives, and periods, which he does with surprising quickness.

Let us not be afraid of going into detail. Let us, as teachers, cultivate within ourselves a "conscientious conscience," and let us create an artistic conscience within the child, and the result will be musically playing, based on a broad intellectuality.—Grace Nicholas.

EASY FORGETTING.

RECENTLY a young lady entered my piano-class, and, of course, the first thing to do was to orient ourselves; that is, get our points of the compass. She had been under the instruction of a young lady who had graduated at one of the most celebrated music-schools in the land, and who, while there, had been taught by a most gifted pianist and teacher. Conceive my amazement when this musical granddaughter of Professor — hesitated when I asked her to name the fingering of the E-flat-major scale. She was not sure whether the thumb should go upon F or G, and she did not know if there were alternative ways of fingering this scale and how the fingers should be selected.

Such things cause an earnest teacher to grow bewildered. Even the most famous teachers cannot insure thorough work on the part of pupils. The latter have an obligation. No teacher guarantees that his ideas will prove to be like indelible ink; the retaining of ideas must be done by the recipient mind, not by the imparting mind. No amount of added sharpness of instruction, no bitterness of cutting phrases, no tireless persistence of iteration on the part of the teacher will take the place of a keen, strenuous, prolonged attention to *minute* on the part of the student.

There is nothing more astonishing than the capacity of students to forget what they are told, and it is equalled by their eagerness to get rid of the drudgery of acquisition. The quickness of the forgetting process in our pupils often reminds one of the speed with which a touch of perfume evaporates. Touch the tip of your finger to the bottle of essence, then retouch it to a sheet of paper, and come again in an hour. What is there? Make that effort of clear, hard, mental work which will make your acquaintance as fixed as the smell of musk in that Turkish mosque where there is perpetually a sweet odor in the air, because the very cement between the stones which compose the temple is mixed with perfume.—J. S. Van Cleave.

(Continued on page 40.)

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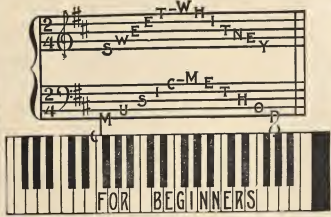
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My DEAR MISS FLETCHER:
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TEACHERS' ROUND TABLE

(Continued from page 35.)

A DIFFICULTY PRIZE.
Some pupils seem to think the more difficult the piece they are given to play, the better; no matter whether they have the ability to learn it or not. If it looks very hard and sounds very loud, they are satisfied.

How much better it would be if they would think of a piece from a musical point of view, and not so much of making a great noise or great show of finger-gymnastics! It is all very well to have the ambition to do big things; but, unless one can do them well, it is better to attempt something less difficult and do it artistically. If we can but instill in our pupils that love for the beautiful in music, and make them understand that, no matter how simple a piece may be, if it is artistically played it will afford more enjoyment to those who listen; then we may be sure they are on the right road to true musicianship.—*Frederick A. Williams.*

THE IDEAL MOTHER.

I THINK I have found her. I have been wondering if she knows how much help she is going to be to me. She came to see me about her two children, John, aged thirteen, and Florence, aged ten. "I have been waiting until Florence was ten before putting her to music lessons," she said. "I don't want to force it upon her by beginning too early and have all interest and ambition lost because it was too hard for her. She wants to study now, and is far enough along in school to know how to study and to appreciate music. "I do not expect to make a musician of John. But want him to understand the rudiments of music, and his father hopes he will learn more exact habits of study, and that music may have a refining influence on the boy. It certainly will keep him in off the street.

"I shall be just as particular about having them punctual at lesson-hour as about it being a school-hour. Only sickness will prevent them, in which case I shall always let you know."

It was after the second lesson that I saw her again. "I want to have a little talk with you about the children. I think a teacher can do better if she knows something about the natures she has to deal with." Then she told me what would probably have taken me months to find out, seeing the pupils only once a week. How John could be won to do anything by praise and encouragement, but was inclined to give up under severe criticism; how Florence would meet strictness in every way, otherwise she was a bit inclined to take advantage of easy treatment.

"I have set certain hours for practice," she said. "Each must do a half-hour in the morning and another at night. They understand this must be done. I have had no trouble so far. John, whom I feared I would need to be driven, is at the piano almost before I am up in the morning. I am greatly pleased."

So was I. The firm gentleness of the mother was so encouraging; her desire to talk it over with me and readiness to do so would solve many a future difficulty. The children are prompt at lesson-hour, with lessons well prepared, and I have been and am assured of hearty co-operation at home. How the teacher needs just such mothers to do thorough, satisfactory work! If they were only all such!—*Iris Higgins Marsh.*

HOW TO TEACH A PIANO.

WHILE a pianist is not supposed to assist in the task of changing the position of his piano, yet emergencies sometimes arise in which he is forced to help in the work. In a conversation with an employee of a large organ and piano factory I was told how to lift a piano and, in fact, any heavy weight: Do not stoop over nor bend the back, but keep it perpendicular, as in standing; let yourself down as if about to sit upon the heels and raise the weight with the hands by the straightening of the lower limbs.—*Herbert G. Patton.*

THE ETUDE

HOME NOTES.

DR. CHARLES R. FISHER is giving a series of piano-forte-recital talks in the Western College Conservatory of Music. The leading classical and modern composers are represented in the program.

MISS CLARA MACLEAN and her pupils gave a Schumann recital last month, at Oakland, Cal. A sketch of the life and works of the composer was read, and an examination was then held on the subject.

MR. C. H. H. SIFFER, of the Utica Conservatory of Music, played the inaugural recital on the new organ in the Presbyterian Church in Delhi, N. Y. The Indiana Music-Teachers' Association is publishing an interesting paper for the members entitled *The Musical Mirror*.

MISS FANNIE CUMMINS, formerly in the government schools in the Indian Territory, has connected herself with the Stevensville, Mont., Training-school, and will have charge of the musical instruction. MR. WILLIAM J. HALL, of Minneapolis, gave an inaugural organ-recital in the Calvary Baptist Church, Omaha, Neb., November 7th.

TEN students of the Southern Conservatory of Music, Durham, N. C., are publishing a bright little musical paper called *Notes*.

THE Annual Faculty Concert of the Sherwood Music-School, Chicago, was given November 12th, in the Fine Arts Building.

MR. ERNEST HUTCHESON, pianist, a member of the faculty of the Peabody Conservatory of Music, Baltimore, has had a pronounced success in several concerts of the Boston Symphony Orchestra. Mr. Hutcheson is an Australian by birth.

MISS CORNELIUS VAN SPRONSEN gave a *Recital Conversation* at the Knox Conservatory of Music, Galesburg, Ill., November 14th.

SOME of the advanced pupils and the Students' Symphony Orchestra of the Broad Street Conservatory of Music, Philadelphia, gave a concert November 23d, under the direction of Mr. Gilbert R. Combs.

MR. W. L. BARNESMAN sends a list of the works performed by the Dayton, O., Philharmonic Society, under his direction during the past twenty-one years. It includes practically all the standard choral works, and a large number of orchestral compositions. This society has a record that entitles it to rank among the best organizations in the country.

MR. B. D. ARMSTRONG, of Altoon, Ill., is organist of the Church of the Unity, St. Louis, Mo. THE Progressive Piano-forte Club, composed of the more advanced pupils of J. M. Dungan, Director of the Indianapolis Piano College, Indianapolis, Ind., rendered the first of a series of Historical Recitals November 25th. The program was composed entirely of the old suites of Bach and Handel. Introducing the program, Mr. Dungan gave a talk on the suite.

THE Trenton Monday Musical Club, under the direction of Mr. Charles S. Skilton, fifty female voices, gave their first concert of the season, November 26th.

A STUDENTS' Recital was given in Mr. Ad. M. Foerster's studio, Pittsburgh, December 4th.

MR. F. H. WAGNER, organist, has been giving a series of recitals in the Trinity Cathedral, Omaha, Neb.

THE annual fall initiation ceremonies of Alpha Chapter, Sigma Theta Fraternity, were held at the New England Conservatory of Music, in November last. The national convention will meet in Philadelphia next April.

A SERVICE commemorating Mr. Frederick N. Shackley's fifth year of service as organist and choirmaster of the Church of the Ascension, Boston, was held December 8th.

THE Zielinski Trio Club gave a series of recitals throughout Ohio, West Virginia, and Pennsylvania during the weeks of November 25th and December 2d. An interesting pupils' recital was given at Mr. Zielinski's studio in Buffalo, November 14th.

MISS LILLY POTTER-REICH, of Altoona, Pa., has organized the Cecilia Quartet (female voices), which will be assisted in concerts by Miss Helen M. Miller, reader.

MESSRS. EMIL LIEBKING, pianist, and Harrison M. Wild, organist, gave an enjoyable concert in the Congregational Church, Lake Geneva, Wis., December 12th.

MISS MARY E. HALLOCK, pianist, of Philadelphia, gave a successful recital in New York City in November last. The leading critics reviewed her work very favorably.

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RECITAL PROGRAMS.

Recital by Mr. Perle V. Jervis.
Mozart: Musical Sketch; Gavotte; Bach: Improvisation, Nocturne, Scotch Plover; March Wind, MacDowell; Spring Murmur, Sinding; Liebes-trauere, Liszt; Silver Spring, Mason; Polonaise in F, Liszt.

Pupils of Broad Street Conservatory of Music, Philadelphia, Pa.
Novellette, Op. 30, No. 9, Schumann; With Verdure, Op. 30, No. 8, Schumann; Haydn: Guitarre, Moszkowski; Air Varié No. 5 (Violin), de Beriot; Gavotte in B-minor, Bach; Aubade (Harp), Hasselmann; Valse, Op. 34, No. 1, Chopin; Barcarolle No. 6, Rubinstein; A May Morning (Vocal), Denza.

Pupils of F. L. Donelson.
Tarentelle (Four Hands), J. Trousselle; Dance Impromptu, Op. 15, F. G. Rabbinus; In Fresh Green Fields, T. Glaze; Marche Eclogue, J. Rummel; Study in D, Op. 65, No. 22, Loeschhorn; Martha (Four Hands), Straubberg; Melody in F, Rubinstein; Curious Story, Heller; The Sign, J. Schall; Song Without Words, No. 4 (Confidante), Mendelssohn; The Dancing Parakey (Four Hands), G. L. Lansing; Mazurka, Op. 17, No. 1, Chopin; Christmaside, Polka-Rondo, Rathbun; Les Sylphes (Four Hands), Bachmann.

Pupils of Frederick A. Williams.
Ruy Blas (Four Hands), Mendelssohn; Longing, Op. 34, No. 6, Satorio; Playing Tag, Op. 29, No. 1, F. A. Williams; Valse Impromptu (Four Hands), Bachmann; Ballade, Op. 19, Leysbach; Water-Sprites Play, Op. 24, F. A. Williams; Valse, Op. 64, No. 1, Chopin; Call Me Back (Vocal), Denza; Flammender Stern, Op. 275, Bohm; Ponquelt (Why?), Op. 64, Ascher; Fantaisie Espagnole, Wachs; Last Hope, Gottschalk; Tarentelle, S. B. Mills.

Graduate Recital by Miss Maie Hasty.
Theme and Variations, Op. 54, Mendelssohn; Prelude, Op. 28, No. 15, Chopin; Etude, Op. 25, No. 9, Chopin; Gavotte, B-flat Major, Handel; Prelude, Caharp Minor, Rachmanninoff; Rhapsodie Hongroise, No. 2, Liszt.

Graduate Recital by Miss Ella H. Zahn.
Pars' Flute, Godard; Rondolet Brillante, Op. 62, C. M. von Weerth; Sonata, Op. 27, No. 2, Caharp Minor ("Moonlight"), Beethoven; Capriccio, B-minor, Op. 22, Mendelssohn; La Gabelle, Op. 22, Th. Kullak; Rigoletto, Moreau de Concert, Liszt; Last Hope (Religious Meditation), Gottschalk; Grande Polonaise in E-flat, Op. 22, Chopin.

Pupils of Walter S. Sprankle.
Sunshine, Guriltz; Sequis Gavotte, Patrick; Cheerfulness, Lichner; Italian Song, Ledus; Pretty Lass, Pachter; Morning Glimpses, Bohm; Water-Sprites, Williams; One Little Flower, Krug; La Sylphide, Lange; Amoretian Gavotte, Geibel; Waltz, Les Mertes, Wachs; Cujus Animam, Kuhs; Love's Awakening, Moszkowski; Tarentelle, Mills; Second Valse, Godard; Funeral March, Chopin; Witches' Dance, MacDowell.

Pupils of Western College Conservatory.
Allegretto Grazioso, Lichner; Papillon, Merkel; Minuet, Romit all' Ungarese, Haydn; Etude in G, Moszkowski; Im Walde, Gade; Rondo, Op. 51, Beethoven; Soaring, Schumann; Sonata, Op. 24, Dussak; Wiegenslied, Kjerulf; Oloosen, Kirchhof; The Beggar, Amphoros, Chaminade; Rivulet, Heller; The Lake, Bennett; Feu Follet, de Gray; Schumacher, Schumann; Sonata, Op. 14, No. 2, Beethoven; Impromptu, Op. 40, No. 2, Schubert; Valse in E-minor, Chopin; Valse Mignonne, Schütz; Regatta Veneziana, Liszt; Impromptu, Op. 29, Chopin; Polichine Tante, Schwanke.

Pupils of Harry T. Wiley.
Heather Rose, Lange; Fable, Schornli; Glistening Dew, Waltz, Friedrich; Bright Morning, Löw; Hilarity, Lichner; Soldier's March (Four Hands), Koelliker; Ride a Cook Horse, Swift; The Fair, Guriltz; Waltz of the Forest-Sprites, Krug; Hungarian Song (Four Hands), Behr; The Little Fairy, Wieding; Tyrolean Air, Wolfhart; The Beggar, Engelmann; Dance of the Sylphs, Heins; Norwegian March, Schytte; Swallow, Schornli; Elfin Dance, Heins; Snow Maiden, Benda; Country Dance (Four Hands), Satorio; Song of the Peasant, Rendano; Butterflies, Lavallée; Impromptu, Reinhold; Der Freischütz (Six Hands), Weber-Krug.

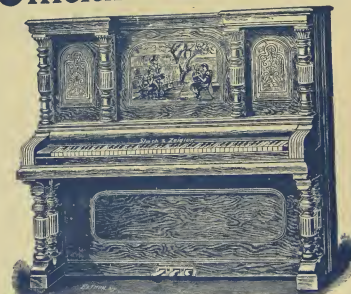
Pupils of Clarence E. Krindl.
Scherzino (Four Hands), Glaze; Paper, The Correlation of Music and the Other Arts; Premiere Ette (Four Hands), Mercer; Paper, Liszt, Rosini, and the Opera; Nocturne, Liszt; La Lisonjera, Chamade; Serenade, Schubert-Liszt.

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