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Winton J. Baltzell

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THE ETUDE

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FOR THE TEACHER, STUDENT
AND LOVER OF MUSIC
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do not think it at all necessary for pianists to have such developed biceps, but I do think it is necessary, and far more important, to develop the tripe and principally the under portion of the lower arm. I invented some special exercises on this apparatus for the arm and wrist; but, as I am not going to devote my whole life to mechanism, I gave them up. All the muscles will not do what nervous force will, and that comes from the mind. Muscle may be a help, and I dare say it is; but it will never equal the force of the mind that gives impulse in playing.

"Artists go too far in developing all their muscles. I had but no muscles at all, so to speak. So far as I know, Rubinstein never exercised his muscles except on the piano, nor have I heard that Tausig ever practiced with dumb-bells or exercises. Of course, in one way I fully approve of the use of the exercise where health is concerned, but not to overdo it for the sake of the piano.

GERMAN AND FRENCH SCHOOLS OF PLAYING.
"Now to the points of contrast and comparison between the German and the French schools of piano-playing. In my residence in different countries I have found the French the most sympathetic among continental nations; America I do not yet know. I have been told that the French are superficial; I have good reason to believe them the opposite. After separation I have found them unchanged. What people think while one is away from them after all matters little, for it is difficult to tell what they think even when one is present. In order to judge of the comparative merits of the German and French schools of piano-playing I studied in both, for six years in Germany and in Paris, at the conservatory. So far as breadth and musicianship are concerned, the German school is ahead. The French school is noted for an elegance, charm, and neatness that the German does not possess in equal degree.

"There are some people who have no charm and no breadth to develop, and by such no school can be judged; for they might as well study in the Chinese school, so far as any impression upon them is concerned. I have heard many German players pound the piano; but, notwithstanding that, I think there is more depth in the German after all.

DEVELOPMENT OF TASTE.
"For the development of mind and expression the bearing of good choral and orchestral concerts is absolutely necessary; for the bearing merely of orchestral music is not sufficient; one needs to hear both. Here, again, is another reason why I advise Germany rather than France as a place for study. In Paris, as in New York, you have to pay more for these musical opportunities, and in Paris the distances are great and surroundings antipathetic. There is not the same desire to go to hear music that in Germany is second nature, and a desire that carries one away. The hearing of fine orchestral concerts affords one an idea of the greatness of musical art that solo performances will never give.

"Ensemble playing is one of the pianist's greatest pleasures, and of utmost importance from the musician's point of view. As soon as the student is capable he should enter upon it. But play with one who plays better than you.

MUSIC IN HOLLAND.
"I want to point out that the Hollanders are making great strides in music. I can say, I think, without being accused of partiality, that as fine concerts may be heard in The Hague as anywhere in the world. I attribute this completely to the German influence. The Dutch are a little slow and phlegmatic, but, if they take to things slowly, they take to them properly. The Dutch are, however, not as slow as they were. Americanism is getting into us too. People are more restless than they used to be; they are less phlegmatic and less quiet.

MAINTENANCE.
"Imitation of the mannerisms in playing of another disgraces an artist. It may be a good thing for financial success, but it is degradation.

"Faddism demoralizes the pianist, as it does the performer upon any instrument.

"Every pianist has a circle of friends that uphold him and make a god of him; but they are very necessary to his courage, his struggle, and his enthusiasm.

PRESS-NOTICES.
"I am skeptical about press-notices. By no means do I despise them; I am glad to get good ones, and equally so to get bad ones if they are deserved. To get a bad notice that one does not deserve is an injustice; but there is, also, no satisfaction in receiving a good notice when one does not deserve it. The greatest gratification to me is the satisfaction of my audience.

"I respect the press—it is the queen of civilization,—but it is impossible for any critic to ruin one's career with a scratch of his pen. He may be right, and I think that a sincere critic is always right from his own point of view. An artist may do himself justice at one time and not at another; in such event, and even if the adverse criticism is deserved, it cannot destroy his prospects. If I have played badly one night I strive to make up for it the next. True criticism is not of the kind that knocks a man down in one evening. When asked my own opinion, I give it with reserve; for I know how difficult it is to play the piano, and I know what it requires to do it."

WILLIAM ARMSTRONG.

MUSIC-EDUCATION: ITS PROBLEMS AND NEEDS.

[We are glad to hear from one of our contributors in regard to the symposium on the above subject, published in THE ETUDE for January. Mr. Hale comes straight to the point when he says he wants to know what other teachers are doing. THE ETUDE aims to get from its contributors ideas that have been tried and found good, and it wants to get teachers to try these same ideas. Let 1902 be a year of advance in scientific methods of music-teaching.—EDITOR.]

I have read and re-read the replies to your questions, in the last ETUDE, about the "Problems and Needs in Music-Education." It seems to be the sense of the symposium that the music-teacher is the problem—and the need also. And upon him is even charged the ignorance of the public. The teacher had not sufficient depth and catholicity of culture, and he is not even at home in the whole circle of his own art; and he is no master of pedagogy. This is a severe arraignment. Yet in the main it is so. It has always been so. To reiterate it is, no doubt, needful, but the discussion is at its heat in what practical suggestions it contains looking toward solution and remedy. This last seems to me of such consequence that I shall ask your forbearance while I describe some ways in which I myself try to solve the problem.

For the general culture, then, there are always upon my table a few of the greatest—only the greatest—of the world's books; just now, among others, a Tennyson, a volume of Emerson, "The Odyssey," "William Tell," a volume of the best English essays, A Shakespeare, complete in one volume, lies at my side never closed—except when the maid lets the semidaily cyclone into my den. In such goodly company I place occasional truant, coming back always better than I went.

For my own musical culture I have long felt that the masterpieces more than any books are my true teachers, but I found no way, with the little time I could afford, to come really at them, until I hit upon this simple device, which now I follow, and with such agreeable results that I venture to ask others to try it too, if they have not already.

I have on a card a list of difficult passages from a dozen works I purpose to learn, and of these I make daily exercises, sometimes remodeling them more or

less, but oftener leaving them just as they have come from the composer. When I have mastered and assimilated these I find, with always fresh surprise and delight, that they have drawn the rest of the piece with them; once they are easy, nothing else is hard.

In my teaching I stand by two words: Economy and Musicianship. It is my business to make, not pianists, but musicians; musician first and player afterward, is my motto; and not musicians merely, but artists,—that is, true, noble, beautiful persons who can do. I should approach my goal oftener if I could make up to my pupils what is left undone at home and in the schools! However, I make music-study a mental discipline for them, a training in quick, accurate observation, in concentration and steady, clear thinking, and, incidentally, of the memory, for all this work is done in their heads, not outside of them.

By my own attitude toward the art (by no preaching) I endeavor to inspire a reverence for its beauty and significance. And when the lesson is over I want to be no longer musician, but older brother to my pupil.

I find the most rigid economy necessary that the technical business shall not encroach upon the art-study. They must have the technique,—there is no *sy*, *ye*, or *no* about that; the single problem is: how they may get it at the least cost to industry and time. To this end I am on the lookout for all the short-cuts. I use gymnastics (hand-culture); concentrated exercises gathered from all the winds that blow; no studies except for very special purposes. I insist that clear, analytical thinking precede all practical effort in study. I make a player at the earliest possible moment, if the repertoire contain no more than the first number of the "Jugend Album." I will have no accumulation of unavailable knowledge.

I have by me, particularly during hours of practice and teaching, a note-book, into which goes every idea or suggestion that has any promise of usefulness. Upon pedagogy I read, note-book in hand, everything I can lay hands upon, from the *Republique* to the last *Pedagogical Seminary*.

I have been thus frankly particular because I myself would rather hear about a teacher's routine than any of his theories.

There is no more room for one other thing: The Public, that animal of huge pretension and inertia. We must do what we can for its enlightenment, not forgetting that there is foundation for some of its suspicions. And, as the hope of all education lies with the new generation, the musician should exert all the influence he can bring to bear that music in the public schools shall become more than the superficial teaching of singing and reading is now. The substance of the art should be presented there.

EDWARD D. HALE.

COURTESY.

BY CHARLES W. LANDON.

WHAT with lesson-giving, the practice of one's instrument, the keeping up of a more or less extended correspondence, now and then writing for the press, the social demand upon one's time, and the necessary attention given to one's business, the well-established teacher may often feel so driven for time as to scarcely take pains to be polite and courteous. Perhaps our country has had few harder workers than Emerson, who gave the following as a maxim: "Life is not so short but that there is always time for courtesy." To which may be added the following from Bulwer-Lytton: "A man who possesses every title to our respect except that of courtesy is in danger of forfeiting them all. A rude manner renders its owner always liable to affront. He is never without dignity who avoids wounding the dignity of others."

Guiding Thoughts for 1902 from Leading Musicians.

[We append a number of sentiments for the New Year specially prepared for THE ETUDE by 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. A number of others were published in THE ETUDE for January.—EDITOR.]

HORACE P. DIBBLE.

As there are twelve months in the year, so are there twelve semitones in our scale. For our keynote let us take sincerity of purpose; for our dominant, fidelity to the cause of music. Forgetting our petty ambitions and desire for personal aggrandizement, let us be sincerely true and faithful to our art.

HOMER MORRIS.

If the American composer would do something worthy America and her great ideal of democracy, he should not confine himself to art-theories which have been passed to him from monarchical Europe. When will there arise one who will do for American music what Walt Whitman has done for poetry!

WILSON G. SMITH.

The influence of THE ETUDE as a factor in musical education amongst young teachers and students has been most pronounced. It is my wish that its record during the coming year may see that influence continued and materially extended.

If the profession and students can be made to realize the value and necessity of a liberal education, not only on professional lines, but in literature, science, and the kindred arts, the intellectual standard of the profession will be so enhanced that journals like THE ETUDE will always prove a welcome and thoroughly-appreciated visitor.

ALBERT A. STANLEY.

As "a stream cannot rise higher than its source," and as "a corrupt tree cannot bring forth good fruit," the true teacher will not rest content until he has—by study, by reflection, and by hard work—so developed his whole nature that he shall be in the best sense an inspiration to everyone who comes under his influence.

CONSTANTIN VON STERNBERG.

The loneliness, which is the fate of great transcendent minds, is spared to their disciples and followers. Teachers, therefore, as well as students, should be gregarious, sociable; they should meet privately and frequently, exchange their views, learn from each other and stimulate each other mutually. This will also tend to raise their social status by effectively counteracting the wide-spread notion that musicians are a jealous lot. Let us all be friends.

EVERETT E. TRUETTE.

LEGITIMATE organ-music performed in a legitimate and artistic manner, both in church and concert, is the only means of creating a greater respect, from the public at large, for the organ as a solo instrument. Let every organist put his shoulder to the wheel and help, even if only a little, in the worthy cause.

EDITH L. WINN.

THERE is a technic of life as well as of art. My pupil feels my moral as well as my musical pulse. Personality counts as high as musical genius, and I am not sure but that conscious power comes from conscious superiority of musicianship and of character.

F. W. WODELL.

HOLDING that THE ETUDE exerts a powerful influence for good upon the music-life of the country generally, I therefore wish for it increasing prosperity.

May music-teachers and students alike find in the new year enlarged opportunities for the development of the higher self, and for bringing the joy and uplift of good music into the lives of those hitherto ignorant of it.

ROBERT BRAINE.

In teaching resolve to make haste slowly. A single sandwich thoroughly digested will make more healthy blood, and give more strength, than a meal of rich, indigestible viands, if the digestion is not

strong enough to cope with them. A simple exercise in music perfectly learned will make a pupil stronger than a difficult piece which is hopelessly above his capacity.

HERMAN P. CHELUS.

If you wish a long and useful life, make up your mind that you cannot do the work of three men. Learn wisdom from the experience of others, and do one man's work. Abide by this principle, and in years to come you will appreciate the suggestion that will lead you steadily and progressively onward.

W. FRANCIS GATES.

The personal equation is the most important factor in all forms of human activity. Modest knowledge may fail, while enthusiastic ignorance succeeds. Personal force or enthusiasm wins whether it is displayed by a genius or a quack; it is generally the quack's total capital, and he succeeds on it. It is not too late to take a hint, even from a quack, now and then?

CHARLES W. LANDON.

MAKE your pupil feel that he has worthy capabilities by requiring great things of him in the way of accurate and refined work, especially in touch and expression, playing for music's sake, not for technical display.

J. S. VAN CLEVE.

WHATEVER you do with music, be it little or be it much, be it occasional or be it perpetual, do your work with frank, honest, open-minded enthusiasm, and sincerity as clear as the mystic river which Dante saw in the terrestrial paradise. If, however, you intend to be a musician,—that is, a professor and exponent of the art,—then make your music a part of yourself, and yourself a part of your music. It must not be your clothing, but your flesh.

JAROSLAW DE ZIELINSKI.

THOROUGH musical education reveals to us the best thoughts of musical writers; a musical smattering does not make one a "fine musician," even if one's circle of admirers says so.

WILLIAM H. SHERWOOD.

WITH the present epoch of American achievement and success in every department of material things, development of the country, invention, literature, art, and science, it would seem as if our musicians and music-institutions might venture upon a greater degree of confidence and self-reliance. To judge from the continued feverish excitement of the American public, which still exists for musical novelties and sensations from abroad, there is a suspicion that we do not judge well for ourselves, nor have that pride and disposition to support our own best workers in this field which so well compares with the merits of the case. The wealthy corporations and talented press-agents who furnish the money and mold public opinion regarding such matters are often introducing great things for our pleasure and benefit. But, if an equal amount of money were invested with talent displayed in exploiting and encouraging some of our own developments in artistic merit in the field for concert and opera, musical composition and teaching methods, our public would fall in line more rapidly, as accords to the merits in the case. Shall we be backward as leaders in the modern musical world, as compared to the universally recognized preeminence of our country and its citizens in almost every other line?

EDWARD BAXTER PERRY.

FOR THE STUDENT. First, Resolved: That during the coming year I will talk and think more about music and less about my music; realizing that music was a divine art in its own right before I was born, and will be equally so after I am dead and gone; that I have no mortgage on any part of it, but merely an

opportunity to serve it more or less worthily in my day and generation.

Second, Resolved: That this year I will try to be as much interested in hearing others play as in having them hear me play, which has never been true hitherto; realizing that turn about is fair play, and that, if music is worth making at all, it is worth listening to.

Third, Resolved: That this year I will spend half as much on opportunities to hear good music, if they present themselves, as I do on confectionery, which I never have done before, realizing that my artistic taste has rights as well as my stomach, and is almost as important.

Fourth, Resolved: That I will this year study music more for its real beauty and less for its chances for display; realizing that it is an art, not a "parlor trick," and that vanity is an unworthy motive for a true student of any art.

Fifth, Resolved: That I will not say every time I go to my teacher, as has been my habit, that I have not practiced and have a poor lesson, and don't like the pieces he gives me, and can't possibly play them right now or ever, and that I could play my lesson very much better at home on my own piano than I can at the studio on his piano; realizing that the teacher has difficulties as well as the pupil, that he gets tired hearing the same old story over and over all day long from each student, and tired of forever hooting on a dead weight, and that he ought not to be expected to furnish courage, patience, perseverance, and capacity, as well as instruction, for the price of his tuition.

RESOLUTIONS FOR TEACHERS. First, Resolved: That during the coming year I will strive more earnestly to train the taste of my pupils as well as their fingers, to arouse their intellects and imaginations in the interests of the best music, as well as their spirit of competition along technical lines; to give them some intelligent ideas and artistic standards of musical judgment and criticism, so that they may be able to distinguish between a real pianist and an animated pianola, between real playing and mere execution; realizing that the teacher has a mission in this country beyond that of making players, a mission to create, if he wants it, a new culture.

Second, Resolved: That this year I will lay more stress upon tone-quality, finish of detail, and soulful interpretation, and less upon brilliancy, show, and the size of the composition studied; realizing that true art-work depends upon quality, not quantity; that a thing need not be large to be great; that we do not measure painting by the yard nor statuary by the cubic foot.

Third, Resolved: That this year I will not expect or demand the impossible from my pupils, either as regards technic or taste, nor crush their self-confidence by continual censure and needless fault-finding; realizing that the road to musical proficiency is long and steep and rough for young feet; that what most students need is stimulus, interest, encouragement, rather than criticism; and that I am paid for instruction, not for abuse.

Fourth, Resolved: That during the new year I will not depreciate every other musician who is mentioned in my hearing, or strive to build myself up by pulling others down; realizing that whatever injures its members injures the profession, and so indirectly hurts me; also that most people are fully aware of the motives of small, mean jealousy that actuate me in such attempts, and think the less of me for them, rather than of my supposed rival.

Fifth, Resolved, above all things: That I will so live and act among men as to command their sincere respect, not only for myself, but for my profession, that they may come to feel and say, not: "He is only a musician, hence a crank or a freak, or a fellow of phenomenal ears, but unreliable financially and morally, not to be met as an equal," but: "He is a true musician,—that is, a gentleman,—a man of lofty ideas, clean habits, and firm principles; of intelligence and culture; a worthy and desired member of any society."

REFLECTIONS FOR TEACHERS AND STUDENTS.

BY LOUIS ARTHUR RUSSELL.

I.

THE OLD AND THE NEW WAY.

There have been wonderful advances within the last few years in the methods of musical instruction, and one who hopes to realize much of practical result will need to look far beyond the old instruction-books which have so well held sway over the average teacher's mind. People of refinement now demand a very different grade of music than they desired fifteen or twenty years ago. The whole plane of teaching is therefore gradually rising; for instead of the meaningless platitudes which once satisfied the parents and friends of students there is a constantly growing demand for real expressive music.

This growth of a finer taste in music makes sterner demands upon both teacher and student. The mind is to be cultivated alongside of finger and voice exercises, and an appreciation of character or quality is now made necessary for all who expect to command even a little attention in parlor or concert-room by their performance. This improvement of taste has also developed a beautiful range of simple vocal and pianoforte literature, which makes the cultivated performance of even the youngest students of real musical interest.

The old system of pianoforte study which demanded of the student nothing higher in ideal than the mere rapid striking of the keys, regardless of the quality of tone or manner of performance, has now passed away, and a new era is firmly established with all who can lay claim to public attention as teachers. The old way asked: How much? how rapidly? how strictly in time? one played. The new way asks: How beautifully? how expressively? how truthfully? one plays.

THE INTELLECTUAL SIDE OF PIANOFORTE STUDY.

The piano-student is therefore confronted at once in his early studies with problems of artistic import. Mere exercising of fingers, etc., is insufficient. The various movements of the finger, hand, and arm are made to serve definite results, not alone of power and celerity, but of musical quality as well. This higher thought in elementary pianoforte instruction lifts the student out of the realm of digital drudgery, and at once places him on a path of musical delight. And this path, while it certainly does not relieve him from labor, but rather adds to the requirements of earnestness and constancy of effort, still leads to work in itself a joy, because the result is of truth, and, what is more readily seen by the youthful student, of beauty.

In this higher method of elementary teaching (and, of course, the idea prevails throughout the later studies) everything is presented from a musical standpoint. The student is at once, or at least in the very first stages of progress, awakened to an appreciation of the musical phrase, which is, of course, the manifest statement of the content of a piece of music. Upon this appreciation of a "thought" written within the music depends all effective playing, for without it the composition is which lose all the congruity or coherence which belongs to expressive art.

THE MUSICAL PHRASE.

The musical phrase is exactly as important as the rhetorical phrase of language, and without its proper delivery the playing of a pianoforte composition is as incomprehensible, as meaningless, as the uninflected monotone reading of a school-child. In fact, this kind of pianoforte playing is more contrived, for music, being a more abstract medium of expression than speech, requires a clear delivery of its statements to be at all intelligible to the listener

as a real fabric with structural symmetry and beauty.

In speech, the delivery of a phrase or sentence calls into play two important elements of expression for a complete announcement of the meaning to be conveyed, namely: accent, or stress, and inflection. This, of course, implies that correct pronunciation of the words is assured. Varying the position of the accented word in the sentence, or varying the character of the inflection, alters the effect greatly. Stress, or accent, is also a vital principle as an element of expression in music.

Inflections are more subtle and less clearly defined in music than in speech; for their delivery depends upon delicate shading of power and quality of tone or touch. The musical phrase may close with ascending or descending tone-sequence, but in either case the phrase may have a similar dynamic inflection to mark the close of the musical statement.

What we know as the harmonic cadence has much significance in phrase inflections, but several harmonic cadences or inflections may be passed in one melodic phrase, and, therefore, their special expressive significance is largely sacrificed to the correct delivery of the melodic statement.

We are then brought to the requirement of a special means of marking the expressive contents of a melody, and this element in the art is broadly known as phrasing.

The three prime thoughts in a musical phrase are: First, a direct commencement with proper accent. Second, a joining of the following tones in legato-touch, so as to coherently express the unit of melodic thought. Third, a correct close, separating the phrase from its successor. All these individualize the musical thought.

To phrase well is to make your melodic periods stand out in the foreground with a distinctness which at once invites—yes, even insists—upon attention; and this particularizes the melodic structure, makes it definitely expressive of the true contents of the composition.

If the melodic ideas of a musical composition be not truly expressed, the reader loses all coherence, and the listener receives only an emotional impression, caused by the varying dynamic impulses and harmonic progressions, both of which pertain more to the sensuous quality of music. The mind may be fascinated by the brilliancy of a performance, the crashing chords of a rapid bravura, which flash before it with dazzling delight; but, if there be no composition and the higher sense of musical enjoyment are surely missed, and the listener finds himself exalted or depressed momentarily by the emotional force of the music; he loses entirely that contemplative possibility which music in its best mode affords, where one may indulge one's highest intellectual and spiritual appreciation of the aesthetic value of the art.

The shortest phrase possible is of two notes, and these two notes, being either upon the same tone or at an interval apart, are subject to an infinite variety of possibilities of phrasing which students will do well to study. From this simplest phrase the principle expands to figures of many tones, and within for a similar treatment of accent and vanishing all leave in a less positive degree, yet never does this destroy the outline of the phrase proper, for these technical thoughts.

If the student will look carefully into the thought of the musical phrase he will at once find the most important of accents, which is really the strongest, as the normal thought requires that phrases shall be detached from each other, and however legato the tones within a phrase may be delivered in their complete finish, and not be connected at all with the opening tone of the following phrase. The tone of a phrase, however, will not always be given

an important accent, although it will announce itself directly and positively.

We will express this thought in a series of sentences, thus: "The boy did it." "It was he who did it." "It was the boy who did it"; instead of "This is the boy who did it."

A very slight musical imagination will be able to apply a musical phrase, wherein similar conditions of accent will obtain as those above; and it will also be readily appreciated that a correct closing of the sentences above would not call for accent on the final word "it," but rather would the word be spoken with an inflection and a diminishing force, which would clearly mark it as the end of an intrinsic thought within a story; and, if a second thought occurred, it would be well marked with an accent, and more or less abrupt opening, clearly marking it as a new thought; thus: "It was the boy who did it, not the girl"; while, if improperly punctuated, it might read thus: "It was the boy who did it, not the girl." Here the most important accents are correct, but the truth is sacrificed by imperfect closing of the first phrase, as is readily discovered.

Much of our piano-playing by amateurs is very like the sentence above, and the mischief in it is with the fact that neither player nor auditor knows why the music is without effect. Singers, perhaps, fare better, for the text usually carries with it some idea of the phrasing required; still even here we hear some rioting with words whose secondary syllables are thrown out with reckless force, and consequent destruction of sense.

The study of "The Musical Phrase," then, requires a comprehension of accent in its varying musical significance, and no student need ever expect to perform classic music so that its meaning will be comprehended by the listener until the correct feeling of phrase-delivery, through the use of accent and rhythmic cadence, has been cultivated.

[In THE ETUDE for March Mr. Russell will consider the question of "Varieties of Touch."]

THE TEACHER'S PREPARATION OF THE PUPIL'S LESSON.

BY FRESTON WARE OREM.

The tendency toward specialization which obtains at the present day in all branches of pedagogy is of especial advantage in musical instruction. The necessities of the individual pupil are becoming more and more the subject of earnest consideration on the part of the teacher. This is as it should be. The stereotyped and cumbersome course of exercises, studies, and pieces adopted by music-schools and many private teachers, and rigidly adhered to in the case of each and every pupil, is rapidly giving place to a more rational and flexible course of study designed to meet the needs of the individual, and varied accordingly.

Progressive and thoughtful teachers have long since realized that something more is needed than the mere assignments to the pupil, in greater or less instalments, of a certain pre-arranged course of instruction. The individual is to be studied—not the class. The assignment of new work by the teacher should embody the results of the most careful observation of previous work done by the pupil, and the conclusions drawn therefrom after thoughtful consideration on the part of the teacher. In other words, each and every lesson should be separately prepared by the teacher. Such is ideal pedagogy.

In the preparation of a piano-lesson, especially, there are many preparation points involved. From the very outset it is necessary to specialize more or less. No two pupils are exactly alike in size, strength, constitution, or mentality; consequently the preliminary physical train-

ing, hand-shaping, table-work, etc., must be varied to suit individual needs. What one pupil can accomplish almost at demand may take another weeks to acquire. In the matter of relaxation alone some pupils seem to grasp the principle instinctively, while others are so rigid as to appear almost hopeless, though none really are such.

Every teacher should adopt as wide and catholic a curriculum of studies as possible, not attempting to use all of said curriculum with every pupil, but selecting from it such studies as the necessities of each individual may seem to require.

In the assignment of pieces the Selection and keenest discrimination is necessary. It is by no means sufficient to select a more or less pleasing composition of the required grade of difficulty.

The technical, rhythmic, melodic, and inner musical value of every piece used should be critically weighed and considered in its bearings upon the previous performances and present requirements of the pupil. The whole aim should be to give the pupil a well-rounded musical education, not neglecting the emotional side in the endeavor to develop the technical, with insisting upon one school style of composition to the exclusion of all others, but, rather, striving to cultivate and lead the taste toward a just appreciation of all really good music, of whatever style or whatever age.

THE TERM "SONATA."

BY FREDERIC NIECKS.

UNLESS we know the time and other circumstances of the application, the term "sonata" tells us no more than that the thing signified is an instrumental composition (*sonata*, from *sonare*, to sound, in the sense of "to play on an instrument"). It leaves undisturbed what are the formal and substantial characteristics of the composition, and whether the latter is intended for one, two, several, or many instruments. Already in the sixteenth century the two Gabrieli wrote sonatas varying in form and for varying numbers of bow and wind instruments, most of which may be styled orchestral compositions. For introductory, intermediary, and concluding instrumental pieces and strains in vocal works, the word "sonata" was used synonymously with "sinfonia," not only in early times, but still in the eighteenth century.

The sonata of several movements and for several bow instruments, or for a solo violin and a thorough-bass accompaniment, began to be developed in the seventeenth century, and attained its full bloom in the eighteenth, Corelli and Tartini being the most famous names called up in this connection. Johann Kuhnau, J. S. Bach's predecessor at Leipzig, transplanted, toward the end of the seventeenth century, the sonata for violins to the clavier. "Why should not such things?" the author asked, "be attempted on the clavier, as well as on other instruments?" The cultivation of the clavier and violin sonata, which must be distinguished from that of the violin sonata with a more thorough-bass executed on the clavier, may be dated from J. S. Bach. The modern clavier sonata came into existence about the middle of the eighteenth century, and with it, soon after, the modern clavier and violin sonata. Among the most prominent of those who took part in the slow and complicated development of the modern sonata form, Domenico Scarlatti, with his one-movement sonatas, and C. P. E. Bach, with his sonatas of more movements, deserve more especially to be mentioned.

A summary description of the modern sonata since the Haydn-Mozart period might be worded as follows: A composition for the pianoforte, or for the pianoforte and one other instrument, often consisting of three movements, sometimes of four, and now and then of two, at least one of them in what has been called first-movement sonata form.

The Choice of Technic for a Composition.

BY WILLIAM H. SHERWOOD.

[The following rather comprehensive query was referred by the editor to Mr. Sherwood. His reply contains much suggestive thought as to the training in higher musicianship such as leads to independence on the part of the player. It indicates a course of training which will make it possible to discover in a composition itself certain clear indications as to interpretation and the choice of technical means to express that interpretation. The best educators in music recognize that the player who will interpret a work of art must learn the principles of art-construction. The student of piano-music should also study composition, not to compose, but to help him to interpret.—EDITOR.]

"Will you kindly express your views on the following questions: An artist takes a composition that he has never seen before and prepares it for a recital. In doing so, he naturally gives it an interpretation; this interpretation is dependent upon a number of things which are only in part indicated by the so-called 'expression-marks' as suggested by the composer. Our query is: What is it that guides an artist in his choice of different touches, or in his selection of certain effects that demand certain touches in order to realize them? There must be some system upon which he works, something that gives reason for his selection of legato in one place, staccato in another, portamento, arm-stroke, wrist-stroke, or finger-attack, and in the possible varieties of touch and rhythm and of tempo. There must be something in the music, in its apparent character, which suggests certain styles of execution."

The reply to this amounts to almost an entire musical education, and can be answered by an enlightened and highly-trained teacher in modern methods of music-study and analysis, and technic, by giving a long course of lessons to an intelligent pupil. There are so many sides involved in such study that the average teacher scarcely covers them all. He may be great in a few things and unfortunately deficient in others necessary to form a well-balanced, artistic whole. I am reminded of one of my visits to Liszt by this question.

A young woman, I regret to say an American lady from New York, was playing the "Soirée de Vienne" to the great master, or, rather, she was playing at it. She had an abundance of strength, and while bringing out all the themes for the right hand, together with much more energy than taste or artistic feeling, she was spoiling the entire composition with slovenly and undeveloped accompaniment with the left hand. Liszt sat down to the piano (after he had considerably amused those present with various shams of the shoulders and sarcastic remarks behind the young lady's back) and played the part written for the left hand through some two pages. His grouping of bases (generally consisting of one note each measure) into phrases, making thereof expressive melodies, and his touch, piquancy, and blending of the harmonic parts played in chords by the left hand, was such a thing of beauty and artistic interpretation in itself that the ideal musical performance was the result. The master's imagination and musical feeling were shown in this performance to such a degree that no one missed the principal parts of the composition as written for the other hand.

And herein lies a great secret. The music-student who would really interpret music well must study the rhythm and accent, the harmony and phrasing, the melodic designs, the relative values and proportions of all parts of the composition to be rendered. Many music-students of my acquaintance have taken diplomas in the study of harmony at various musical institutions both at home and abroad. These same students appear to be unable or unwilling to investi-

gate the harmony and other theoretical elements as used by the composers of the music they would perform. They do not stop to think how this kind of analysis, properly developed, helps the student to construct and to outline the composition he plays, as if created by himself; how that, in finding out the processes, the symmetry and methods generally of the composer, he first understands the true outline of expression; he learns what to accent and how to accent; he helps his memory amazingly and develops an inner consciousness of the art-elements in their true nature in the work before him.

This kind of study, leading, as it does, to a real awakening of one's musical nature, is the best guide to that "will-of-the-wisp," TECHNICAL! Such music-study, more than anything else, has enabled me to distinguish between the employment of different methods of action and varieties of touch.

The various modern uses of the arm, wrist, hand, and knuckle control, as related to the use of the fingers, involve a dozen opportunities where the old methods would yield one. The analysis of interpretative elements in music, as shown by such theoretical works as those by A. J. Goodrich and "Pianistic Expression," by Adolph Christiani, are very practical and useful works in this most necessary line of study. The two hundred canons by Kunz, in the Schirmer edition, with a long preface, containing theoretical explanations, can be recommended to every genuine music-student who would know the truth.

I have endeavored, in editing the following list of publications (Theodor Kullak, "Seven Octave Studies," Op. 48; Henselt, "If I were a Bird"; Chopin "Etudes," Op. 25, No. 1 and No. 9; Moszkowski, "Musical Moment," Op. 7, No. 2; A. Hollaender, "March in D-flat," Op. 39; Grieg, "Aase's Death"; and "Asitra's Death" from "Peer Gyn," Op. 46; W. H. Sherwood, "Coy Maiden," Op. 3; "Gipsy Dance," Op. 11; "Medea," Op. 13; "Ruy a Broom," "Rhe-linda," "Exhilaration," "Candle Lecture"; "Christmas Dance," Op. 14; "Allegro Patetico," Op. 12; "Autumn," Op. 15; Rheinberger, "Fugue in G-minor"), to throw some light upon interpretative technic, etc., with a view to helping out in this line. The suggestions, particularly in the "Octave Studies" and the use of the damper pedal, will probably be objected to by those who only half-understand them, or who do not give them a fair trial.

My own course of instruction, with the aid of assistant teachers, is permanently outlined to cover such theoretical and analytical points, comprising the analysis of music in its simplest elementary form and continuing through a course of harmony as related to expression in the performance of the student's pieces; continuing through the different kinds of analysis as suggested above and including interpretation and recital classes in addition to private lessons in piano-playing. Such a course is calculated to look after the student's musical advancement from a sufficient number of sides to avoid narrowness and the pitfalls of the average music-student. A pupil working on such lines ought to be able to tell at all times what key he is playing in, what harmony he is rendering, which notes belong to that harmony, and otherwise. He ought to train the ear through the habit of listening to his own work, coupled with such intelligent analysis as would enable him to remember the accidentals throughout the measure, on account of their sound and natural relation to the design of the composer. He should actually be able to correct wrong notes, if he finds them in print; to know where to accent and in what proportion; to manage the damper pedal rightly, and select appropriate movements of the hand and qualities of touch.

This subject admits of unending remark and study. It is as broad and many-sided as music itself—its resources almost infinite.

ROUTINE IN PIANO-PLAYING.

BY MARY E. HALLOCK.

II.

PARLOR-PLAYING.

INASMUCH as the most concentrated of all minds are inclined to wander without warning, one can never be quite sure what portions, measures, or even individual notes of a composition are known, by routine, rather than by a wide awake effort of the intellect. Thinking of the notes emotionally known, as white sheep, and those unconsciously known (by routine) as black sheep, notwithstanding the sun will separate the flock so quickly as a semiprobic or public performance. At the least disturbance of the nervous system the latter are inclined to show up as blank spots in the brain, while the former, unless all natural functions become temporarily paralyzed, remain proudly seated in the intellect. Needless to say, knowledge which is not conscious is a delusion and a snare, and may, indeed most surely, become an enemy when trying circumstances surround the playing of a piece.

There is no better test for judging As a test, of the solidity with which a composition has been memorized than playing it many times and on different occasions before friends. It will be wondered: "Why many times, and on different occasions?" Because, not all the weak spots will show up at one playing; indeed, there is something ghastly in the way a phrase once clearly graven on the brain-tissue will hide itself, only to become apparent at some particularly embarrassing moment. I know of no better simile to represent the varying fixedness with which different notes can be lodged in the memory than one that may be furnished by a linen table cover, or any cloth of strong and equal weave. Fresh from the loom the threads seem quite even in texture, of an enduring quality, apparently spread with no variation over the entire surface. With wear, however, the weakest threads, spots, or perhaps even good-sized areas will grow thin and then turn into holes. Just so it is with the mental image one has of a composition, under ordinary circumstances we seem to know it all equally well without discrimination, but a strain makes evident the dangerous spots. Let those who have practiced much and still cannot play by heart take comfort at the thought of the many pitfalls which lay innocently hidden in the way of such achievement; difficulties well-nigh impossible of detection. The light of careful individual thought only can reveal their true nature. Should you hear—and who has not—of an "allie piece" who yet cannot play before people, "ten to one he or she has not studied conscientiously. There are more than a few other causes, of course, or all piano-students would play unobscuringly when asked. And do they?

It is a temptation to digress a little here from the exact topic in question to show why matter is unevenly stored away in the brain, noting, by the way, the reasons that make an unusual occasion necessary for showing such an equality forth.

It is proverbial that little irregular practice, ones spend half their practice-time looking at the clock. It is likewise true that, providing there is no window near and they are forbidden to leave the pianoforte, such a proceeding is an assistance instead of a detriment to the quality of practice. Mr. Bein expresses the reason better than perhaps anyone else could; he says: "It is a law of the mental constitution that change of impression is essential to consciousness in every form. There are notable examples to show that an unvarying action on the sense fields to give any perception whatever. We do not notice the weight of the air, the weight of our bodies, the whirling of the earth."

The moral to be pointed is, of course, that the attention must wander. Let it be therefore at will, and not subconsciously. Fresh attention after a

momentary distraction must be directed to the musical-page frequently during a half-hour's practice, but the attention must be of good quality so long as it lasts. To walk up and down the room or look out of the window has been every thought applied to the music will mean time not wasted, but gained. Let us imagine what happens, then, when the fingers "keep on" while the eyes as well as the acutest thinking powers have a compelling desire to point elsewhere. The fingers will, of course, be beyond criticism, but their mental backing will be proportionately poor. This is the point of points: if the fingers have not the proper mental backing, they will eventually, sooner or later, fail.

Two kinds considered in two ways: routine in playing the dislocated piece, and routine of playing the piece entire. To play one's pieces many times and on every possible occasion before friends furnishes a training which it is more than probable many candidates for the concert-stage regret not having thoroughly utilized. The strongest proof to accurate self-criticism is the presence of one or many before whom we wish to glorify our works.

THE VALUE OF NUANCE.

BY J. S. VAN CLEVEL.

LOWELL wrote a poem entitled "L'Envoi," in which he moralizes awhile upon the illusory character of beauty, personified as The Muse. Finally he discovers that this wonderful goddess of beauty is to be found in our very innermost lives, in our daily haunts, at our hearth-stones. We music-students may certainly apply this same thought to our work. Many of the very highest beauties are those which are right at hand.

Thus, the matter of nuance—that is, shading—is of no great importance that it is transcended by nothing in the whole art of the piano. It reveals itself in the very name of the instrument, "*Piano Forte*." You may not be an Italian scholar, but surely you know enough of that language to understand that these two words signify "soft" and "loud," or "gentle" and "strong." So, then, the notion of changes in the intensity of tone is fundamental to the very idea of the instrument itself. This is its history, also.

True, J. S. Bach never cared much for the piano-forte, and all his life preferred the harpsichord and even the clavichord; but that was owed to the wretched inadequacy of the hammer machinery in his day. Nevertheless, here as in the case of the steam-engine, which also was at first clumsy, weak, and ineffective, a great and valuable principle was asked, and how absurd then it is when we are performances as monotonous as a desert in the matter of expression, and as dull as a gray, clouded sky.

No instrument we possess is more tireless, more fascinating than the piano. And one of the chief causes, perhaps its very best and leading source, is this capacity of the instrument to utter tones of many degrees of intensity; that is, loudness. There is absolutely no excuse for you if you play this noble instrument in a dull, uniform, mechanical way, for hardly help it. You must have a singularly stolid and brutal muscularity if you are able to strum in a small amount of nuance without ever letting down. Yet through some defect, either of nature or of modes of teaching, this dulness and oneness is surprisingly common. No instrument tells you so quickly when you have struck with energy or with gentleness as the piano. If you ever studied aware of the total lack of accent and quick shadings down in that instrument. True, it has advantages all its own, but accent is not one of these, and accent is the very life of music.

But by nuance we include far more than accent alone. Thus, there are five degrees of intensity usually talked about, viz, *pp*, *p*, *mp*, *mf*, and *f*. To these we must add *ppp* and *fff*. Thus there may be said to be seven usual degrees of sound in constant use and demanded by composers. But it is easy for a pianist with strong or moderately strong fingers to subdivide these seven into two or even three minute degrees each. From the tasteful application of all these gradations what endless charms arise! Soft melodies, fiery melodies, massive accompaniments, tender accompaniments, light pulse-beats of living accent, fierce "Thor-hammer" blows of passionate accent, thunder-storms, wild agitation and painful passion; broad, liquid calms of unspeakable peace and rest; gay ripples, arch-whispers, caressing lullabies, eager war-songs. What a throng! And these are not all. Into all these, and into a hundred special varieties of music, the element of nuance, or dynamic shading, enters as so essential, that you might as well have a sermon delivered from the pulpit by a phonograph and not by a living preacher as to turn out these wonderful things in a blank, obtuse way, unregarded of the wondrous palpitations of emotion hiding beneath your finger-tips. It is little less than a crime against music for a student to attempt to play any composition until the dynamic marks have been thoroughly fixed in the mind.

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 medium for the 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 with which 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 below 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 1500 to 2000 words. They should be in the hands of the Editor not later than April 1st. They should be legible manuscript or type-written, not rolled, and the author's full name and address should be plainly written on the first and last sheets.

They should be of a national 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 based exclusively 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.

WOMEN AND ORIGINALITY.

BY ALEXANDER MCARTHUR.

ORIGINALITY, the hall-mark of genius, is born of confidence. As a rule, women, as artists, lack confidence. They are copyists rather than creators, content to follow in the beaten path, to imitate, to be led rather than to lead.

This lack of confidence has been largely augmented by harsh criticism. In fact, women have had much to contend with as regards their critics. "Up to the present," say these latter, "no woman has written a symphony equal to Beethoven; ergo, no woman can write symphonies." The same is said of every other domain in music in which women have yet to make their mark. Critics have become so used to berating the efforts of feminine composers that a hearing, if given at all, is biased. Should the composition happen to be fairly good, it is received with that faint praise so damning in itself. Should the work be mediocre, with derision; its faults particularly emphasized, its good qualities overlooked, left unmentioned on, or sneered at. Pessimism in criticism has killed many a fruitful germ, and it is to be regretted that its application has been so persistent in woman's work.

Music waits for the creative spirit in woman.

In a sense, however, women have invited this. They have accepted form in music as they have found it, have written after a pattern not invented by themselves, which probably explains their comparative failure.

Sappho of Mytilene enriched poetry by a lyric measure of the most harmonious character, called, after her, the Sapphic measure, a measure copied in the Latin tongue by Catullus and Horace. Those fortunate enough to include Greek in their accomplishments can bear witness to the strength, the power, and beauty of the Sappho fragments that are known to us to-day.

Rosa Bonheur followed no *genre* in painting. Like Sappho, she created one, and in remarking this it is well to remember that the success of these two women is beyond all cavil, above all suspicion.

In music we still await the advent of a Sappho or a Rosa Bonheur, and, unlike Rubinstein, we do not despair of such an event. Up to the present there is no doubt that in music women are intellectually the inferior of men. But this means nothing so long as men and women are born and art lives. Women students should ignore the contumacious cast on their efforts by the opposite sex. Above all, they should not start out with the idea that, because they are women, they cannot reach the heights. A woman with ability can do all that man has done, and more. The paths are open to all, the choosing of the goal alone is the chief difficulty. It is here that confidence comes in, and, if women only had confidence in themselves, they could remove mountains of prejudice and myth as to their lack of ability.

Very many question woman's domain in music. Is it to write sphere in music? symphonies and cradle-songs, or is it to inspire the writing of these in those whom they love and are loved by? The latter is certainly the lot of the greater number, and it is, maybe, the happier. The woman who chooses to inspire rather than to write has chosen the better part. It has often been said that, were there no women, there would be no art. And, taking even the most pessimistic view as to the ability of women, one has but to glance over the biographies of Wagner, Chopin, Mendelssohn, Schumann, and, in fact, all of the composers, with very few exceptions, to realize what an influence the women loved by them have exercised in their art. In this respect George Sand has probably done as much for music as for literature, for it was during the

period of her love friendship with Chopin that the music of the latter was greatest and grandest.

Sustained effort more than anything else explains woman's want of rank in music. From their childhood men are impressed with the idea that they must look out for themselves, must bring out the best that is in them, must fight to conquer that they may live. It is different with women. They are taught to await the coming of one who will assume all these responsibilities for them.

No art requires greater pertinacity, endurance, and industry in its mastery than music. It is precisely these attributes that are left out in the education of women, whereas they are the basis upon which the whole training of young men is built. It will always be an interesting question how much the solid instincts of life—mere bread-winning—have to do with success. Possibly it has more to do than we think, and poverty may have done more for art than we give it credit for. Poverty creates effort, sustains it, increases it; and no art requires effort so absolutely as music. Men have had no doubt of this in the past, and their success has been consequent. Women have still to learn this lesson.

It is somewhat disheartening to read Rubinstein's dictum on woman music. But, the quicker some woman takes it to heart, the better. "I know," writes the great Russian musician, "no love-duet composed by a woman and no cradle-song; I do not say that there are none in existence, but that none composed by a woman has had sufficient artistic value to be stamped as a type." There is this, however, to be said in woman's defense: It is only of late that she has given really serious attention to the art, has made it a means of livelihood, and she is doing so now amid very adverse criticisms.

When Augusta Holmès' last opera was given at the opera-house in Paris, its advent, long before a hearing was possible, was hailed with jest and scoffing by the French critics. On the night of the first performance, when hurrying through the *Café de Paris* to be in time, I passed one of the most eminent critics leisurely sipping his *petit verre* and smoking. "You will be late! Come along," I said. "Ma foi, no," he replied. "I shall let you have that pleasure. I shall sit here and think. I know what the Holmès music is like, and later the others will tell me."

Next day his criticism appeared without his having heard a note of the music; and needless to add it was adverse.

Women students, however, should not be deterred from trying by this attitude of disdain toward their work. Nor should they be discouraged by the harsh judgment of a musician like Rubinstein as to their powers. Rubinstein was not infallible in his judgment,—as witness his opinion of Wagner and Brahms, and it must be remembered that no dictum is infallible, no matter from whom it emanates. Women should cultivate confidence in themselves and hope. Above all, they should cultivate effort.

It is to the energetic women of this country that the victory of conquering the adverse opinion of their efforts as composers will doubtless belong. This victory will come when women determine to give up being copyists and have the courage of forging ahead for themselves, after their own fashion and in their own way; in a word, of being original.

A YOUTHFUL aspirant for musical honors asked Mozart to tell him "how to compose." Mozart replied that the querist was too young. "But," objected he, "you composed when you were much younger." "Quite so," responded the master, "but I did not ask how!"

CHARACTER IN PRACTICE.

BY EMILIE FRANCES BAUER.

IN an uptown New York apartment lives a young woman who is musical. At least the super way in which she practices would lead anyone who hears her to make this comment. "Oh, so she is not!" say her neighbors; "not at all; in fact, it is perfectly ridiculous the length of time that she has been working on those four pieces. Why, really this is the third year! I should think she would give up music." And then arise discussions as to what they would or would not permit their children to do; and here is another clue to the thousands of miserable failures that music counts as hers.

The length of time which should be spent upon learning a thing thoroughly is something that it is not possible to make a layman understand; it is hardly possible to make a pupil understand, and not always possible to make a teacher understand. Without spending years there is no possibility of playing a piece with the ease that can only come of unlimited confidence, and unlimited confidence can only exist when a thing has become as much a part of oneself as is the alphabet or one's own name. It is only very well for people to marvel that music requires such slavish attention, but if put to the same test in any other branch it would be utterly impossible to show any better, if as good, results.

The playing of a piece of music involves an unflinching knowledge of the text, the dynamics, the pedaling, and the phrasings; it requires eternal care of the technical side, which in itself is a life-study. Few students have the pluck, energy, and courage to practice to this extent.

Even in the event that the desire be present, the consciousness of disturbing others utterly destroys that calm and concentration without which music must fail by the wayside. Few are strong enough to face the antagonism of neighbors and even of one's family. Dollars upon dollars are spent in lessons, in music, in concerts, in everything, and when it comes to the most vital point the student falls—because of what? Interference with the only sort of practice that will make a great artist instead of a mediocrity. This is a serious consideration; more so, indeed, than one who is not superstitious (as are most musicians) can imagine. One who aims at greatness must be prepared to meet all obstacles calmly, but decidedly. He must not be put out of his course, if he has to sacrifice friends, pleasures, comforts, and self-indulgences of all sorts. This devotion to art would be great and magnificent discipline, if human nature were less weak. But, alas! after one has forced everything into the background for the sake of art, the faculty of so doing becomes so abnormally developed that our musician forgets to differentiate between self and his art, and the consequence is that he has become the archetype of selfishness. He has transferred the glory from the music to himself and now demands that deference for himself which he so nobly demanded for his art.

In the early days it is not selfishness to bend all to conform to one's practice; that is singleness of purpose, it is determination to succeed, it is abnegation of self in the pursuit of a magnificent ideal, and it is the only way to attain mastery of it. But why master art if it means the loss of self? A man can only be greater than his art if to him there exists only the art, and he remain but a man among men. If he forget this he is but a weakling too small to meet the art, and it is a poor superficial excuse that he has to offer instead of a noble and beautiful art.

To RECOGNIZE opportunity when it comes, to make the highest use of it when it is not to be recognized at the moment, involves constant enrichment and education of the whole nature.—Hamilton W. Noble.

Most people would succeed in small things if they were not troubled with great ambitions.—Longfellow.



CONQUERED BY GEORGE LEHMANN.

A HUNDRED-THOUSAND-DOLLAR FIDDLE.

MESSRS. BALFOUR & Co., of 11, Rood Lane, London, England, modestly style themselves in their advertisements, "Violin Experts." We have not the slightest doubt that, in doing so, they neither overstate nor misrepresent their knowledge and their qualifications in all matters appertaining to the art of making fiddles. At any rate, the conclusions at which they have arrived respecting their abilities, and the concise expression which they have adopted in order to impress these abilities upon the minds of unthinking fiddle-lovers, has aroused no protest, up to the present day, on either side of the Atlantic. All things considered, however, we are seriously inclined to believe that Messrs. Balfour & Co., of 11, Rood Lane, London, England, are British humorists who find it more profitable to be known as violin-experts than as provokers of laughter. At last they have been betrayed into giving us an exhibition of their true talents.

Messrs. Balfour & Co. are the proud possessors of a Guarnerius *del Gesù* fiddle, their love of the great Joseph can only be described as an intense, almost superhuman, passion, while their worship of the Italian master's instruments is nothing short of idolatry. But despite all this, Messrs. Balfour & Co. aim, and to relate, violin-experts and dealers. As experts, they take natural pride in pointing out and dwelling upon the many physical and tonal beauties of their "Joseph," but, as dealers, they realize that it is their duty to the public to relinquish their biased fiddle. As experts, they "dare to value this exceptional 'gem' at the modest sum of \$100,000." As dealers, they are unable to suppress their generous impulses and philanthropic tendencies, and stand ready to part with their fiddle for the insignificant sum of \$300.

Messrs. Balfour & Co. ask, in heavy, black type, "Why not \$100,000 for an old fiddle?" And we answer, perhaps with child-like simplicity, "because." There are many reasons why it would be foolish to demand \$100,000 for any fiddle. Of all reasons, however, the first we have in mind is, we believe, all-sufficient: that is, no sane purchaser could be found for it. A purchaser would have to be sought among a limited number of fiddle and individualists; and even then the obstacles in the way of a sale would be great, for the fiddle-mad are not always possessed of great wealth, and, when they are, it has been discovered that their lucid and cunning moments are invariably associated with the purchase-price of a fiddle.

Gentlemen, a Guarnerius fiddle is not Fifth-Avenue real estate.

AGAIN, THE JOACHIM BOWING.

AMONG the many letters which I have recently received, bearing upon the mysterious "Joachim Bowing," is one especially deserving of attention and publication. My correspondent is obviously intelligent and sincere, and, as he has studied the so-called Joachim bowing with a former pupil of the *Hochschule*, his letter has special value and interest to all readers of THE ETUDE. The letter is as follows:

DEAR SIR: As an interested student of the theory of violin-technique, and of the German (*Rein*) methods in particular, I am naturally much impressed with your last article on "The Joachim Bowing."

By careful study of the books on this subject, and through personal lessons from a graduate of the *Hochschule*, I had supposed myself to have a fair insight into this bowing, and I have been, for a long time, most anxious to get the other side of the case. I have heard numerous teachers quoted as being radically opposed to this method, but I have never been able to get the exact grounds for their opposition. It may be asking too much, yet I cannot help thinking there may be others of your readers who are equally interested and who might get great help from an article by you giving something of an analysis of the Berlin bowing, and perhaps one or two other methods with it for comparison and critical comment.

At the risk of going into superfluous details, I am going to give here my understanding of the Berlin bowing, as well as I may be able.

I am told that this school makes a somewhat radical distinction between those motions that directly produce tone and those that change the bow from one string to another. The tone-producing motions come from the hand (wrist), forearm (elbow), upper arm (shoulder), or from two or all three of these members at a time, according to the demands of the length, quality, style, or power of tone to be made. The string-changing motions come from the wrist and shoulder, according to the distance to be changed. Control of the bow, in general, being centered on the wrist, the hand must be held in such relation to the bow that, at all times, a sidewise swing from the wrist may be applied as the tone-producing motion, and an up-and-down motion at this joint will make the smaller changes of string. Systematic drills for the purpose of differentiating and controlling the two hand- or wrist-motions form the foundation-exercises for all bow work.

As a theory, all this looks most convincing. It is not unlikely that I have set forth the parts of the theory that are good and worthy of acceptance, without bringing up the features that are found to be unsatisfactory and objectionable. This is what I very much desire to learn, and I think that others will be glad also to get at the truth of the matter. It is true that we are after, well regarding the fact that it has many forms and faces, but still believing that there must be some solid, scientific basis for teachers of the violin to found upon in their work of instruction, particularly in those many cases where the teacher's art, and not the pupil's nature, is the only salvation.

Very truly yours,
H. N. B.

Now, this letter is published in its entirety because, according to the writer's own statement, he studied with, and obtained his views from, a former pupil of the *Hochschule*. These views must be of peculiar interest to my readers, inasmuch as they represent the teachings of an adherent of *Hochschule* principles, even though it cannot be satisfactorily proven that my correspondent has accurately set forth the ideas promulgated by teachers of the *Hochschule*. And, whether right or wrong in his conclusions, we are chiefly interested in the fact that his information has been obtained from one who is evidently endeavoring to impart to his own pupils the knowledge which he acquired at the *Hochschule*.

To begin with, it must be frankly admitted that this interesting question does not admit of detailed or adequate treatment in so brief an article as the

present one. Hampered by the restrictions of space, we must content ourselves with the effort to explain the process in vogue at the *Hochschule* for the development of the right arm, its merits and demerits, and, above all, its results.

It is my firm belief that, of the many violinists who have been trained at the *Hochschule* during the past twenty years or more, few, indeed, have so clear a conception of the principles aimed at by the *Hochschule* pedagogues that they themselves could be considered capable of faithfully propagating these principles. This is not reckless assumption on the result of deep-seated prejudice. It is simply a belief based upon facts not easily misconstrued by any intelligent observer, but widely ignored among those for whom this question should have peculiar interest. Indeed, it is next to an impossibility that any violinist, trained at the *Hochschule*, should be able firmly to grasp those principles on which is supposed to be constructed what is known as the "Joachim Bowing." The whole history of this "Joachim Bowing" is a reflection on the intelligence and abilities of its advocates.

If I have never said so before, I wish now most emphatically to assert that Joachim is not primarily responsible for the "system" of bowing now in vogue at the *Hochschule*. It is quite true that he has encouraged others in foolish speculations, and has made no effort to dissuade his disciples from their illogical views. It is even true that his encouragement of the "Joachim Bowing" would seem to indicate his belief in its merits, and that nowadays, at least, he sees no good reason for receding from a position which, originally, he doubtless did not intend to take.

For the benefit of all those who may not be familiar with the history of the "Joachim Bowing," it must be said that, in the earliest days of the *Hochschule*, nothing was known of this widely-discussed bowing. Had Joachim previously entertained the views which are now attributed to him, he would certainly have been the prime mover in the establishment of the new "system" of bowing. As it is, it is equally certain, from all the facts in the case, that he was a mere looker-on, in later years, when others sought in his art of bowing the principles of a new "school." It was surely no difficult matter to discover in Joachim's bowing many admirable features which could be utilized, in some definite form, as part of a system of violin-pedagogues. Nor was it a difficult matter, under the conditions which existed, and still exist, at the *Hochschule*, firmly to establish a new method which promised mastery of the technique of the bow.

But the ideas embodied in this new method were not the ideas of Joseph Joachim. They were the ideas of overzealous men of whose achievements the world knows nothing. They were the ideas of men who fancied they saw in everything Joachim did definite principles which needed only scientific reduction and application to enable the gifted student to achieve what Joachim had achieved. They were the ideas of men who will never occupy the least respectable niche in violin-history.

I have a distinct recollection of a conversation with Sauret, during which that admirable violinist quizzically requested me to reveal to him some of the mysteries of the so-called "Joachim Bowing." I remember most heartily we both laughed when I had to confess that there were no mysteries at all, and that what Joachim's assistants were trying to grasp and teach was perfectly clear to every gifted and intelligent player of other "schools." Without entering into unnecessary details, I wish simply to say that every capable teacher recognizes the necessity of training the wrist to the utmost degree of suppleness. It is the means employed by teachers of the *Hochschule* to attain this end, rather than the central idea itself, that has mystified so many players and has been condemned by the majority of broad-minded artists. Principles that, in themselves, are exceedingly simple and easily understood, have been surrounded with mystery and difficulties by the *Hochschule* pedagogues. But this is not the worst.

These teachers, peculiarly Teutonic in their admiration of all things German and disdain for what is foreign, first misconceive the underlying principles of Joachim's own bowing, and then stervely devote themselves to a process of development which finds no justification in the training and achievements of the greatest violinists of the world. That is, the material which they utilize for training purposes is, in the main, unviolistic. It is not the material which enabled Joachim himself to acquire mastery of violin-technics. It is not the material with which Laub, Wieniawski, Vieuxtemps, Sarasate, Ysaye, and other artists have built their instrumental achievements.

It will thus be seen that the *Hochschule* pedagogues' gravest error is his refusal to recognize the virtue of those methods of training which musical history has pronounced to be the best. He glorifies in Bach and Beethoven, and so we do all, I hope; but the music of Bach and Beethoven was never calculated to develop instrumental ability. He scorns the compositions that were written by able artists who had a keen appreciation of the young violinist's needs. He cannot understand that musical development and intellectual strength are things apart from purely-violin training, and he consequently ignores the very process of instrumental development to which even the classical violinist, Joachim, owes his greatness as a performer.

And what are the results? What have been the results during the past twenty years? Hundreds of gifted violinists have gone to Berlin in the last two decades, many of exceptional endowments and possessing the attributes of greatness. Where are these men to-day? How many have fulfilled the promise of their youth?

It should always be remembered, in connection with this question of "Joachim Bowing," that Joachim never teaches, never has taught, its principles. Every student that enters the *Hochschule*, however great his abilities, is placed in the hands of an assistant of Joachim for an indefinite period. Joachim's assistants are men who, too frequently, are ridiculously inferior to the students whom they are supposed efficiently to "prepare" for Joachim's class. The principle adopted at the *Hochschule* is that every student, however capable in a general way, requires thorough training in the "Joachim Bowing" before he can be admitted to Joachim's class. Theoretically, such a plan seems just and good; but when it is taken into consideration that the majority of Joachim's assistants have always been violinists of no recognized merit, the system must be pronounced cruel and inartistic.

THESE appeared in these columns, some time ago, an article on the manufacture of strings which seems to have given some readers a desire to learn something in connection with the kinds of strings one should use, how to select good strings, etc.

The Italian strings are unquestionably the best for quality, though German strings are very popular, owing to their great durability. Of the Italian strings, the Roman and Padua have always been in favor, and, of these two, the latter are by many given the preference. The Padua strings, as a rule, wear better than the Roman, but I have always preferred the Roman strings, particularly in cold weather.

Every player should be provided with a string-gauge, for without one it is quite impossible to select strings of the requisite thickness. Amateurs, and even professionals, often choose thin strings, believing that these enable them to produce a better and more brilliant tone. This, of course, is a serious mistake, as the diameter of a string should always be in accordance with the principles which determine the relations between the strings and the body of the violin.

Mr. Allen has this to say in connection with violin strings:

"When you have found a diameter of strings which suits your fiddle, keep to it, and do not experiment with new thicknesses, for it is as deleterious to change one's style of strings as it is to constantly changing the position of the sound-post. The strings must be in proper relative proportion with one another; I mean, you must not use a thick E, a thin A, or a medium D. The strings must be relatively thick, thin, or medium.

"A string, as seen in the coil or huddle at a shop, ought to be transparent, without spots or blemishes throughout its entire length. It should be pliant and elastic, returning to its former shape (like a watch-spring) without breaking, when pressed or pulled out. It should not be too white, for this betokens improper materials or excessive bleaching, both of which render a string brittle and false. A good string must not lose its transparency and become cloudy and yellow when bent."

HOW TO FOSTER A TASTE FOR THE BEST MUSIC IN PIANO-PUPILS.

BY FREDERICK B. LAW.

PUPILS often shrink from the study of classical music under the idea that it is dull and tedious, and the teacher often needs to exercise not a little tact to bring them to an appreciation of what is really elevated in musical art. Like all other development, that of the appreciation begins with what is simple and easily understood, and progresses through intermediate stages to that which is more complex. Very few of the works of the great classical or romantic composers are suitable for the average pupil in the earlier grades of advancement. Even those apparently simple generally contain difficulties of thought or rhythm which make them ungrateful to youthful players. It is far better for the immature pupil to take pleasure in his music, even if it be comparatively trivial in character, than to gratify the ambition of the teacher by playing cracks beyond his mental and technical ability, and which, therefore, he can neither enjoy nor comprehend.

To the child "Twinkle, twinkle, little star" may be a step toward an appreciation of Shakespeare or Milton: the first step of a ladder which may reach to the skies. A Strauss waltz well played is a better augury for the future than a Beethoven sonata bungled, and forms, too, a better foundation for an even, symmetrical development. Generally speaking, it is a mistake to study classical works for technical advancement. Some one has well said: "Do not play Bach and Beethoven to improve your technique; rather improve your technique to play Bach and Beethoven."

Experience shows that the classical forms depending upon thematic development, such as the fugue, the invention, and the sonata, are best approached in the reverse order of their historical appearance—namely, through the later romantic composers, Mendelssohn, Schubert, Schumann, Weber, and others. It is not difficult to take a pupil from *adon* music of the better order to Mendelssohn's "Songs Without Words." These charming compositions form an excellent introduction to music of the higher class. Their number and variety give scope to a large choice for almost all possible tastes, while their underlying poetical suggestiveness can hardly fail to awaken the imagination of the most prosaic. Schubert can follow, or even precede, Mendelssohn. His piano-music, strangely unknown for many years after his death, is full of the tenderest inspiration. A number of the "Impromptus" and "Moments Musicaux" are well fitted to attract the youthful player. Then some of Schumann's shorter pieces may be introduced. The irregular rhythms and synopsicals which characterize his music make it more difficult than often appears at first glance. The "Kinderscenen," for example, though ostensibly written for children, can only be played well by those able to play apparently much more difficult music.

Some pupils object strongly to studying a sonata. They think the term synonymous with tedium and dullness. Their unspoken question seems to be the same as Diderot's famous "*Sonate, que me vas-tu!*" For this reason the Haydn sonata, not deep in content, but general in melody and clear in structure, is the best to introduce in the unadorned form. An explanation of the sonata form, illustrated by the sonata chosen for study, aids immensely in gaining the attention and appreciation of the student. Mozart and the earlier Beethoven sonatas can follow. Weber's undeniably brilliant, if somewhat superficial, piano compositions can be used with good effect in the foregoing scheme. They further technical facility to a marked degree, while their underlying romanticism gives them undoubted value in arousing sentiment, if not of a particularly deep nature.

Circumstances will decide when the study of Bach can be begun with advantage; also as to which compositions should be used. In case the pupil does not take kindly to those of the strict style, his interest may be challenged by the dance-forms of the suites and partitas. There are in these, for example, a number of gavottes which can hardly fail in convincing him that Bach is by no means without melodic beauty. Some of the little preludes are equally melodious, but are contrapuntal in structure, and exact the independence of hands and fingers which is such a stumbling-block to the novice in Bach.

The average pupil, subject to no especial musical influences outside of his lessons, needs some such consideration as outlined above if he is to advance in musical taste and appreciation. The immature mind does not respond at once to what is highest in any art. Cultivation of taste is a progressive work, and it is best effected when enjoyment is awakened at each successive step. Outside influences are often more powerful than those of the studio. Theodore Thomas says that popular music is merely another name for familiar music: *i. e.*, if Beethoven's symphonies were heard as often as Sousa's marches or Strauss's waltzes they would be just as popular. That is putting it rather strongly, but certain it is that familiarity with the best music is the first step toward gaining appreciation of it. All that the teacher can do for the improvement of the public taste will react favorably on his pupils, and vice versa.

A POINT IN PIANO-TUNING.

BY H. G. PATTON.

A FEW months ago I was invited to the home of an old man. He was a gunsmith by trade, and an all-round tinker, with a love for a good fiddle and the well-tempered clavier. In his beautifully furnished parlor stood an upright piano, but when I saw it my heart sank, for it was of a make that I knew to be inferior. However, I touched the keys to hear its quality, and was astonished to find it excellent and entirely out of keeping with others I had examined of the same manufacture. By judicious questioning I elicited the following facts:

Mine host, in addition to the proper placing of his piano, had kept it religiously tuned to one pitch, using a tuning-fork as a standard. I believe such a procedure will improve the tonal quality of any instrument; just as in case of old violins, which have a better tone when tuned down from the modern pitches to the old one to which they have been accustomed.

A distinguished violinist has a Cremona which he prizes too highly to take on his travels. Yet he hires a musician to play upon it daily and keep it strung to a certain pitch. What is true of a violin is true of the sounding-board of a piano. Too many of these instruments are tuned to an average pitch of the keyboard, instead of a certain accepted standard.

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

Children's Page

CONDUCTED BY
THOMAS TAPPER

THE EDITOR has received many letters, especially from teachers, expressing the desire that readers of THE CHILDREN'S PAGE take up the idea of a club. Some correspondents make valuable suggestions which we are glad to carry out.

One writer says: "Why not print in THE ETUDE a course of home-study from 'First Studies in Music Biography,' and outline a program for a monthly meeting? I am sure there are teachers all over the country who would be glad to do this, and just think how musically it would make the children! I have more than a dozen pupils under sixteen whom I would organize at once."

Another writer says: "The children of our school are delighted with the prospect of being able to have a Club-page in THE ETUDE, and suggest that it be a well-organized club, with officers and an appropriate name. A small initiation fee could be charged, and the treasurer of the club might supply the children with badges and use the remaining funds for prizes to encourage the children to write essays."

So many thousands of children are studying music with private teachers, and so many, many more thousands of children are studying music in the public schools that it would seem very easy indeed, not only to form clubs, but to give children the opportunity of doing infinite good in music. Every child may become the center of a local musical interest which can accomplish a great amount of good. One has but to think of the fact that a few years hence the children of to-day will be the editors and writers and teachers. If they begin now to spread an interest in music and to encourage the habit of studying it among others we shall surely come much nearer being a musical nation than we do to-day.

It would be impossible for the Editor to print all the essays received in competition in the CHILDREN'S PAGE. Invariably the work of our young readers is excellent; particularly in writing out biographical matter. For example, many sent in a sketch of the life of Mozart, and it was difficult to decide which was the best. Not a few excellent ones were received too late for notice in the March issue of THE ETUDE. But, whether received and noticed or not, every young writer may feel assured that nothing can exceed in value the "having done it." To have studied Mozart's biography; to have reviewed that study; then to have written it out with careful attention, not only to the facts, but to their natural order; and with attention to paragraphing, sentence-formation, capitals, punctuation, and the like, is an excellent bit of training.

Furthermore: this is a form of composition which brings to the writer life-long good. The school composition is not infrequently a failure with children, because its subject is not one with which they are acquainted. The moment a child—or a grown-up person either—is interested in a subject he can speak interestingly about it. That very fact is at the basis of all good writing.

And there is something else which is likewise at the basis of good writing: Knowledge of the subject. While interest in the subject is something, it must be supported by that industry which is willing to labor. And there is a third fact: The interest and labor shown in the language-structure as one has for the subject about which the writing is.

BEFORE our Club may be thoroughly established we need to have arrived at a mutual understanding. America is a very large country. Music-students in one section need help unlike what is required by those elsewhere. One who lives in a great city enjoys many advantages that are denied another who lives in a remote place. Our desire is to make the CHILDREN'S CLUB as valuable to all as we can. Hence: Will those interested suggest:

1. An appropriate name for the Club.
2. A plan of monthly (or perhaps more frequent) meeting.
3. A plan of organization (officers, attendance, etc.).
4. A list of study-subjects.

These are a few of the many necessary details. As to subjects, the Editor plans to include in the outline of lessons to be presented in this department, henceforth every month:

1. A short lesson in music-theory.
2. A short lesson in music-biography.
3. Something about a composer "for the month"; that is, a composer whose birthday comes in the month in question.
4. A music-picture, either a portrait or a group of portraits or a picture of a music-subject.
5. Music-history lessons (to follow those in music-biography).

There will be presented, every month, letters from club-members, full lists of those who participate in the CHILDREN'S PAGE competition, reports of club-meetings, and such other items of general interest as are received.

Inasmuch as the study-department will undoubtedly bring up many questions on which information may be desired, we shall have to have a "Question and Answer Department" of our own. All this may assist in further suggestions. Who will send in the first list of suggestions and report the first club?

From the above, the readers of this page will be prepared to find in the March ETUDE a definite plan of short lessons for home-study and for club-meetings; the list of items will be about as follows:

1. A lesson in Intervals, continued from that given in the January ETUDE, page 16.
2. A music-biography lesson, with questions.
3. The picture of a composer born in March (who may it be?).
4. The portrait of a great English scholar who wrote about music with deep understanding: a writer who has made books for young readers (who may this be?).
5. Letters from those interested in the CHILDREN'S PAGE CLUB.
6. A talk by the Editor about all the CHILDREN'S PAGES thus far printed in THE ETUDE.

ABOUT WRITING TO March ETUDE, letters must be in the Editor's hands by February fifteenth. Hence a letter must be mailed as early as the distance to be traveled demands. All letters received too late for the March issue will be noticed in April.

We shall undoubtedly have a busy and delightfully interesting club. It will move easily if all assist by following the same plan and order of procedure. Let it be agreed that everyone who has a suggestion for the CHILDREN'S PAGE will write it at once and send it in. By delaying it, one may fail to do it later; and by one failing, all lose.

Observe the rules frequently given here about writing, whether letters, articles, or questions:

1. Write plainly.
2. On one side of the sheet.
3. Never roll the manuscript.
4. Write name and address at the top of the first sheet.
5. Keep a copy, as no manuscript can be returned.
6. Be sure the proper amount of postage is added.
7. Address as follows: Editor of the Children's Page, care of THE ETUDE, 1708 Chestnut Street, Philadelphia, Pa.

WAGNER ON JAM-POTS. It is not always well to be too economical. Two old maiden ladies in Germany recently had a visit from a musical critic, whose interest in the venerable spinster chiefly arose from the fact that their brother, who had died recently, had been one of Wagner's most intimate friends. The old ladies had just got through their annual jam-making, and with pardonable pride invited their visitor to inspect the noble collection of well-filled pots in the store-room. The observant eye of the journalist remarked that the paper with which the jam-pots were covered looked like sheets of MS., and curiosity prompting a closer inspection, he discovered that the economical old ladies, to avoid buying parchment, had used the whole of Wagner's correspondence with their brother, little dreaming of the commercial value of such autographs. Whether the journalist informed the good ladies of the real value of their jam-pot-covers or kept the secret to himself I have not heard.—*The Tatler*.

Do you apply kindergarten methods to piano-pianos of larger growth? If not, try it. Any teacher accustomed to beginners fresh from the musical kindergarten classes might be hampered by the necessity of teaching rudiments to the pupil not so prepared for battle. All the charm and fascination of imbibing knowledge, as the air we breathe, at once a pleasure and a necessity, in the manner of games, verse, and songs, is lost, and the crusty facts are at once a feat of will and memory.

I have found it quite possible to apply kindergarten touches, here and there, which lightened the task wonderfully.

The "Note" and "Rest" games common to almost any kindergarten system are invaluable. So, too, are the colored clefs and detached notes for reading, the blocks and letter games for little ones.

"Musical Dominoes" are at once an attractive and engrossing medium for note-values, and for rapid combinations in the rexed world of time.

For studies in rhythm there are Margaret Martin's dainty "Melody Pictures" and Mrs. Orth's "Mother-Goose Songs Without Words."

The latter, although a little more difficult, appeal to pupils more strongly, for several reasons: The making of the book being the very height of the maker's art; again, the words are already only too familiar, and the music follows them with such a fidelity that the rhythm is inevitable in the mind of the child.

Kindergarten songs, valuable as they are in class, are scarcely practicable with solitary pupils; but the stories may be used, particularly at periodical class recitals.

It taxes the ingenuity to invent new stories interspersed with musical characters, such as sharps, flats, notes, and the like; but it is a great help. As to the "proof of the pudding," I can vouch for its excellence. I have applied musical kindergarten and I believe it fully.—*Florence M. King*.

METHODS OF INTERESTING CHILDREN IN MUSIC-TEACHING.

BY KATHARINE BURROWS.

I.

THERE is usually a period in the musical life of a child during which she loses interest in her studies. Generally it comes three or four years after she has begun, and it taxes all our ingenuity to keep her from giving up lessons altogether. "Mamma" is so very likely to do just what her little daughter wishes, especially if the little daughter has to be urged to practice. Upon such pupils we teachers spend all our energy and enthusiasm, until it seems as though we must leave ourselves empty and dry, and yet the result is wholly inadequate. They have lost interest.

Then there are other children (and how we teachers love and bless them!) who always retain their interest. Every new piece is an intense pleasure; they are never tired of the old ones. A hard study is something to be fought and conquered, not grumbled over, and even finger-exercises are not so bad when they know their *raison d'être*. If all our pupils were of this order, life would probably be too blissful to be good for us. But they are not; so the next thing to do is to try to find a cure for the trouble, or rather to find the ounce of prevention which is better than the pound of cure.

The very first effort should be to make the little ones love their music, to make the lesson agreeable, to play pretty pieces for them, so that they will not think "music" consists entirely of their own small efforts. Make the practice short as possible, and let them play each piece or study a certain number of times, instead of a certain length of time. It goes without saying that the pieces must be selected with great care to suit the individual taste, and that technical studies should not be given to children who dislike them.

There are many beautiful sets of studies written and compiled for children now "just like pieces," and I would always select some of those rather than have written expressly for technical purposes. Give little finger and muscle-exercises for the formation of tone and development of finger-dexterity, and do not worry about technique for the first few years. If you lay the foundation of a correct position, a firm touch, and a singing tone, the technique will come all right later, when it is needed.

The second suggestion is some system of competition. I will describe one that has proven effective. A blackboard hangs on one of the walls of my studio upon which is written the name of each pupil. For every correct answer, no matter how trifling, a chalk mark is placed against the name of the answerer. At the end of the lesson these marks are counted, and the pupil who has the greatest number is given a chalk star, which remains against her name, while the other marks are erased. At the end of the week the pupil who has the most chalk stars gets a gold star, which is gummed on a large colored card bearing the names of the whole class. This card hangs in a conspicuous position, so that the record is always in evidence. At Christmas, Easter, and Midsummer whoever has most gold stars gets a trifling prize, and besides this at midsummer I give a silver medal to the pupil who passes the best written examination.

In the intermediate grade practice-books take the place of the blackboard marks, and there are two silver medals which we use in this way. The pupil who has the best record (in her book) at the end of the month is allowed to wear one medal for the following month, and at the end of the year the one who has had the medal the oftentimes keeps it permanently. The second medal is the reward for the best written examination at the end of the year.

I have also tried the plan of sending reports to the

parents as they do in the schools, but this involves the expenditure of a good deal of time, and does not seem to work so well as the reward system.

There is no doubt that the enthusiasm aroused by competition influences many pupils who would otherwise be dull and apathetic, and sometimes makes good students of children who would otherwise fall by the wayside. I have known people to object to it on the score that it arouses jealousy, but that has not been my experience. The degree of jealousy which induces emulation is certainly there, but in that quantity it does good, not harm; and I may safely say that I have found few things so helpful in arousing and retaining a pupil's interest as the plan I have outlined above.

RESULTS.

BY MAY CRAWFORD.

You all expect results; do you work for them? You are dissatisfied because your playing is no better than last year; but did you try systematically to improve it or did you wander around helplessly, undoing one day what you had done the day before? We must keep what we did yesterday, adding a little more to it to-day, in strength, in velocity, in smoothness of scale-playing, in interpretation and memorizing. Set out deliberately to strengthen your muscles. Some of you have stronger fingers, some of you have more power in the muscles of your arms. Concentrate your thoughts on the weak point until it is no longer a weak point. Perhaps octaves are a bugbear; then sandwich octaves in between everything else practiced. Keeping at them too long weakens, but come back to them again and again during the day.

Your scales are jerky. Listen, listen, listen, playing softly and slowly until there is never a break. If it is weakness of any one finger, causing a bumpy sound, overcome that weakness. Treat arpeggios in the same way, and be sure you know what notes you are playing. That sounds simple, but by watching you will find that you often expect the fingers to find keys when the mind has a very indistinct, blurred idea as to what they are.

Then for velocity. Keep at least a weekly record of the two-finger exercises, scales, and diminished chords. Increase your speed, not hurriedly, but surely, healthily. Perhaps you will find the reason you could not play that last piece up to time was because you cannot play anything at that rate.

As to interpretation, you feel your playing lacks something. Have you tried to see anything besides notes? Have you looked for the composer's meaning? Do you listen to the birds? Do you love flowers? Do you wander through the woods? Do you read books filled with beautiful thoughts? Do all these besides studying the composers' lives, and music will mean immeasurably more to you, if you want to it.

Perhaps it is not easy for you to memorize; yet you do long for a few pieces so truly a part of yourself that you are able to play them at a moment's notice, without being haunted by a fear of breaking down. Instead of wishing you knew those six pieces you like best, make up your mind that you will know them. Then memorize thoroughly, one by one, instead of trying to get the whole six at once, which would mean you could never do any one satisfactorily. The pleasure derived from being able to play the first one will make the memorizing of the second far easier.

Did you ever stop to think what it amounts to in the course of a year—this working with the mind made up to have something to show for all the time and energy spent? If you have been working blindly, hoping all will come right in the end, change your tactics to-morrow and by working methodically be assured of satisfactory results.

One injudicious parent can set at naught the finest teaching in the world.

SEE THE BRIGHT SIDE.

BY CLARA A. KORN.

We hear much of the drudgery of music-teaching, of its wear on the nerves, etc., but rarely do we hear of the merry side of it. Yet there are many amusing incidents, if one will only be good humored, instead of losing one's temper. When I first entered the music-profession, an hour's teaching made me as tired as six hours do at the present time, and all because in former times I was impatient and irritable, instead of preserving a calmness of disposition. If you hear that a man is a prolific worker, that he is a marvel of non-fatigue, you may depend upon it that he is a man of cheerfulness, however energetic he may be. Self-control strengthens the nerves and the vitality of the individual; yielding to weaknesses causes physical, as well as mental, degeneration.

Most pupils are naturally wanting in musical feeling, in precision, in accuracy of ear, in conception of rhythm. Only the few talented ones prove exceptions. Therefore it is the teacher's duty to supply the deficiency made by nature. Everyone, except the abnormally stupid, can be taught expression, correct reading, and a reasonable amount of technical execution. But no one, except the abnormally devoted, can be taught these things by means of a spitfire of a teacher. It is all very well for silly music-students to "glorify" themselves to their companions, by narration of the "crankiness" and "terribleness" of their masters, but none of these have ever been known to demonstrate that they had learned anything of music.

In my childhood days I heard a great deal of a local music-teacher whose chief claim to distinction lay in the fact that, in giving a lesson, he was wont to perambulate up and down the room tearing his hair and shrieking. In his presence the pupils quivered; behind his back they tittered; none of them learned anything except that they hated music with all their hearts; his wife died in a madhouse, and he himself in poverty; yet the man knew very much of music—and, had he but cultivated self-control in his youth, might have accomplished satisfactory results.

In this generation only the true ladies and gentlemen of our profession succeed; the ill-mannered ones remain at the foot of the ladder. On the other hand, there are those who have acquired the requisite outward show of self-possession, but who wear out their souls in internal vexation. These do themselves great wrong; for, although they maintain an apparent grace of manner, they are ruining their own constitutions. Anger excites, tires, upsets the digestion, irritates the nerves, causes prostration, and incapacitates for enduring exertion. It also benumbs the intellect, and draws the teacher's attention from the main point at issue. The teacher who wastes his time getting angry has no time left for instruction, thereby depriving his pupil of the proper correction which is his due.

Impatience and irritability will never do; the teacher suffers, the pupil suffers; the former discourages the latter, the latter leaves the former; the teacher forfeits his revenue, the pupil loses his interest in the most beautiful of callings; and both sides are hurt. Everything in life is co-operative; do the right thing by others, and the benefit thereof will fall back upon yourself; respect the feelings of others, and the absence of friction in your dealings with your fellows will be ample reward for any effort, as it will leave you free to think of better things and to carry them out. And this latter item is by far one of the most important obligations that the teacher takes upon himself when he enters the profession.

Your ability to admire wisely is a sure test of your musicianship: a single year of admiring the best in music and knowing why you admire it will set you far on the road to true culture. Cultivate the habit of just admiration!—*Elizabeth C. Northrup*.

THE TENDENCIES OF MUSIC.

BY HARVEY WICKHAM.

THERE has been throughout all the ages of animal and vegetable existence a gradual extermination of certain forms of life; and a survival, according to Darwin, of the fittest. The evolution of musical instruments reveals a similar phenomenon, the law of the "survival of the fittest" being plainly in evidence.

Since the earliest times there has been a growth from works which, when produced according to their authors' intentions, were thin and transparent, acoustically speaking, to those that are sonorous to a marked degree. Every new composer of the first rank is accused by his contemporary critics of being a producer of mere noise. Yet, in a few years, his symphonies seem delicate *salon* pieces compared with what a later genius turns out. What thunderous symphonic poems the future has in store only posterity will know. Beethoven has certainly arrived at that pass where most of his pieces are regarded as truly popular music in the large cities, and well adapted for small halls. Wagner is still in the van so far as ponderosity is concerned, but that he will be overtaken need not doubt. The piano of today is as to the harpsichord of yore as wine unto water: incomparably stronger. The organ in a modern church is as compared to Paul's scrawny pipes as Niagara unto Tennyson's "Brook." Invasive genius will some day put a great orchestra under the control of the virtuoso's fingers.

Another tendency of music is from harmony to discord. Mr. S. P. Warren, the veteran organist, once told me that there seemed to be an amazing love for the harsh ardent in the land. He did not express himself as being hostile to it, nor altogether in sympathy with it; he merely noted the result of his observations.

Harmony, as we now understand it, is a relative term. Most terms are used relatively as the world grows wiser. Once, science spoke of living and of dead organisms. Now, they say "alive" and "more alive," since nothing is perfectly animated and nothing entirely inert. Perfect harmony is the union of two tones, each pure and devoid of harmonics or overtones. Such harmony is only theoretically possible. In such identical sounds the waves would accurately correspond and reinforce each other. The octave comes next, in which interval the waves coincide one time in two, as everybody knows. In the fifth the coincidence is one in three; in the third, one in five; the intermediate harmony, one in four, being supplied by the double octave. Simple relations such as these are easily comprehended by the untutored ear, and constitute what early musicians called *concord*. True, even very early musicians used more involved chords; but they treated them as unmusical noises to be "resolved," as pains to set off pleasures, as shadows to make the harmonic figures stand out of the canvas, so to speak.

But as certain schools of painters learned to love shadows, not as contrasts merely, but for themselves; so the tendency in music has been to regard more and more discordant intervals as beautiful in themselves, and the twentieth-century ear can listen with complacency to combinations of tones whose coincident means are very remote. In other words, education seems to render the ear capable of recognizing relations more and more remote. For it is a relationship perceived between simultaneously sounded tones, doubtless, which gives the sense of concord, just as it is a relationship perceived between successive tones which gives the sense of melody, speaking of pitch, or rhythm and meter, speaking of power and duration.

It would appear at first glance as if there was a tendency from the easy, technically speaking, to the difficult. This conclusion, however, should be received with a grain of salt. It is true that new styles involve new difficulties, but it is not also true that new difficulties are not necessarily greater difficulties? To think Mozart simple of execution is to reveal your ignorance to the observing. The virtuoso who has mastered Brahms is not necessarily master of Bach. When

public taste demands the same perfection of finish in interpretations of the new masters which it does in interpretations of the old, it may be shown that there has, indeed, been an evolution toward actually increased difficulty in musical compositions. But old master works are not familiar to many, and an audience which would detect flaws in the playing of a classic might lose sight of similar faults in a brilliant impressionism of a novelty. The greater complexity of the latter would contribute to this.

If I were to say that there had been a drift in taste from short pieces to long works might cry, "You have put the cart before the horse." It is easy, for the piano-teacher especially, to fall into the error of supposing that composers write more briefly than formerly. This is an account of the remarkable improvement of the short piece which has been made: an improvement dating from the time of Chopin. But great works are still long works, as a general thing. The grand style never dies out, it only languishes in some ages. It cannot even be said to languish now.

And when we consider that "passages" connecting passages I mean, have been relegated by an enlightened taste into limbo, it will be seen that, so far as significant measures are concerned, modern works of the first rank contain them in greater number than works of the old schools. It is not now sufficient that a passage performs a useful function in rounding out some predetermined "form." If it do nothing but that blue-pencil it. It must mean something of itself; and stand on its own legs, so to speak. This sudden determination—and sudden it was, and we owe it again mainly to Chopin, or perhaps to Chopin and Schumann—this determination, I say, to do away with all "padding," all "filling," all "leading" (to use a printer's phrase), had of itself a tendency to shorten the number of measures which a given theme was likely to be developed into.

We cannot say that the tendency of our art has always been in a direction toward greater and greater complexity without limiting the statement somewhat. Of contrapuntal complexity the Belgians made the *reductio ad absurdum*, and in form it would seem, considering the matter superficially, that the movement has been in the opposite direction. But the composer is no longer bound to the strict contrapuntal formulas laid down by Cherubini, nor to the sonata and allied round forms of Haydn and Mozart; but he must satisfy a higher necessity than tradition, and it is only because the practices of living authorities have not been crystallized into set rules that they appear formless. Besides, so long as any particular factor has been specialized, just so long has the tendency been evident for that factor to become complex.

At present, emotional content is the all in all, and will anyone deny that Pergolesi appealed to more primitive emotions than Wagner? In the depiction of civilizations, there is always a danger that the art which reflects them will pass away with the ephemeral conditions which produced it; and permanent art must arise from conditions which underlie all ages and all societies. But the fact I wished to bring out is that our composers do express a complex content. It is easily supposable that this may degenerate into a *fad*, as did counterpoint and the rondo. Eventually a happy medium, a state of equilibrium, seems to be reached by all things.

There is a tendency to make a fetish of speed at the present. Composers have become "note-spitters," in the phrase of an old German professor, and their *Longes* have gone to the One-hundred-and-twenty-eight note, not on account of increased speed in their meters, of course; but in the desire to subdivide into—how can I tell where their velocity will end? In mind is to accustom itself to thinking with ease at what now appears a killing pace. Excessive speed is probably a mere pendant to that restlessness which our emotional times have impressed of necessity upon the content of contemporary art.

THOUGHTS SUGGESTIONS AND ADVICE Practical Points by Practical Teachers

CRITICISING OF FORMER TEACHERS.

PRESTON WARE OREM.

IN view of the fact that there is always more or less of a change on the part of pupils from one teacher to another, it seems reasonable that teachers formulate for themselves some definite line of action and conduct suited to the premises. It is not our purpose to enter into the many and various causes for these changes. The problem is: how to meet them when made. In the case of a teacher losing a pupil, the matter seems not so difficult. A well-known musician and educator has thus aptly paraphrased an old quotation: "Welcome the coming, speed the departing pupil." No one, of course, likes to lose a pupil; but, unless there is mutual confidence and esteem between teacher and pupil, no satisfactory work can be done.

In the case of a pupil coming from another teacher matters are not so easy of adjustment. Some diplomacy and delicacy of methods and systems in vogue at present, it is extremely improbable that any teacher will accept without addition or amendment all that may have been accomplished by a previous teacher, or take it for granted that the musical education of the pupil is absolutely complete up to the grade to which he may have advanced. Nevertheless it is bad taste, poor policy, and bad professional ethics to openly condemn, in whole or in part, the work previously done. Yet it is a habit that seems too prevalent. It may be taken for granted that no work which is honestly done, however faulty it may be, is totally lost. It must also be remembered that an apparent lack in the pupil is, more often than not, not the fault of the previous teacher, but of the pupil himself. The proper plan of procedure seems to be without undue or discouraging criticism of the pupil himself and with no disparagement of the work of the previous teacher, to make the best of the attainments already gained, courteously and gradually assimilating the knowledge and work of the pupil to present methods. Many a promising student has been discouraged and perhaps lost to the art through the impatient and rude examination of the prospective teacher: "You know nothing; your technical methods are all wrong; you must begin all over again; it were better if you had not studied at all."

THE MORDENT.

PERLEY J. JERVIS.

THE mordent is one of the most valuable forms for technical practice known to the writer. Dr. Mason, in Volume I of "Touch and Technique," gives a table of thirty-two fingerings for the mordent and inverted mordent. If these are practiced carefully, in accordance with the directions there given, wonderful increase in elasticity, flexibility, and fluency will be noticed in a short time. For a week before playing in public the present writer always spends an hour a day on the Mason two-finger exercise and the mordent, with the result that the entire playing apparatus is put into a condition of vitality, alertness, and responsiveness that comes from no other exercise known to him.

NARRROW CRITICISM.

J. S. VAN CLEVE.

SWEETENING expressions of criticism and of appreciation are worse than useless. It is an instinct with Americans to ask always for the best of everything. True, all that is best in every department of life does by right belong to us, and we sooner or later achieve it. Nevertheless there is a danger-

Studio Experiences

QUESTIONS ASKED BY MY PUPILS.

E. C. ROBINSON.

MY juvenile pupils meet with me about once a month for little talks on musical subjects, and we have very enjoyable little times together. A season or two ago I told the children a few interesting facts concerning Bach, Handel, Haydn, and Mozart, asking them to impress the names upon their minds in order that they might be able to tell me, at our next meeting, who the musicians were. When we met again I reminded them of this and said: "Who remembers the name of the first musician I spoke of last time?" and two or three of the children called out "Bach!" "Who was the next one?" I inquired. One little boy called out, excitedly, "I know! Mr. Knob!" It transpired that he had tried to impress Handel's name on his mind by thinking of door-handle (door-knob). No one enjoyed the laugh against himself more than the little fellow did.

A "ROCKING-CHAIR" TEACHER.

EVA H. MARSH.

I REPEAT this little conversation to show how much penetration pupils show, unknown to us often-times. Should we not watch our actions more closely? This was a new pupil, and I was to give her her first lesson at her home. "Do you want a straight-back chair or a rocking-chair?" she asked, as we prepared for the lesson. "Not a rocking-chair!" I exclaimed. "I want to easily reach the keys." "Miss —, my other teacher, always wanted a rocking-chair," she explained. "And she would sit and rock and rock while I played my lesson. Or she would go to the glass and fix her hair or hat. 'She never corrected me, either. I know I don't play everything right, but she seemed to think I played perfectly. She ought to have corrected me more. That's why I changed teachers.'"

Needless to say that I resolved to give my very best to this wise young girl; to be strict and particular about each point in the lesson. It was with relief that I realized that much correction would not discourage her, and that she would herself live up to the standard of what she expected of me. How little we guess how our pupils gauge us! I was glad I was never a "rocking-chair teacher."

"I DON'T LIKE MINOR."

J. S. VAN CLEVE.

A YOUNG lady came to me to take a course of training in the artistic use of the voice. She was a very religious girl, spent much time in the services of her denomination, was always quick at the call of duty, was ready to play the piano at Sunday-school, lead the singing at the young people's meetings, or join the choir at the first call for volunteers. At first I began to soften and mellow her voice, and all went well until we began to sing vocalises with piano accompaniment. In order to know what she was doing at home, I required her to recite her accompaniment. The second exercise was in G-minor and both the notes and the rhythm were woful. She soon added, with a touch of petulance in her voice: "I never did like minor, anyhow!"

Here was a flash-light to one deep-seated trouble with our American music-taste. Fully half the beautiful music in the world is in minor keys, yet our little musical babies do not like this bitter-tasting minor mode; so they will not work at it.

I have often been pained to notice the driveling

in our Sunday-schools, and even in the public worship of God, and here is a light on it.

In my teaching I have from the first insisted upon a careful study of the minor keys and scales, and, despite the fact that they are more-irregular, more varied, and more difficult to harmonize, I compel every student to practice them till they are just as familiar as their major relatives. How shall we acquire this familiarity? Why just as we do any other element of music, by close thought and patient repetition.

TAKING LESSONS.

WILLIAM C. WHIGHT.

MISS A. B. (We will call her) came as a pupil. To my sorrow, I found that she had "burned over" a good deal of ground with a total neglect of the essential principles of technique. I showed her what she must attend to if she would succeed. There was no "unpleasantness," but she wished to postpone the next lesson for ten days. On the morning for the second lesson she requested its postponement for one week. When that time had expired, her sister came and requested further postponement until they should send me word, etc.

Now, Mrs. C. D. says to me: "You are giving lessons to Miss A. B., are you not?"

"No."
"Well, you have given her lessons haven't you?"
"No, I have not given her lessons" (plural).
"Why, I thought—"
"Oh Madame, I will tell you. She was 'exposed' to one of my lessons for over an hour, but I have no idea that she 'took it.'"

STERN MEASURES.

EUGENE E. SIMPSON.

THE pupil's name was Archer; his age, twelve; and a violin the cause of the trouble. Trouble is the right word. Archer had taken lessons from several teachers and had learned to like his violin less. Archer had other individualities of such type that his father deemed it advisable to take him down to the basement for correction at least once each day. One may wonder why a teacher should attempt to get results in music with such an unpromising boy, but the parents openly avowed their willingness to "throw good money after the bad." The lessons should continue.

The teacher was taken into the home and thirty minutes per day was spent with the boy's instruction and practice. More was not required of him. Since the pupil showed no perception of pitch, Schradieck's first technical book was used principally. All went well for a few weeks until the boy balked. He put his fingers on wrong tones purposely. The mother was notified, and she properly placed the entire responsibility upon the teacher and bade him proceed with whatever coercion might seem advisable. Accordingly a day came when practice was effectually blocked by insubordination; then Archer was quietly requested to put down his instrument. He was given a very vigorous shaking and the lesson proceeded. The remedy was effective, and within a few months Archer appeared in duet with his teacher at a public entertainment, and much real praise was showered upon him.

The game was worth the powder. The plan was in keeping with the doctrine of a teacher of my acquaintance, who says that "children must be made to do some things."

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The organizations of music-teachers, such as State and local associations, keep certain aims before them, yet it is seldom that papers and discussions bring to the surface the question of competition. Certain organizations of workmen, particularly the Trades Unions, of England, have endeavored to limit competition in the matter of workers, by restricting the number of apprentices. Manifestly music-teachers cannot and will not refuse pupils for fear of developing a possible rival. Each one wants as many pupils as he can instruct, and he will not draw the limit. His physical endurance does that for him. The best possible remedy is to raise the standard, to raise the quality of the work expected of the teacher, by himself, his pupils, and the public, and thus bring the question of competition under the force of the rule of ability to teach and to instruct, to secure results, not only in the fingers, but in the character and the mind of a pupil. A higher grade of teaching, a more scientific system of instruction, a better and more thorough preparation, a broader musicianship and culture,—these are the factors that, if accepted as standard, if demonstrated as such to the public, will enable a teacher to shrug his shoulders at the competition of cheap, half-trained teachers.

Organizations of music-teachers can well afford to study ways and means of arousing a public interest on such points as these, to prepare the way for a possible official supervision of the work of music-teachers and his certification after having demonstrated his ability to teach as well as to play. Pupils need to be taught how to teach as well as to play, and should not be left to gain their skill by working through ill-directed and unsystematic experiments.

A SHORT time ago a leading magazine printed an article describing a day in a railroad president's office, an article particularly interesting as a study in executive capacity and of getting things done. One element brought out was the habit of considering,—not every day but once,—in turn, every factor of the great business, of looking into it so as to determine if greater efficiency could be secured. In this way every department was kept keyed up to a high pitch.

The teacher of music can and should do this same thing. Let him analyze his business,—for business it is,—and then take up every one of the different points and consider how he can improve it, get better returns in quality of work, in money, in personal

satisfaction. There are numberless details in the work of the studio, and perhaps every one can make at least a little more efficient. It is worth doing not merely for the better results secured in a business way, but also because of the influence on the teacher. The head of a large business looks after every detail. The teacher must be as diligent, as careful, as thorough, and as economical of his means as the commonly denominated business man. Pity the teacher who has not the spirit of the busy man. Slopped business methods make, perhaps not poor teaching, but teaching below the real possibilities of the teacher.

THE ETUDE wants to help teachers in every way that the standard of work may be raised. Perhaps we can bring to them ideas; but the working out, the application of the ideas depends on the teacher. For ones, if you have not done so, go over the details of your work with pupils, with patrons, with your community, with your own higher nature, and thus improve every single factor, if only a little.

MUSICIANS are often accused of vanity, but wrongly. They are not more vain than other men; they are simply more excitable and more transparent. What they feel, they feel keenly, and they show plainly. This is the one great thing for a musician to strive after in such a deep and reverent sense of the grandeur, power, and permanence of his art that he will at first feel humiliated at the thought of his own insignificance; then made to feel proud at the thought that of this wonderful art he is a servant, a part. Poetry has been a power since that time as Homer and earlier, and there is no doubt that there was a potent art of music in ancient times, despite our limited and vague knowledge as to what it was, and no one can question that in our day music stands in the very forefront of things human and universal.

Do not permit your mind to grow one-sided. Nothing is easier. We not only are "pendulums between a smile and a tear," as a great poet has declared, but we have, as human beings, a singular penchant for extravagance and partiality of feeling and judgment. Children easilyicken themselves with candy and pastries, and adults easily acquire the habit of feeding upon the thoughts and feelings which most please us until various mental diseases are engendered.

Thackeray, in his novel, "The Newcomes," amuses us when he tells of lovable, simple-hearted, brave Colonel Newcome, who while he was serving in India, talked so much about his only son, at school in England, that the young officers used to lay wagers whether, during dinner, the colonel would mention his son twenty-five times or more.

In culture nothing is so deadly as one-sidedness. One should not admire too extravagantly one composer until he grows to dislike or but languidly appreciate others. One should not so intensely admire one pianist that it breeds a sort of insanity or monomania. One should not so worship one singer, violinist, or organist as to be obtuse to the talents of others. One should not even allow himself to admire one school of music, the German or the Italian, mind, be fair-minded, be keen-minded, be clear-minded, be sound-minded.

We like what we own. Our belongings are better than other people's because they are ours. We all, if it is theirs, rather than praise a handsome steed that belongs to some one else. Ownership gives property an especial value in the eyes of the owner.

And so it is in musical matters. The piece that you have worked as till it is thoroughly yours, till you own every note of it mentally, will always be more beautiful to you than some other thing of as much intrinsic worth. You like best that which you own. The moral is plain: get as much as you can; be grasping; move away every good thing you can learn. For,

the more you have in memory's store-house, the more you have to enjoy in future years, for the time will come when you will live on the past.

We wonder how many teachers keep up their writing. Nothing is more wholesome for the musician, whatever be his specialty. Musicianship is available if one is teaching the banjo! And writing makes musicianship as nothing else can. *Belle-lettres* is not the only field in which writing makes an exact man. All-around musical accomplishment is not so common but that the teacher possessing it is at a premium. There is even a commercial value in the ability to step competently outside one's own beat.

Practically, one is often bothered to find just the thing to give a pupil. A ready writer could often make good the lack out of his own brain, to the real advantage—and perhaps astonishment—of the pupil, and to his own advantage in all ways. For another thing, one never knows when a rare tune may befall him, which, if he be not the technician in hand to develop property, may add a good thing to his exclusive repertoire, or, published, increase his reputation.

Very likely the reader protests that he has no time. Let him try this: Keep music-paper within reach, and let no day pass but he writes a period, or half a dozen measures of canon, or a counterpoint to a *canto*. We can assure him that within a week, if he has any gumption, he will look forward daily to that pleasure!

SINCE music attained its growth, or, rather, its prominence, as an art, this is the first century to make its beginning almost with a clean page as to great composers. Two centuries ago Bach and Handel, to say nothing of the Italians, Corelli and Scarlatti, and Rameau in France, were the great musicians with which the century opened. A hundred years ago a score of the greatest musicians of history were alive: Haydn, Beethoven, Schubert, Rossini, Clementi, Cherubini, Spohr, and so on. But at the opening of the twentieth century how is it? During the last twenty years we have seen the passing away of Liszt, Wagner, Brahms, Franz, Rubinstein, Tchaikovsky, Gounod, Thomas, Elbow, Gade, and, more recently, Verdi. Who are left of the great composers on which to begin the century of composition? Can we find a Mozart, a Mendelssohn, a Chopin, even a Meyerbeer or a Rossini, to say nothing of greater lights?

Two of the greatest names at present are those of Dvorak and Richard Strauss; and luckily we land at Leoncavallo and Mascagni, but how lamentably they lag behind the great names with which the other centuries opened. Massenet and Saint-Saëns are the premieres in France, as are Muckel and Stanford in England. America does as well as the latter in Paine and Macdowell. Music is much more of general art than formerly, but, as it happens, just now there is a noticeable dearth of composers of the first rank. We might well hang out the sign: "Wanted, Great Composers. Apply to the Twentieth Century."

Now that a somewhat definite announcement has been made of the plans for the school to be organized on the Carnegie foundation, and that it is planned that original investigation and research are to be encouraged and supported, surely it is not too much to hope that music and the other arts, as well as science and letters, shall have a place in the subjects to be recognized. There is room for scientific studies devoted to experimental psychology and to pedagogy there is a wide field to devote to music, its sensations, ethics, and educational problems. It will be possible, we hope, that the scientist who knows how and what to investigate, who has been trained as an observer, will be able to enlist the help of earnest and competent musicians and teachers of music, and that our art and our profession may profit by the opportunities so generously provided by Mr. Carnegie.

Vocal Department

Conducted by
H. W. GREENE

THE subject of opera is now an absorbing one, for the American public is at present enjoying its annual winter plunge in that form of musical dissipation. A few notes in regard to the books on the noted operatic singers may therefore be welcome to the numerous readers of THE ETUDE, who are devotees of the charms of the music-drama. The interest shown by the public in the personality of great men and women is a natural one, and, if not carried to excess, a worthy and commendable trait. It is right that we should wish to know about the struggles, the disappointments, and the triumphs of those who have dazzled the world by their achievements, and this is not the least true in the world of song, than in other fields of endeavor. The story of the world's great singers is without a bright and attractive one, full of incident, story, and contrast.

THE OPERA AS A SCHOOL FOR SINGERS.

It is an undoubted fact that the opera has been for over one hundred and fifty years the school which has trained and formed the greatest singers the world has seen. Great as have been the triumphs of vocalists in oratorio, in hallads and songs, on concert-platforms and in church-choirs, the history of the art of singing would be woefully lacking if the pages devoted to operatic performers were blotted out. "Illogical and superficial" as the opera has often been termed by severe students of music, the strong hold it has obtained on the musical public has never been relaxed, and much of the finest music in existence has been written for this form. Who does not recall, with the mention of operatic singing, the long list of magnificent arias and solos, the bewitching duets and trios, not to speak of the superb choruses with which the composers of opera have enriched the literature of music? And this grand music has always found interpreters worthy of its beauty and charm. Without opera, these singers would never have had the opportunity to display their talents, and their beautiful voices would, to a large extent at least, have been lost to the world. The opera gave them a profession, an income, and an assured position, which no other form of music could have done, and the roll of its great names is a long and inspiring one.

SINGERS OF THE PAST.

We find a rich source of delight in reading the records of the great singers whose voices have long been silent, but who still live in the glorious memories and traditions which they have left behind. What would "we moderns" not give to have the privilege of going back in the centuries, by some mysterious and undiscovered art, to the earlier years when the world worshipped at the feet of a golden-toned songstress, a Billington, a Catalani, a Sontag, a Malibran, or some other famous personage? How absorbingly interesting would be the comparisons we could not help making between their voices, their style, their charm, with those of the singers of our own day! It is perhaps a sorry substitute for this to study the records of their lives and successes as revealed in books and memoirs, but as it is the best we can do, let us make the most of it.

FERRIS ON SINGERS.

A handy work which has given pleasure to thousands of musical people is "Great Singers," by George T. Ferris, in two volumes. It is a masterpiece of skillful compilation, the author having frankly ac-

knowledgeed that he has taken his material from every available source; and yet so cleverly and deftly has he woven the various strands into one fabric, and so readable and attractive is the story as he tells it, that we cannot fail to be grateful to him. Here we may read glowing accounts of the greatest singers, beginning with Faustina Bordoni, and continuing with Gabrielli, Sophie Arnold, Billington, Pasta, Sontag, Malibran, Grisi, Pauline Viardot, Persiani, Alboni, Jenny Lind, and many others. These volumes commend themselves especially to those of scanty leisure and limited purse, as they are inexpensive in form, and not too voluminous in size.

CLAYTON'S "QUEENS OF SONG."

An earlier work than Ferris' "Great Singers" is "Queens of Song," by Ellen C. Clayton, which has long been a standard volume on the operatic stage, but, coming down only to the year 1865, it is perforce lacking in any notices of the large number of noted artists who have appeared since that date. Its more detailed treatment of the earliest singers is, however, its most valuable feature, as it goes back to the year 1703, and deals at considerable length with no less than forty-two performers, not mentioning others who receive a passing notice. Miss Clayton has treated her subject with contagious enthusiasm, and her pages abound with the most interesting incidents and romantic occurrences—one can hardly open it without coming upon some passage which strikes the attention and impels one to read on and on. It is, indeed, a fascinating record, which scarcely needs any further emphasis.

"THE PRIMA DONNA," BY H. SUTHERLAND EDWARDS.

Mr. H. Sutherland Edwards, one of the most industrious and best known of the English musical writers, has devoted two large octavo volumes to the exploitation of that "spoiled darling of fortune" in all ages, the prima-donna, in which he discourses about her history and surroundings from the seventeenth to the nineteenth century. Mr. Edwards discusses many of the singers who are described in the other books we have already mentioned; but, as he is an independent, well-informed, and capable student of musical history, his sketches have a distinct value of their own. His second volume also contains critical accounts of Patti, Pauline Lucena, and Christine Nilsson; thus coming down nearly to the present time. There are also some original and suggestive chapters on operatic conventions and the prima-donna as a type. Altogether this scientific study of the prima-donna written by a thoroughly trained specialist in operatic affairs is well worth perusal, and the writer's careful and discriminating diagnosis of her characteristics, her failings, and her virtues, occupies a distinct niche by itself among the books devoted to the topic.

"FAMOUS SINGERS," BY H. C. LAKE.

The preceding volumes having been largely concerned with the singers of past generations, it is a pleasure to chronicle a recent work which tells us much about the great vocalists of our own day. Mr. H. C. Lake, of Boston, in his book, "Famous Singers of To-day and Yesterday," besides sketching the careers of the classic vocalists, gives considerable space to such contemporary artists as Nordica, Calvé, Melba, Eames, the de Reszkes, Alvarez, Scialchi, Pol Plancon, and many others. His chapters therefore supplement admirably the earlier works in this field,

for it is proverbially difficult to get reliable information about living artists in ordinary works of reference; and as many readers are deeply interested in those singers who are now before the public, they will find Mr. Lake's interesting particulars and accounts of them a real boon. A number of attractive portraits of artists in character add to the value of the book.

"STARS OF THE OPERA," BY WAGNALLA.

A book of similar character to Mr. Lake's volume, but devoted entirely to singers of the present time, is called "Stars of the Opera," by Mahel Wagnalla. This is a description of twelve operas and a series of personal sketches, with interviews, of Marcella Sembrich, Emma Eames, Emma Calvé, Lillian Nordica, Lilli Lehmann, and Nellie Melba. Among the operas analyzed are "Faust," "Lohengrin," "Aida," "Huguenots," "Carmen," "Lakmé," etc. The accounts of the great singers are written with sympathy and intelligence, and, as the author was successful in obtaining interviews and conversing with some of the most famous stars, her book has the advantage of being a study at first hand in these cases. Numerous personal details and touches are revealed in these interviews, and the great artists are brought before us in a vivid and picturesque way. This account of the books on the great singers is by no means exhaustive, but we think that the reader's appetite for the literature of the subject will be at least whetted by the glimpse afforded of the feast of good things awaiting him, if he wishes to follow up his opportunities.—Frank H. Marting.

[The following article from ORATORIO STYLE, the pen of Karlenton Hackett, and published in *The Musical Leader*, of Chicago, is a most valuable and timely contribution to current oratorio literature. I hope every student of singing who sees THE ETUDE will read it carefully. It presents squarely a principle which is too often overlooked, especially when selections from the oratorios are in hand. One sees here how clearly impossible it is to allow ballad proclivities to obtain when engaged upon repertory that was written for an orchestral accompaniment.—Vocal Ed.]

The most important work of the American singer in these days is in oratorio; therefore the most serious study of the earnest singer is to acquire that illusive essence known as the "oratorio style." What is the fundamental requisite? What is the distinguishing characteristic of the successful oratorio singer? It is a matter worth considering, whether it be some natural trait, or a something having a definite artistic basis that may be acquired by thought and study. Taking for granted that the individual has a good voice, well trained, knows something of music, and has heard good singing, how must he direct his energies to fit himself to sing oratorio with breadth and authority?

He must acquire the habit of strict accuracy and strong rhythmic accent. This is the basis of oratorio singing, and, simple as it sounds, can be mastered only by a long, thorough routine. To understand the force of this, one must consider the natural course of training for the singer. The first things that the student sings are of necessity simple songs, passing on, in course of time, to the more difficult; but it is not until the voice is well developed and a considerable degree of technical skill has been reached that it is advisable to take up the oratorio. Meanwhile the student's artistic growth has all been along the line of song-singing, with its innumerable shades of feeling and the almost imperceptible variations of time and accent, which are the essential characteristics of good song-singing.

DIFFERENCE OF CONDITIONS.

When he is ready for oratorio study he faces conditions different, not merely in degree, but to some extent in kind from those to which he has grown accustomed. Here, then, is the difficulty. If with a

sympathetic accompaniment and an innate feeling for the text, he approaches an oratorio aria from the same standpoint as a song, he is building an edifice which will be a source of dire disaster later, for now comes in the question of the orchestra. The most sympathetic orchestral accompaniment ever played is totally different from the accompaniment of a piano or organ—far more so than any realistic without actual experience. Those unconscious ritenuto and accelerando, those delicate shades and variations of time, which are the very life of a song, are simply disastrous with an orchestra. The effects must be based on a different system, another set of rules must be mastered, or one more successful singer of woe will prove an oratorio failure.

The master of the utmost importance, and its meaning must be thoroughly grasped, though, like almost everything else, it is primarily a question of good teaching, for the teacher should know these facts and impress them on each pupil in such a manner that they become unconscious habits. However, in a vast number of instances this is not true, and the results are always unfortunate. To mention one case in point:

A young singer with a fine voice, who had studied long and well, was engaged to sing one of the best-known oratorios at a prominent festival. The oratorio she knew thoroughly, and had sung the principal arias many times in church and in concert, but she had never sung with an orchestra, nor did she know what it meant. When the rehearsal time came she began her aria, but it soon appeared that something was wrong: the singer and orchestra could not be kept together. The fault seemed with the singer, since she took such liberties with the tune that the orchestra could not follow her at all. It began to dawn on her where the trouble lay, and she did a good unlearned, she feared the leader, followed his beat and did the best she could, but under these conditions all the effects that she was accustomed to make were impossible, and she felt so hampered and constrained that she could not sing with any freedom or confidence, and, in short, the performance was a distinct failure. Moreover, such has been the singer's confusion that the management believed that she did not know her music, when, in point of fact, she did not know it well, but had sung most of it many times—but never with an orchestra. This is but one case selected from innumerable instances.

The foundation of an oratorio style is here: that the moment the first beginning is made of oratorio study the student must understand that this is to be sung with an orchestra and must be approached from the orchestral standpoint. Whether the particular pupil is likely ever to sing with an orchestra makes no difference, oratorio should always be studied in this manner, and if the pupil cannot or will not go through the necessary routine let him stick to English ballads.

THE ORATORIO ROUTINE

If the pupil has been well taught in the essentials of music, if he knows that rhythm is the soul of music, that two eighth notes equal a quarter, whereas a half note is twice as long, then the question, comparatively speaking, is simple. If, on the other hand, the pupil has been led to believe that singing in time is to show lack of temperament, and that to demonstrate one's "feeling" it is necessary to so disturb the rhythm that the song becomes a monstrosity, then the teacher may well tear his hair. But, assuming that the pupil has been well taught, there still remains enough. To sing with an orchestra means primarily to sing in strict time; this is the sine qua non.

Difficult enough it is at first, as there are so many places where one would like to make an effect; but the arm of the conductor is moving like that of an automaton and the effect that depends on a hold or a retard must be omitted. When the strict time is mastered, only the beginning has been made, for one may sing in strict time and yet miss the musical character altogether. Time is, indeed, the body, but

rhythm—strong, free, rhythmic accent—is the soul of music. But one can never acquire this until he has mastered time—until he can, if need be, sing an aria through as accurately as the count of a metronome.

When a singer stands up with an orchestra he becomes a part of a great complex machine whose movements are in accord with certain strict laws. If he has been carefully trained in the observance of these laws, then the conditions have no terrors for him; if not, then the case runs all the way from ineffectiveness to complete breakdown. In every instance there are several places—from one to four—where there is opportunity for variation of tempo; otherwise the time once taken must be adhered to, and, if the number is to be convincing, the singer must feel perfectly at home in this time. Then his training begins to show its value, and, according to the kind he has received, the orchestra becomes a support of irrepressible power or an overwhelming force that crushes the music out of him.

The freedom and confidence that come from the mastery of rhythm cannot be learned on the stage with the orchestra, mainly because the conductor will not waste valuable time teaching singers the rudiments of their profession. Quite the contrary, the conductor makes pointed remarks, and many a time an unfortunate singer has been relieved of his burden on the spot and sent away to learn his trade. This is the business of the studio, this is the routine which he must master before he is to be considered in any sense a singer. It begins with the first simple song he studies, and so he grows in steady progression till he is able to take up the oratorio in the studio and at last sing it with the orchestra. If his training has been proper, when he reaches the final stage, he is prepared and, while every singer's performance with orchestra is a test, he shows that he knows his profession. Then he can begin to sing with authority, to let his voice out, to rest on the support of the orchestra, which carries him on with an irresistible momentum elsewhere unknown. When his best comes he is ready, on the accented note his hand stands firm, the conductor breathes a sigh of relief, the sarcastic smile on the lips of the players loses their scorn, and a new man is launched on a career.

TIME, ACCENT, AND RHYTHM

These fused into habit form the basis of the oratorio style. Without them great natural gifts of voice and temperament are well-nigh valueless; with them even mediocre voices have been made the medium of great success. Let the student look to it that they are his goal, or the great performances with the orchestra are not for him.—*Karleton Hackett*.

...

SOME years ago Lamperti, the elder, published a work on the trill which contains an interesting preface. After quoting opinions from a number of the celebrated masters of singing upon the position of acquiring a trill, he concludes with his own opinion, which is that only those who are gifted with a natural shake can acquire it, and that all others should abstain from trying to acquire it. He claims that the effort to acquire it will result in paralysis of the nerves of the throat, a trembling of the voice, or other similar and incurable defects.

It is not advisable to set aside the opinion of so great an authority as Lamperti without careful consideration, but I venture to do it in this case, because, as I do, that Lamperti's view of the art of singing was in some way rather narrow.

LAMPERTI'S ATTITUDE

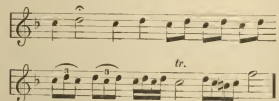
Lamperti could only think of the art of singing in connection with the opera. He could only interest himself in voices of extended compass and volume that were adapted to the stage. Undoubtedly he felt that many of his pupils were wasting time simply because they could not become opera-singers. He

says that without the natural shake in the voice the only thing that can be acquired is the executive trill,—a shake of agility,—which Malibran and other artists acquired by hard study. Well, if Malibran and other celebrated artists could acquire an executive shake, perhaps the ordinary singer can put up with something less than the "natural shake" also. If the voices of these artists were not made tremulous and their throats paralyzed by its acquirement, why should anyone whose studies are properly directed fall into these defects? It seems to me that he retracts his own words, and not only does not prove that the study of the trill is injurious, but even gives some evidence on the other side.

However that may be, I have no hesitation in placing myself squarely on the side of favoring the study of the trill for women students in general. I do this for the same reason that I still teach the arias of Bellini, Rossini, and Donizetti to every student who studies for a professional career, for I find nothing which equals them for properly developing and posing the voice.

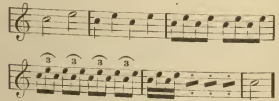
CAREFUL TEACHING NEEDED

But the trill must be taught wisely, and if it has a tendency to make the voice tremulous it must be discontinued, at least temporarily. But I find the effort to acquire it a great help in fixing the voice accurately, because the voice will not "shake" when there is throat tension. And, furthermore, I have seen pupils acquire their first accurate knowledge of the placing of the head-voice by trying to do the "shake." The reason for this is that in presenting the subject to a student I have insisted upon the accurate pose of the upper note of the slow trill as an absolutely necessary preparation for the "shake" which is to follow. If this upper note is not well produced, the shake will not come readily. For this purpose I use an exercise somewhat as follows:



Sometimes it is advisable to omit a part of this exercise and to make a "dash" for the shake, as it were. This is on the principle which Dr. William Mason uses in his "Touch and Technique," of acquiring agility by "spurts." It can be done in this exercise by using only the first six notes and then making a dash for the shake.

We must understand that the "shake" is entirely different from any other action in the voice. It appears to be an oscillation of the whole larynx, and not merely a succession of one tone and another. We notice, however, that, if the attack is not very clear and entirely without slurring, the shake does not come readily. In order to attain this clearness and accuracy of attack an exercise like the following is very useful:



This exercise may also be used with intervals of the 4th and 5th with great advantage, the utmost care being taken to keep the interval correct and the attack of the upper note entirely without slur.

MUCH PATIENCE NEEDED

There is one thing about acquiring the "shake" which needs to be said over and over again. Where the shake is not natural to the voice it requires an extraordinary amount of patience to attain it. Weeks and weeks will often go by without any visible improvement. Finally some day the voice

does "shake" a little. The student will notice the new sensation of the oscillation of the larynx in the place of the slower trill. The feeling is very elusive, however, and hours of practice may not bring again that same free feeling of the real shake. This must not discourage the student, however, for when the shake has been attained once—be it ever so little—it will come again. Finally it comes frequently, and then at last whenever it is desired.—*Perley Dunn Aldrich*.

...

It may be interesting to students of singing to take a look at the views of recognized authorities on the subject of breathing, the corner-stone of successful vocalization. It is not in a spirit of criticism that I shall review them, but with the intention of showing whatever there may be of inharmonious or contradictory in these statements from various sources.

Lamperti advocated breathing in as large a quantity of air as the lungs can contain. According to Griffith, his pupil, he taught that the diaphragmatic and abdominal methods were correct, following the old Italian school of Caccini (sixteenth century) and his pupils Farinelli, Porpora, and Cressentini. According to Hoeder, a pupil and close friend of Lamperti's, he taught "diaphragmatic breathing" (as opposed to clavicular, or chest-breathing) and perfect control of the breath by means of the abdominal muscles. Lamperti concludes: "As singing is a development of speaking, so is abdominal respiration a development of natural breathing."

Shakespeare, also a pupil of Lamperti's, says that he accepted the theories of Mandl, of Paris, as to breathing, which, according to Dr. Holbrook Curtis, an American writer, were purely abdominal; the diaphragmatic movement being to a certain extent passive, this method, Shakespeare says, is generally condemned by more recent writers. Dr. Curtis, however, declares that Lamperti has been wrongly represented as an advocate of the abdominal method, because, having treated many of Lamperti's pupils and questioned them carefully, he believes that the master was a strong advocate of the lower costal respiration, always arguing that the abdominal wall should remain quiet, or be slightly drawn in during respiration. He quotes Campanini, Jean de Reszke, and Clara Heyen in support of it. On the other hand, Shakespeare urges that after Lamperti became acquainted with the writings of Mandl he accepted the theories of the French physiologist as to breathing.

Mengozi says: "In speaking the abdomen is extended in inspiration and retracts in expiration, while in singing the abdomen must be drawn in during inspiration, returning slowly to its natural state as the chest contracts in expiration, thus retaining as a negative force the air which has been introduced into the lungs. Commenting on this, Dr. Curtis remarks that Mandl opposed this method on anatomical grounds, maintaining that the descent of the diaphragm was facilitated by allowing the abdominal walls to be flaccid and pushed out as far as possible. Mandl's method, briefly here referred to, was generally adopted at one time and became a fact; Massini in Italy adopted it, as did Oth and Faure.

Dr. Holbrook Curtis, in his "Voice-Building and Tone-Placing," sums up the subject of respiration as follows: "To-day practically all authorities—for we must consider that our greatest singers are authorities—recommend drawing in of the abdominal wall in inspiration, since it fixes the movable viscera, and so makes a point of vantage for the action of the diaphragm. The extent to which the abdominal wall should be retracted, however, is a debated question."

Manuel Garcia says: "In the first attempt to emit sound the diaphragm flattens itself and the stomach slightly protrudes. During this partial inspiration, which is called abdominal, the ribs do not move, nor are the lungs filled to their full capacity, to obtain which the diaphragm must and does contract (flatten

itself) completely. Then and then only are the ribs raised, while the stomach is drawn in." There is nothing uncertain about this. An American writer declares, regarding Garcia's method: "Under no circumstances do I think that the chest should be raised and the stomach drawn in, in inspiration, as Signor Garcia once advocated. I think in later years he did not advocate that method; he certainly did not teach me to do it when I studied with him."

Shakespeare's method is a "vast extension of the ordinary breath-taking," involving the contraction of the diaphragm, abdominal expansion, and raising the ribs. Mr. Shakespeare says: "On inspiration the diaphragm contracts itself, and gradually alters its shape rather than that of an inverted plate; descending upon the parts underneath (the liver and viscera), it presses them out of the way; so that considerable abdominal expansion is felt below the waist." When the lungs fill, they descend with the diaphragm, although they are not attached to it, and we feel that we have heaved deeply. But there is not enough for the singer; he must use the rib-breathing also, and while doing so considerable pressure and expansion should be felt at the soft place immediately under the breast-bone, and below this he should be slightly drawn in.

Leo Kofler's opinion is that the system which enables us to take the greatest amount of air into the lungs with the least effort must be declared the best; also: "I wish to emphasize particularly that I do not see any objection against the expansion of the upper chest for taking breath in singing; on the contrary, I think it is a very important and necessary thing." Mr. Kofler advocates breathing with combined breathing-muscles, extending the diaphragm and lungs, depressing the lower ribs, lifting and expanding the upper ribs and chest.

Browne and Behnke, in "Voice, Song, and Speech," we find the following printed in italics: "The criterion of correct inspiration is an increase in the size of the abdomen and of the lower part of the chest. Whoever draws in the abdomen and raises the upper part of the chest breathes wrongly." Also the following: "The combined forms of midriff (diaphragmatic) and rib breathing constitute the right way," again: "In full abdominal inspiration the chest is pushed forward, but not raised; the midriff is pulled down and the abdomen enlarged. This is the correct manner of breathing."

Madame Sella says that, according to the old Italian method, the pupil should breathe at first naturally, as in speaking, and later should fill his lungs more and more; only the sides of the body were to expand, and breathing with raised chest was allowed only in exceptional cases. Madame Sella considered the practice of filling the lungs as full as possible, raising the chest, etc., as rude and negligent.

Madame Marchesi advocates diaphragmatic breathing "involving the upper or the lower ribs," rejecting unconditionally clavicular and lateral breathing.

Oscar Guttman advocates diaphragmatic and abdominal breathing for singers, but his gymnastics cover the whole field of the respiratory muscles. Mr. Guttman says: "We must urge that singers and orators should make habitual use of this side and especially abdominal respiration, and shoulder respiration only when the temporary position of the body does not permit of the other two."

Ferdinand Sieber taught that "the chest should gradually rise and enlarge during inspiration, pressing against the ribs in front and at the sides," the diaphragm contracting to give space below the lungs for expansion. Sieber made use of the following as a maxim for all of his pupils: "To attain the greatest possible power of tone with the least possible amount of breath."

Panofka had little to say of breathing, except that it should be done noiselessly. However, Panofka and Lamperti agreed upon all essential points of respiration.

Nava makes no special detailed reference to a method of breath-taking, apparently taking it for

granted that the pupil understands he is required to use an extension of his speaking method in singing.

Having discussed the methods of filling the lungs, let us find out the various ways of emptying them. Testimonies favoring different methods are easily to be found, although few authorities give details regarding it.

Kofler goes into the subject carefully, and shows how the muscles should be relaxed during singing, and says: "The abdominal walls are gradually pushed inward, and the diaphragm forced upward as far as is necessary to relax the lungs completely."

Browne and Behnke advise that "expiration may be practiced in silence with glottis open, so that the breathing-muscles may be exclusively called into play; keeping the midriff down and the chest-walls extended."

Curtis believes that "the control of the air in expiration is assisted by the fixed high chest, and by the position of the diaphragm and abdominal muscles in inferior costal respiration." Also: "As soon as the muscles which have raised the ribs and the sternum relax, they tend to return to their natural, unconstrained position of rest. By this means the chest-cavity is restored to its original capacity, and the air expelled from the lungs either by means of the contractility of the parts, which were stretched in inspiration, than by any special expiratory muscles." Also: "In forced expiration the contracted abdominal muscles press the walls of the abdominal cavity against the viscera, and the pressure upward is transmitted to the diaphragm, assisting to diminish the vertical diameter of the chest."

Shakespeare says: "The descent of the diaphragm having pushed downward and forward the viscera underneath it, so that the abdomen is distended outward, powerful sets of abdominal muscles can now contract, and by their inward pressure against the displaced viscera force the diaphragm up again to resume its inverted-basin shape, the air being thus expelled."

Siebert directed that breathing must be done with great care and without noise, that as the air passed out of the lungs the chest should gradually settle in the same manner that it has expanded, and that it should not be permitted to collapse suddenly.

Authorities differ as to the proper taking in of the breath and the proper exhaling of it. I have quoted freely from reliable authorities, ranging from the old Italian master to the modern professor, without expressing a personal opinion or leaning toward either one side or the other. Yet I have felt that if the statement is true that the demands of modern music are greater on the vocal organs than were those of two centuries, or even one century, ago, are we not justified in the belief that science should, if it has not already done so, provide for the extension of vocal requirements? Does not modern music demand modern methods of voice-training, and especially of the fundamental principle of voice-production, respiration? Is there a method of breathing that will fit all pupils? Are not the vocal organs in some people more delicate than in others, and do not these require a less robust method of breathing? Are cast-iron rules for breathing expected to meet with approval when similar rules for training voices are condemned? If, as has been stated, we have no record of the old Italian method of singing, we do have a record of the principles of breathing of that school back as far as the sixteenth century, which covers all that period when the Italian school was at its height—if we can rely upon the statements handed down from teacher to pupil.

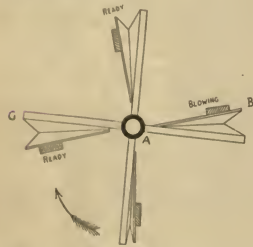
Leo Kofler devotes much space in his book, "The Old Italian School of Singing," to tracing it back in a complete and logical manner to Porpora, 1686. The Italian school, he says, was in its most flourishing condition about 1750, and its greatest masters have not been dead much over one hundred years; their best pupils sang and taught well into the century just passed, and were the teachers of some of our present instructors.—*Albert J. Wilkins*.

Organ and Choir.

Edited by EVERETT E. TRUETTE.

THE mechanical arrangements of the organ, with the necessary wind, on the whole, fairly kept pace with the improvements effected in other departments of organ-construction.

Nearly all the old treatises upon the organ state that the first pipe-organ of which there is any record in this country (England) was erected in Winchester (about 1000 A.D.). This organ, it is averred, possessed only forty "keys," but needed seventy blowers. Considering that for some centuries after the date named the "keys" were rude beams of timber padded so as to admit of being struck with both fists, and that consequently only one was used at a time, the blowing arrangements must have been singularly defective. But when modern improvements introduced heavier wind-pressure, and especially since wind came to be used expansively (as steam) to move heavy swell-shuttles, to draw stops, couplers and composition movement, absolutely new methods of blowing became necessary.



With a view to obviate the disadvantages inherent to bellows with folds, case working like gasometers, with elaborate counterpoises, have been tried, but apparently without much success.

To overcome the friction of feeder actions,—always a prominent cause of wasted power,—numberless contrivances have been devised, none perhaps more ingenious than the variety known as "centrifugal feeders," the weight attached to each feeder supplying the force both to drive the wind and to open the bellows ready for work.

From a glance at the rough diagram illustrating the principle of this discovery, it will be seen if the four bellows are made to revolve on the center, A, that as each successive bellows comes to B the weight will cause it to discharge, and as it comes up toward C the same weight will draw it open. To work such a system of feeders, a heavy fly-wheel is obviously needed.

Of more practical service are the different forms of French double-acting feeders, which undoubtedly best themselves best to the requirements of high-pressure organs. No absolute rules can be laid down as to the best system of planning organ bellows and blowing-methods. All depends upon the size of the organ, the wind-pressure, and the special features and circumstances of each particular case.

Human power, as applied by the means of the ordinary bellows-handle, is used under conditions singularly wasteful. If the muscular power of a man is

to be fully available, it can only be when pulling horizontally, as in rowing, and then he must have firm back and foot-rests. But if the resistance in pounds to be overcome is less than the weight of his body, utilizing his weight upon a treadmill action has been over and over again proved to be the method by which a man can exert the most power for the longest time, besides commanding the advantages of perfect steadiness. Whatever be the motive power, and whatever the action, handles, treadmill, or crank-shaft, the all-important consideration is to determine the size and shape of the feeders suited to the particular instance.—J. W. Hinton.

UNIFORMITY OF ORGAN-PEDALS.

The effort of the American Guild of Organists to bring about the adoption of a universal pedal keyboard, as well as greater uniformity in the arrangement of the console, should command the attention and support of every organist. With regard to the above subject, the Guild sent circulars to many organists and organ-builders requesting the personal preference of each one. In the replies from the organists over 20 favored the parallel and straight pedals, 7 preferred the concave pedal-board, 3 preferred radiating pedals, and 1 advocated the combined radiating and concave pedals.

In December the Guild called a meeting of its members at the studio of Dr. Grace Smith, to which were invited all the organ-builders, for the purpose of discussing the subject and obtaining a more definite idea of the views of the members and their reasons for such views. The entire meeting was given up to the discussion of the pedal-board, and the majority of those present were in favor of straight and parallel pedals. Another meeting will be held soon in which the matter will be again discussed and plans formulated for the adoption of a standard. Every member of the Guild who lives near enough should attend these meetings, as the matter is of the greatest importance to all organists, and only by a general interchange of views can a plan which will be satisfactory to the majority be adopted. If those who live at too great a distance to attend the meetings will send their views in writing to the secretary, Mr. Abram Ray Tyler, 22 Kingston Avenue, Brooklyn, the opinions will receive proper attention as well as those of the members who are present.

ORGAN-PROGRAMS.

The organ-literature of to-day is ample enough, varied enough, and of sufficiently good quality to furnish the material for almost any number of good organ-concerts, and at the same time allow due consideration for constantly changing conditions in organs, audiences, etc.

It was not very many years ago when the organist had either to play all back, Duxtehude, Hesse, Merkel, and others of the strict German school, or resort to a mixture of the same with good adaptations of orchestral works, or with the showy and shallow literature furnished by the earlier French writers. As a result of these conditions in the past, there is to-day what might be termed the traditional organ-program, which is a medley of good and bad, and in which many of our players—who might now serve the public better—still indulge. Arrangements of overtures, movements from symphonies, vocal fugues, or any compositions other than those written

originally for the organ have less and less occasion—or, I might say, excuse—for appearing on the recital program.

We would not bar the transcription absolutely, for a good arrangement of certain classics is better than many an original composition, and, again, occasionally compositions are written for other instruments which lose none of their effect and sometimes even score a distinct gain by being played upon the organ. However great discretion should be shown in making selections of this description. No program should contain, even in extreme cases, more than two transcriptions, and, from a purely artistic standpoint, undoubtedly none would be better.

That type of music represented by Baliste and Wely has become almost obsolete, and it is a good sign that the works of Glumant, Frank, Widor, Tombelle, and others of this class have so completely crowded it out, for there is much that is beautiful, original, and serious in design in the works of these later writers, while the former, though in a certain way effective, and sometimes original, could scarcely claim the attributes of beauty or seriousness.

What we have termed the traditional program will in time become a tradition only. Let us who have influence help to hasten the day. We have better organs, better organists, and better, or at least more intelligent, audiences than ever before, and with our abundant repertoire of true organ-music from which to draw, should be able to rapidly create a new and brilliant era for organ-music. If we are not making such progress as we should in this direction it is not for lack of organists nor organs, but from faulty program-making.—Henry M. Dunham.

CHURCH-CANTATAS.

It is not to be wondered at that "Special Musical Services," are becoming very popular with our churches. To the regular church-goer the cantata enlarges and emphasizes the idea of the text which is taken from the Scriptures, and the boys who rarely attend church the cantata appeals in a manner that is at once salutary. Many incidents of the Bible have been indelibly fastened in the minds of those who have heard a cantata, which, heretofore, were entirely forgotten soon after hearing them repeated in the pulpit. It is, therefore, not to be wondered at that our churches and ministers are led to adopt this method of teaching the Scriptures.

A score or more of years ago a form of the cantata was somewhat popular, but as most of the music, while simple in character and within the grasp of the choirs of the day, was more or less ineane and devoid of interest to the average musician, the popularity of these cantatas was of short duration. Since that time the attention of choirs has been turned to the substantial cantatas of the English composers and other similar works, so that nowadays a large number of the prominent churches of the larger cities give one or more cantatas each season, and many of the churches give a series of a half-dozen or more prominent works during the season.

For short works, requiring only fifteen or twenty minutes for their performance, Gounod's *Gaude*, for soprano solo and chorus, containing the well-known solo "Jerusalem, O Turn Thee"; Parker's *Redemption Hymn*, for contralto solo and chorus; Mendelssohn's *Heir My Prayer*, for soprano solo and chorus; Gade's *Christmas Eve*, for contralto solo and chorus; and Gounod's *Out of Darkness*, for quartet and chorus, are among the most popular. For longer works, requiring about forty-five minutes we suggest Stainer's *Daughter of Jairus*, for soprano, tenor, and bass solos, with chorus; Stainer's *Crucifixion*, with solo parts for tenor and bass; West's *Story of Bethlehem*, for quartet and chorus; Saint-Saëns' *Christmas Oratorio*, with solo parts for all four voices; Barnby's *Rehearsal*, with solos for soprano, tenor, and bass; Barnby's *The Lord is King*, for quartet and chorus; and Dubois' *Stem Land Words of Christ*, for soprano, tenor, bass, and chorus.

Still longer works and somewhat more difficult

are Mendelssohn's *Hymn of Praise*, Gaud's *Holy City and Ten Virgins*, and Rossini's *Stabat Mater*, all but the first requiring four soloists, are frequently given. It must not be understood that the above list of works contains all the desirable cantatas, as it is intended only as a partial list. There are many other works by American and foreign composers which are full of interest, and only the limits of this short article preclude their mention.

ABOUT THE CHOIR-BOY.

THE choir-boy, who has eviently come to stay, has ceased to be a distinguishing mark of any particular school of churchmanship. At the longest his life in the choir is eight years; generally it is less.

How do choir-duties affect his general life? They make the boy self-reliant. His powers of observation and concentration are developed. A certain action must be performed at a certain time in a certain way. It may not be done a little before or a little after, but it must be done at exactly the right time; otherwise it is wrong, and the boy immediately realizes by the results that it is wrong. A careless boy can thus be permanently benefited. To very many boys the choir represents a school of manners. The reverence and formality required in the service are a revelation. Boys who enter a choir with an air of general untidiness soon conform in appearance and manner to their surroundings. Courage, presence of mind, self-control, and a clear head—in fact, all the qualities which go to make up a successful man—are demanded.

During this period the boy is provided for socially by clubs, and, in some instances, by summer camps. The greater the individual effort the boy is permitted to put into his club and its administration, the greater the ultimate and permanent success. Unless it is absolutely wrong, the boy should be encouraged to use his own judgment in his club, even if it does not always seem to be the best judgment of an adult mind. The club and camp can be made the agencies of much good.

During his entire life in the choir the boy is very greatly influenced by the personality of his choir-master. Both musically and morally many a boy has been made or marred by the training of his choir-master. Do choir-masters appreciate this fact as much as they should? What effect has his choir-master upon him as a man? The theory of music and the benefits derived from its performance, together with the various forms of music made familiar to the boy, remain with the man. Every man is a better music-listener, is more appreciative of music for having been a choir-boy. The personality of the rector and of the choir-master determines largely the benefits coming to the man from having been a choir-boy. Every church should consider it a part of its Christian work to see that the training received by the boy is such as will best fit him for his life-work, as well as for his brief career as a boy-singer.—A. A. Cole, in *Musical Record and Review*.

POPULAR HYMN-TUNES.

WHAT are the points of a popular hymn-tune? Rev. J. T. Lawrence, M.A., in a long article on favorite hymn-tunes, published in the *Musical Opinion*, published in London, calls attention to the following points as essential in making a tune popular: Rhythm be the consideration of the first importance in the estimation of the unlearned. "Melody is a matter of taste, and what pleases one has no effect on another. It is quite possible for any melody to become popular by force of reiteration; that is to say, any succession of notes within reasonable compass will, in course of time, be tolerated, then liked, and eventually become popular." Such tunes as "Hold the Fort" certainly depend entirely upon their rhythm, as the refrain is but the common chord repeated eight times. This same repetition of one chord is a prominent feature of many popular tunes, especially in the first line;

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for example, "The Church's One Foundation," "Sun of My Soul," "Onward, Christian Soldiers," etc. The compass should be moderate; even F-sharp requires a strain, and should not occur on the weak beat. The melody of Dykes' popular tune for "Lead, Kindly Light" lies entirely within the compass of six notes. Awkward intervals prevent the success of a tune, and chromatic intervals should be avoided, as they result in "dragging."

A PERSONAL VIEW OF RHEINBERGER.

WHILE his monumental series of twenty organ-sonatas (the last only published a few weeks ago) (Rheinberger enriched organ-literature to an incalculable extent. The predominating characteristics of his sonatas are a happy blending of the modern romantic spirit with masterly counterpoint and a noble and dignified organ-style; and, as examples of perfect form, these organ-sonatas are unrivaled. Movements of wonderful beauty and lofty inspiration are to be found in each one of them, and it is a real joy to the ear and the mind to study and assimilate these fine examples of musical art. At Rheinberger's pupils stood in profound awe of him; respect mingled with admiration was the prevailing sentiment he inspired. Perfectly simple, honest, and straightforward,—sparing not himself,—he expected everyone to be the same, and any lack of effort on the part of a student called forth his severest censure. This was most noticeable in his organ-class, which was very select, containing only four students. He expected, and in fact demanded, that a student should be technically perfect in an organ-piece before playing it for him. Rheinberger's four organ-students—two Germans, an American, and an Englishman (the writer)—had to work very hard and conscientiously to satisfy the doctor. At a technical blunder the professor would frown, and if later in the lesson the same mistake occurred he would expostulate. Once from nervousness or perhaps lack of sufficient preparation a student made the same mistake three times during the playing of a Rheinberger sonata; the result was that the lesson came to a violent stop, and the unfortunate student left the Conservatorium in a very unenviable state of mind.

As one would expect, Rheinberger's idea of the greatest in organ-music is Bach, given with broad and noble delivery. The many changes of manual affected by some modern organists and arrangers of Bach's music he strongly deprecated. Once when the present writer suggested changes of manual to add variety to a performance of a Bach fugue, Rheinberger said: "This fugue can be compared to a noble and beautifully finished piece of architecture complete in itself, and unnecessary changes can only have a weakening and degrading effect." Rheinberger had a great horror of the "ugly" in music; any straining after effect he strongly condemned. Another time the writer played a very modern piece out of curiosity to see how the doctor would take it. The effect upon him was curious; he kept up an accompaniment of sighs and groans all through the performance, and, when the music (I) had finished, he turned and said: "That to me is like a man delivering an elaborate oration in an unknown tongue." The primary consideration in music he said "is that it shall be beautiful; music that does not sound beautiful has no attraction for me."—J. W. Nichol, in *Musical Opinion*.

MIXTURES.

AT the sixteenth public service of the American Guild of Organists, held in St. Bartholomew's Church, New York City, in December, Mr. Clarence Eldry played the prelude and Mr. Richard Henry Warren played the service. The program included a *Magnificat* and *Nunc Dimittis* (sung a capella) of Palestine; "How Lovely is Thy Dwelling Place," from "A German Requiem," by Brahms; "God is My Song," of Beethoven; and the *Toccata in F* of Bach.

Mr. Norman McLeod, for twenty-three years organist of the First Baptist Church, Boston, died very suddenly December 16th. He complained, at the close of the morning service, of not feeling well, and died about 4 o'clock.

Mons. Alexandre Guilmant, for so many years organist of Trinity Church, Paris, has resigned. For several years the relations between the Curé and the organist have been strained, and at last ended in the organist's resigning. Mons. Ch. Quél has been appointed to the position.

A dead frog was found in a church-organ in Georgia. It is supposed that the creature was frightened to death by a choir-rehearsal.—*Musical Record*.

A short time since the Church of the Advent, Boston, celebrated the thirtieth anniversary of Mr. S. B. Whitney's connection with the church as organist and choir-master. The music for both the morning and evening services was selected from the compositions of Mr. Whitney. Five years ago the twenty-fifth anniversary was celebrated in a like manner, and the choir and clergy presented Mr. Whitney with a silver loving-cup, and the corporation of the church presented him with a silk purse containing \$500 in gold.

We understand that Mr. Edwin Lemare has accepted the position of organist at Carnegie Hall, Pittsburgh. As Mr. Lemare was giving a series of organ concerts in this country at the time of the death of Mr. Archer, the late organist of Carnegie Hall, he was offered the position, and we understand that he has accepted it.

Why are organists sometimes called tramps? Answer.—Because they are ped(a)lers.

It is a well-known fact that cats are fond of pipe-organs. The writer well remembers a choir-rehearsal in a certain church which has a two-manual organ with tracker action. In the midst of the rehearsal one of the pedal notes began to sound of its own accord, and nothing that the organist could do would stop it. As a last resort, he entered the organ to investigate, when he found that a large black cat had crawled under the pedal-trackers, had lain down, and was quietly enjoying the music, utterly oblivious of the annoyance to the organist. When the cat was removed he purred, and quietly walked down the aisle as if he were a pew-owner.

Some years ago a cat got into an organ in Staffordshire, England, and, not liking the style of the music, tore around in lively manner, broke a number of trackers, and did other damage, besides getting into such a position that part of the organ had to be taken to pieces before his tomskip could be extracted. It cost the church several hundred dollars to repair the damage.

Organists who think that they are underpaid for their services may obtain a few crumbs of comfort from the following list of duties of an organist and choir-master in a church in Birmingham, England:

He must conduct the musical part of the two services on Sundays.

Conduct a children's service one Sunday each month.

Service every Wednesday evening.

Two services on Christmas Day.

Extra services on Ash Wednesday, Good Friday (two every day [except Saturday] in Holy Week), and Ascension Day.

Two rehearsals each week, with the care of all music, manuscripts, etc., used by the choir. Keep a register of the attendance at all services and rehearsals, and superintend the conduct of the boys at all services.

The princely stipend for all this is \$100 per year, payable quarterly.

WOMAN'S WORK IN MUSIC

Edited by FANNY MORRIS SMITH.

OPPORTUNITIES FOR THE STUDY AND ENJOYMENT OF MUSIC OFFERED TO THE STUDENTS IN A TYPICAL COLLEGE FOR WOMEN.

It is seldom that a girl goes to college in these days without some knowledge of some branch of music. There are few girls who have not in their youth been subjected (too often unwillingly) to some sort of musical training, whether upon the piano, violin, or in singing, and sometimes in regular attendance upon certain series of concerts. But in the busy years devoted to preparation for college, the student has time for nothing but to study for the examinations ahead of her, and it is then that her musical training is so often neglected, much to her regret in after-years. However, the little training that she did have helped to enable her to appreciate the opportunities offered during her college course.

OPPORTUNITIES FOR STUDY AND HEARING.

One of the representative colleges for women has connected with its academic department a school of music. A separate building is devoted to its use, where there is a large music-hall, music-rooms for the professors, small practice-rooms for the students, and a reading-room wherein are kept the reference-books and periodicals. Here a student may specialize in music, enter by examination, take the regular three years' course, and graduate with the music-degree. Or, as is very frequently done, the students in the academic courses may elect courses in music, instrumental or vocal, or she may take courses in the "History of Music," "Church Music," "Lives of the Great Composers and Their Work," "Theory of Music," and so forth. Under the direction of the director of the music-school department there is an "Analysis Class," which is open to any member of the college. The year's course is usually centered about the work of some composer or group of composers, although the work of the class is by no means limited to any special subject. Recitals are held every week, for which programs are posted on the college bulletin, and the class gathers to hear, first, a short talk, explanatory of the program, or perhaps a new survey of the work of the principal composer, whose name always appears at least once on the program; perhaps a little sketch of some new composer's life; then the performance proceeds without further interruption. Sometimes a piano-recital; sometimes an organ-recital. Sometimes it is some singer that the class has assembled to hear, and occasionally during the year some of the really great musical artists of the day present programs which the whole college turns out to hear.

WHAT THE STUDENTS THEMSELVES DO.

But the music which reaches and influences the entire student-body is that which they produce for themselves. In a large college there are invariably some students who play the piano remarkably well, others who play the violin, some who sing; and the really immeasurable and invaluable. It usually happens that every "chorus" possesses at least one student who can "do" something besides play waltzes and two-steps on Saturday evenings for the frivolously inclined, and at every opportunity they are beseeched to "do" it. In the half-hours between din-

ner and study-hours the students who play or sing are very willing to do so, and the others are delighted to sit, listen, and enjoy. Sunday afternoons, too, any chance visitor is begged to perform, and everybody who can do so plays and sings and gives her services freely in the afternoon entertainments. Often on Sunday evenings a large number of girls gather in one of the larger houses on the campus. The meeting is quite informal; sometimes it happens that the performance turns into a regular musical—without a program. The piano is always played, the violin and the harp and guitar are favorite instruments, and singing is always enjoyed. The girls very often play really difficult music. Quaint old airs may be introduced, or some English ballads rendered, the newest songs are sung, some old favorites are invariably called for, and occasionally the girls will render their own compositions to a very appreciative audience. The students also occasionally get up some musical entertainments, little operettas, regular musicals, where the girls take all the parts and are each enthusiastically applauded by their friends.

MUSICAL CLUBS.

There are also regular clubs which are organized and run by the students. The glee club is the most prominent and popular; there are the banjo and mandolin clubs, and once or twice a feeble orchestra has been started, but that soon became discouraged and promptly disbanded. The other clubs were organized early in the career of the college, and have been carried on from class to class ever since. Usually three concerts are given during the college year, and the clubs are often asked to play at some of the college entertainments. The students are always anxious to hear the glee club, and during the spring term, in the delightful hour out-of-doors after supper the club stands upon the steps of Music Hall and sings the old and new songs while the girls wander over the green campus-lawns.

The training of these clubs depends almost absolutely upon the leaders. Especially in this, the glee club, where every little thing is so important. If the leader of the glee club has a magnetic personality, a clear sense of rhythm, an appreciation of the music itself, and some experience in the treatment of music, then her club will be thoroughly improved. The work of this club has been so often surprised strangers, and they have been pleased to find its work remarkably well done. The banjo and mandolin clubs seldom attain any very great heights, and their work cannot create a real impression of worth among the audiences present at the concerts.

BENEFIT TO THE STUDENTS.

As a result of constantly hearing these different kinds of music, there is developed a spirit of frank and very fine criticism, which is usually just, and other artists perform at the college. And the student also gains a considerable knowledge of the music of the modern world, which helps her to appreciate and thereby enjoy more thoroughly the music she hears, both in college and in the years of interest and activity after her graduation.—Lucy Morris Creech.

"POSSUM."

To be able to do things is equal in importance to the style of the doing. Both the one and the other, as the French express it, make the sentimental lectures about art in general sink into a true position, not calling forth any respect, still less any consideration from the earnest worker. To learn a Beethoven aria is worth more to one's culture than to listen to forty lectures about Beethoven; to learn by heart, for one's very own, one great poem is worth more than a volume of essays about the poet. The musical clubs where the members are actual workers in that they sing, who really studied for the program, and give instrumental numbers on the same lines, are the clubs that make for culture. And, other things being equal,—that is, Christian character, all good living, all life's duties well done,—culture is the chief good—*summum bonum*—of society, the fine flavor that gives zest to all the rest.—Fanny Grant.

A MUSICAL club in Muskogee, CLUB-WORK IN I. T., sends us, through Mrs. Leda C. Steele, a most interesting account of its organization. Mrs. Steele writes:

"The program of our music club for this season will give you some idea of the work that is being done in the Indian Territory. 'Last spring we had E. D. Perry and William H. Sherwood for recitals, and last evening a most pleasing and enjoyable concert by Miss Elcta Gifford and Mr. Sydney Lloyd Wrightson. Later in the season we expect to have Steindl, and others.

"Our little band of workers is composed of ladies from all parts of the country who have made their homes here, but who have had splendid advantages musically in all of our large cities. 'Muskogee is a town of about 5000 inhabitants, and in the heart of the Indian country. Until last spring there had not been an artist-recital in the whole territory. So you see we are doing missionary work, to a certain extent. Any mention you may see fit to make of our club-work in your magazine, or any favors in the way of suggestions, would be most gratefully received.

"Muskogee has two colleges, three of which are quite worthy of mention, and I am sure several of our club members, some of whom are teachers in these colleges, take THE ETUDE, and feel they could not do without it."

The programs of this club are so excellent that we publish them for the benefit of other program-makers. The points that are particularly valuable are (1) high quality of the music; (2) well-made programs from the point of recitals, enjoyable occasions; (3) freshness of topics for discussion; (4) practicability for amateur players.

No. 1.—English: The Study of English Songs (David Bispham). Musical Sketches, Op. 10, The Lake, The Millstream, The Fountain (Bennett). Cycle of Songs, Sea Pictures (Elgar). L'Adieu, Mandolin (Richards). Intermezzo (Dunham). Finale, Sonata in C-minor.

No. 2.—English: Sketches. "Pinafore" selections (Sullivan). Nymphs and Shepherds (Purcell). The Moth and the Maiden (Liddle). Violin, Shepherd's Dance (Edward German). A Dream (M. V. White). Sans Toi (Guy d'Hardelo). Chorus, The Rose Maiden (Cowan).

No. 3.—English: Music in England To-day. Chorus, Lost Chord (Sullivan); A Lovely Rose (Hermes). O. Vision Entrancing, A Song of Sunshine (Goring Thomas). Gavotte, Op. 88; Ungarisch, Op. 88, No. 4 (Hoffman). Eudymion (Liza Lehmann). Concerto, A-minor (Frederick Cowen).

No. 4.—German: Topics, Materials of Musical Composition. (a) Rhythm, March from "Tannhäuser" (Wagner). (b) Harmony, Prelude, C-minor, Op. 28 (Chopin). (c) Melody, Nocturne, D-flat (Doehler).

* Not quite German.

(d) Motive, End of Song, Op. 12, No. 8 (Schumann). Songs (Strauss).

No. 5.—German: Composers. Pensée Fugitive, Idylle, Menuetto (Bargiel). Mandolin Trio. Maimacht, Meine Liebe is Grün (Brahms). La Fleuse (Bisli). Chorus, Hark, Hark, the Lark! (Schubert).

No. 6.—German: Topics, Materials of Musical Composition. (a) Contrapuntal, Prelude and Fugue, C-minor (Bach). (b) Thematic, Fantasia, Op. 5 (Saran). (c) Lyric, Melodie in F (Rubinstein). (d) Descriptive, Bird as Prophet (Schumann). Concerto (Brahms).

No. 7.—German: Study of German Song (Schumann-Heink). Spring Flowers, Violin Obligato (Raiske). Violin, Der Sohn der Haide (Keller Béla). In a Year, Forsaken (Bohm). Toward Thy Lips (Bemberg). Song (Brahms).

No. 8.—French: Study of French Song (Pol Plancon). Menuetto, Op. 65 (Saint-Saëns). Waltz, Op. 26 (Godard). Sonata, Violin and Piano (César Franck). My Life Its Secret Hath, In the Woods (Bisli).

No. 9.—French: The Great French Organists. Rakoczy March, "Damnation of Faust" (Berlioz). "Valse Caprice, Op. 33 (Chaminade). Aria from "Le Cid" (Massenet). Si Mes Vœux Avaient des Ailes (Hahn). Entrée Gavotte, "Mignon" (A. Thomas).

No. 10.—French: Discussion on French Music. Violin Concerto, A-minor (Vieuxtemps). Duetto (Delibes). Barcarole (Faure). Open Thy Blue Eyes, Good Night (Massenet). Cantabile (Widor).

No. 11.—Gypsies and Their Music. The Gypsies (Brahms). Dance of the Gypsies (Lack). La Zingara (Donizetti). Rhapsodie Hongroise (Liszt). Gardas, Op. 82, No. 2, Hongroise (Rubinstein). Songs My Mother Taught Me (Dvorak).

No. 12.—Hungary: Hungarian Music and Musicians. Hungarian Dance (Béhr). Fantaisie (Joachim). Leaves from My Diary (H. Hoffman). The Loreley (Liszt). Liebestraum (Liszt).

No. 13.—Italy: Italian Music and Musicians. Selections from "Aida" (Verdi). Funiculi, Funicula (Denz). Mandolin Duet, Stella d'Amore (Bellenghi). Canzone Lituane (Sgambati). Cavatina Bel Ragguislingher (Rossini). Campana da Pesta Epitafium (Sgambati).

No. 14.—Russian: Paper, The Russian School of Music. Prelude in C-minor, Op. 3, No. 2 (Rachmaninoff). The Musical Snuff-Box, Op. 32 (Ladov). Night, Elton in E (Glazounov). Thou Art Like Unto a Flower (Rubinstein). Petite Mazurka (Sapellnikoff). The Two Larks, Mazurka (Leschetizky). Etude Mignon (Ed. Schmitt). Farewell, Ye Mountains, "Jeanne d'Arc" (Tchaikowsky).

No. 15.—Scandinavian: The Scandinavian School. Rustle of Spring, Op. 32, No. 3, Serenade (Sinding). Sunshine Song (Grieg). Thine Eyes so Blue and Tender (Lassen). Good Morning (Grieg). Herbststurm (Grieg). Sonata, Violin and Piano, Op. 8 (Grieg). Overture, No. 3 in C (Gade). Etude (Neupert). Humoresque (Neupert).

No. 16.—Polish: Study of Paderewski's new opera, "Manru."

(Continued from January Number of THE ETUDE.)

Letres de forme are trim, elegant, decorative; letres de about PROGRAMS. some are apt to be coarse and plebeian, especially the capitals, and should be avoided. Fat letters are difficult to work with. There is neither dignity nor grace in round bodied forms as a rule.

It is bad form to indicate the Christian names of the composers on a program by initials. J. S. Bach and W. A. Mozart are irrelevant, to say the least. It is better either to write out the entire name, Johannes Sebastian Bach, or Wolfgang Amadeus Mozart, or else to give up the Christian names altogether and simply put down Bach, Mozart.

In trying to work two styles of type together, as in the use of Old English and Roman, be cautious in the employment of Gothic, or black letters. There is an offensive lack of shadow in these styles that makes

them very difficult to use in such delicate effects as programs demand. Roman capitals or even Elzevir make very good display indeed, and mix easily with other fonts.

How to Choose Type.

In choosing the type for a program the total effect of the opposite pages should be considered. The black represents the "color" of the picture and the white spacing between the letters introduces the neutral tint. The distribution of the color, the balance of the masses of black, is very important. The effect of the margin, too, should be calculated. The lower margin should always be the widest; but in the oblongs, in which the width exceeds the length, the difference is much less than when the usual relation of length exceeding breadth is observed. A generous margin greatly adds to the effect of a program. Narrow margins and large type are always unhandsome.

ABOUT SIZES.

In choosing the type the little sizes long primer, bourgeois, pica, agate, pearl, etc., distinguish type of different sizes, but the variations are extremely puzzling to the amateur. Most type books now use another standard of size; in which the pica em is the standard, divided into twelve equal parts, each of which is known as a point, and a 12-point letter would equal one pica em in size. The pica was the ecclesiastical letter, large and black, which was used in the Roman Catholic Service Book at the beginning of each order. The service book itself was called "pica" from this letter; and to this day a mass of unsorted printer's type is known as pica. Agate (½-point) is the usual type used in newspaper advertisements. Brilliant (4-point) is the smallest type in use. In talking about type it is convenient to know that the face of a letter is the part which receives impression; the stem, the heavy part of the letter; the hair line, the light line connecting the stem or body marks; the serifs, the delicate lines which finish the stems.

WHAT ARE LEADS?

Letters are usually separated by thin strips of metal, known as leads. These make the type more open. Without leads the type is said to be set solid. In display it is often convenient to lead the type to bring the proportions of the lettering into proper relations. Type itself is also known as fat or lean, condensed or expanded, each of these terms representing width of letters otherwise similar. Some styles, however, do not admit of all these varieties, which are rather the result of commercial needs than the product of printing as an art. In correcting proof, l. c. stands for lower case or roman (rom.) letters; cap. means capitals. One dash beneath the word indicates italics, but two or more indicate larger or still larger capitals. Always correct in the margin, never in the body of the proof.

ABOUT DATES AND QUOTATIONS.

It is frequently thought advisable to enrich a program with the dates of birth and decease of each composer represented. In programs where the attention of the listener should be attracted to the difference of style in the compositions played arising from the different schools of the composers, not only dates, but memoranda of nationality, and even short notes, are most helpful. Such programs should be printed in what may be called literary as distinct from display type, with wide margins for additional private notes, and on heavy enough paper to permit of their being preserved. The usual light amateur program, however, gains nothing from these reminders of the mortality of the flesh. The graveyard is more fitting than the program for an evening of pleasure for the perpetration of such statistics.

The very dangerous practice of tacking little quotations from poets and musical writers upon every available topic of a club program is also far too common. The trouble about quotations is in different people see things differently. Several years ago a friend of mine got out a book of "Quotations for Occasions." When the finest proofreader in New York came across "Enlarge him and make a friend of him" as appropriate to *pâté de foie gras* at a lunch party, he was with diffi-

culty saved from apoplexy. What seems the height of mysterious eloquence to one is bathos to another, though both may be able to enjoy the same music equally well. Beware of poetry! If, however, poetry is dangerous, wit is fatal. No such program-maker would put anything amusing in a program. No dedication, no notice couched in a facetious mood, is pardonable where an evening of art is concerned. A "funny" introduction has killed many a lecturer, and such an offense in cold type is almost unthinkable.

SKETCHES DESIRABLE.

I would make one exception, however. A good pencil sketch, if it is clever, will carry many an idea which would be unendurable in words. Where the illustrated souvenir program is considered, most rules can be broken. Such amateur art should be cultivated. Few artists' exhibitions are given in which more or less good sketching does not appear. The musical club, if it possesses members at all capable of such work, should urge it upon them.

Programs may also be planned with kodak pictures, or little art photographs ordered by the dozen from the wholesale photographers. A little work on such occasional exhibitions of taste goes much further than coffee and cake, or similar inducements to the inner man, in keeping up the interest in a club.

The program as a matter of art is susceptible of much adornment. Sometimes it is desirable to illustrate it with pictures or diagrams. These may be produced in several ways, and if the club possesses an artist who is fond of drawing, it is possible to produce really artistic effects with very little expense.

METHODS OF REPRODUCTION.

The favorite method of reproducing illustrations is what is known as the half-tone process. This is a system, based on photography, in which a glass screen engraved with a mesh of very fine lines is interposed between the original and the camera. The lines thus produced in the copy afford a tone, and make it possible to reproduce a drawing in water-color or other form of art in which the outlines of the objects melt into each other without a firm outline such as that given by pen and ink. All illustrations which show this tone of mesh are half-tones.

Drawings made with pen and ink, charcoal, or other styles, possessing firm outlines and open surfaces, are better reproduced by what is known as the "direct" or "line" process. This is an exact reproduction without tone. The copy is made absolutely perfect, and has the additional advantage that it may be printed on unglazed paper, whereas half-tones require polished surfaces, or the prints are blurred. Half-tone work may be obtained at from twenty cents to forty cents a square inch. Good line work is worth ten. As both these processes are photographic, the original may be reduced to any dimensions required. The printing can be done in a variety of colors also. Brown softens the effects, and red clears and covers up defects which would be apparent in black. Olive-greens print clear. Avoid hard aniline blues, pinks, or purples. They mix with nothing and are unsatisfactory.

A VERY PRETTY NEW STYLE.

Very pretty programs are now made by using an eight-page folder of rough paper on which the field for the illustration has been marked out by a cut and thus provides a frame. The reverse of the surface smoothed by the die is, of course, unfit for printing. The program must come upon pages which have not been smoothed, or else upon the same page as the cut. The folding, however, provides for this, and the effects obtained in this way are charming. Half-tones will print on surfaces thus prepared, as well as line work.

Very small clubs do not need to resort to the printer for their programs. Paper which can be cut into any size can be obtained in large sheets as the wholesale houses get it from the mills. The genius of the club can then prepare the original exactly as it is to look, and the whole can be reproduced in its entirety by a cheap process of photolithography. Or, better still, each program may be different—a work of art in itself.

Student Life and Work.

ONE POINT OF VIEW FOR THE STUDENT.

In a book recently published a writer directs attention to two points of view which note the attitude of persons toward life. The first he calls *static*, that is the attitude which views things as they are at present, "that mountains will keep all ways the same height, rivers the same length, nations the same character." The second is dramatic, that sees things as "things that become."

The latter view lays stress, not on permanence, but upon development and evolution. It is, therefore, peculiarly the view that the student of music, who wishes to do his duty to his work, should make his own. He has no right to feel aught else than that he must advance if he is to be worthy the position which he occupies as a learner. He must recognize that he is living amid constantly changing conditions. He is not to-day what he was yesterday, not what he will be to-morrow. Much is set upon by his environment, and reacts upon it; so that he cannot remain in a state of rest, particularly in this day of rush and seething activity. He himself contributes to the changing conditions. Growing out of this comes the thought that the student is not to be mastered by circumstances, must not yield unthinkingly to the impelling force of his environment, but must make himself his own master, must be a strong directing force in his own development. He is to make of himself something that he wants to be. It may take longer than he had expected, but the end he is in view—he assumes it to be a worthy one—must be made to come, and he must stick to it steadily. The course of study laid out by his teachers, if well arranged and properly considered, should advance him. That is the reason courses are made and followed; that is the tribute paid to experience and to knowledge. But the student must not forget this one thing: that, while much depends upon his course of study and upon the work his teachers do for him and with him, still every bit as much, if not more, depends upon himself. He is working, after all, not merely to acquire knowledge, not merely to acquire technical skill, but is trying to advance himself, to develop a personality that shall be individual and independent. There is a place in the world for him; the size of that place depends much on himself.

Every student knows of the great teachers of to-day, many students are sitting at the feet of masters in the art of instruction. Do they reflect that time is inexorable, and that perhaps before long these teachers will lay down their work? Who is to take it up if not their pupils? Therefore the student, if he intends to enter the profession as a teacher, is to keep in mind that some day he may be called to take up the work that his own teacher lays down. When one views the teacher's work in this way he loses the impersonal sense of its responsibility. He does not think of himself as one who is to *teach* some day, but as one who is to take upon himself a distinct work, his own teacher's work, to follow in the footsteps which he can see plainly, and to measure up to a standard already set clearly and unmistakably.

This imposes two duties. First he must study his teacher's personality in the broadest, fullest sense of the word; his abilities, his knowledge, his general equipment. Second, he must be content with nothing less; and, the more he can improve upon that standard, the better he will be able to fill the position waiting for him.—W. J. Balzetti.

We do not care for the sharp criticisms of the world as incentives to nobler and better deeds.

EAT SLOWLY.

THE ART of non-assimilation is one which most of us, without perhaps being aware of it, have at our fingertips. We practice it industriously every day, and, that being the case, it can hardly be surprising for surprise that we become adepts at it long before we have learned to excel in any other direction. It might be otherwise if we lived a natural existence; but that is precisely what few of us have any opportunity of doing: we are flung into the stream of city life at an early stage, our parents say that it is good experience for us, and we have to accommodate ourselves to its whirl and rush as we may. We learn quickness, the quick lunch especially in its many forms; by and by we come to think that we prefer it to any other; time is too precious, we dare not waste it by taking our food with deliberation; we therefore encourage ourselves to believe that we must, in our own interests, acquire the habit of rapid swallowing. As it is much more easy to do this, under the nervous conditions by which we are surrounded, than it would be to acquire the habit of patience and deliberation, we soon are masters of the art of how not to assimilate.

If questioned as to whether or not we considered an overdose or too rapid dose of food to be beneficial to any living creature, we would probably be ready with our answer. We smile when we see our neighbor examining. That is not the way to do, we say; for we know that food when taken in such a way can never be digested, and is much more likely to produce unhealthy growth in the individual, whether spiritually or physically, than to be in any way a profit to him. If he were to hear our criticism and reply that we noticed his error the more readily because of our own tendency in the same direction, we should smile again, for indeed we did not laugh outright. For in spite of our earnest determination to be modest, we are convinced at least of one thing, that we know ourselves: our strength, our weakness, our good points, and our failings. We know what is good for us and what is not. Above all, we know that we are no longer children, we have attained to man and womanhood, and there is one thing in particular which we learned when very young. That is that food to be beneficial must be eaten very slowly, and that, if we do not allow sufficient time for digestion and assimilation, we might as well not eat at all. It is one more of the good old adages which we have heard so often that we no longer think of them as applying to ourselves. Whether in taking our physical or our mental food with it is the same; we forget the kindly Friar's injunction: "Wise and slow; they stumble who run fast."

We cannot even be quietly receptive in the presence of our friends. Talk we must, especially if we have nothing to say, for then indeed there is virtue in conversation; he who has acquired the habit of regarding trivial matters as better topics than none digestion and assimilation are weakened, and he is calling on his nerves to supply the blank. If he turns out to be a wreck at the time when he might have been expected to be a sound human vessel, it can hardly be a surprise. We meet at very short intervals, says a seldom considered writer, not having had time to acquire any new value for each other. We meet at least three times a day and give each other a new taste for a certain old cheese that we are, etiquette and politeness to make this frequent meeting tolerable, and that we need not come to open war. In other words, we do not give ourselves time

for digestion and assimilation. It is only necessary to listen to the conversation between the young man and woman of to-day to realize this fully. Heaven forbid that they should talk philosophy! But something less sane and unworthy might surely be forthcoming if their relationships were less strained while seeming to be so free.

It is because students practice so constantly the art of non-assimilation that they so seldom attain to terms of real friendship, of real intimacy, with their work. They coquette with it, toy with it, become impertinently familiar with it; but know it and really care for it they do not. If they did they would respect it, they would not so gladly set it aside when their daily duty toward it was performed; they would not heave a sigh of relief and say, thank goodness that is done, I have been really busy to-day; now I can have a little pleasure for an hour or two.—Wardie Crescent.

A VERY evident fact in the world—THE SPIRIT OF WORK.

Life of to-day is the tendency toward a development of the material resources of the country. The period is one of commercial expansion; the spirit of the age, one of intense activity. Men are at work everywhere; let us hope that the drones are becoming fewer and fewer. But great as has been this development, we know that we are standing on the threshold of a much greater expansion. Every worker is needed and there is enough work of some kind to keep everyone busy.

We are fast changing our minds on the subject of work. We do not believe that it is a penance for the sin of our common progenitor. The fact is that the work of some kind is the true basis of life. Without it the man of sound body and sound mind cannot retain health and strength. A distinguishing feature of American life is the activity in commercial life of men who in other countries would be among the idlers.

"If I didn't have to work" we hear persons say. And what then? Would life be a season of continual happiness? Not! The mind and character would become weakened just as a muscle wastes away. "If only I didn't have to work so hard for what I get" says a music-student. But, after all, the getting is the important thing. You get it, even if it be at the expense of much application. It is that constant activity that strengthens and hardens the powers to steady and long endurance. But another thought arises. Perhaps you have not learned to work economically. There is much in that idea. But you may be sure of one thing: if you keep on working things come more easily, and in the same time one is able to do more work. The more easily we learn, the more we are expected to acquire; even we ourselves expect that we shall do more.

The final measure of what one shall do, however, is not quantity, but quality; and we shall not gain that end without taking thought as to our methods and our aims.—W. J. Balzetti.

A FIRST requirement for one starting out in music is an appreciation of the true dignity of the art, and a faith in it as an important sociological factor, through which mankind is benefited, not only because of the added pleasures it offers, but also because of its many-sided power for the fitting of mind and women better to fulfill the obligations of life.

For the faithful student and teacher there is, I believe, always a "good living" in this professional life, and this average condition is much improved if the young teacher be willing to make the necessary early sacrifices.

The public no longer estimates the ability of a musician by the length of his hair, the idiosyncrasy of his dress, or his absurd pretensions as a different sort of man from the ordinary.

For one who can realize these truths and who, believing in himself and in his musical abilities, enters the profession of music, the life-work will soon prove itself well chosen.—L. A. Russell.

A READING-COURSE FOR MUSIC-STUDENTS AND MUSICIANS.

DOUBTLESS many of the readers of THE ETUDE are familiar with that representative modern illustration known as *The Book-lovers' Library*, which, organized in Philadelphia about two years ago, now consists of branches in a large number of the important cities of the United States, with provision to supply many smaller towns and rural communities with the best works in standard literature.

The directors of the *Library* have lately inaugurated an educational feature of great interest and value to the general public in arranging twenty-five reading courses in subjects of special interest to all classes. We are very glad to note among these courses one in "MODERN MASTERS OF MUSIC," which is intended to offer advantages in the way of special study for those who are interested in music.

We have, at various times, urged upon the readers of THE ETUDE the necessity of broader culture in music; we have kept before them their obligation to know what has been done by the great men in music, and to know what are the great forces that have been active in developing this great fact which we call "modern music." This involves a study, first, of the men themselves, the composers; second, of history, which furnishes the facts and the movements which show what has been accomplished, and the bearing of these facts and movements upon the ultimate result; third, of authoritative criticism, which brings to the reader a philosophical estimate the result of scientific inquiry into the composers and their work.

The books selected cover the subjects of biography, history, and criticism. The editor of this course of reading has prepared for the Hand-book a comprehensive outline of the subjects, with references to the books used, a fine series of stimulative questions, and a list of topics for special papers and for open discussion. These last helps will be especially valuable to students who work together in clubs. In addition to this is a list of books useful for supplementary reading.

We shall not take space to enlarge on the scheme save to say that the fee includes the use of the books to be read and the Hand-book which provides the details and outlines of study.

A particularly valuable feature of the Hand-book are original articles by eminent American writers: "Piano-forte-Music and its Performances" by Mr. H. E. Krehbiel; "How to Appreciate the Great Composers," by W. S. B. Mathews; "Beethoven from a Modern Point of View," by Gustav Kobbé; "The Caprices of Musical Taste," by James Huneker; with a number of valuable short selections from the critical writings of others.

Full information can be secured from the main office of *The Booklovers' Library*, Philadelphia, Pa., or at any branch office.

SELF-KNOWLEDGE.

A WRITER on the subject of education says: "The time is approaching when the product of all schools will be regarded as improperly educated and unfairly treated unless each pupil is made acquainted with himself as well as the contents of books. He will also expect to know how to apply self-knowledge to every motive, thought, and act which is encountered in after-life. The day is not far distant when competent instructors will be asked to explain the true reasons of all functions of the mind and body and their bearing upon health and happiness as well as prosperity."

The quotation has a bearing upon the work of the student as well. He is not to be merely a receptacle into which the teacher pours certain facts and certain principles of thought and action that the student shall need in after-life. No! The student must be ready to take all the help he can get from his teachers, but he must understand everything and know the influence it can have on his development. This is an active, not a passive, part.



TO THE GIRL WHO FINDS IT DIFFICULT TO MEMORIZE.

THE first thing which makes for difficulty in memorizing is that the greater number of girls have but a hazy idea of what it is, to say nothing of how to do it. If you look at it in a simple way it is remembering what you have learned. But this does not mean remembering what you have practiced! You may practice much and learn but little thereby, which is proved by the fact that after you have practiced a piece perhaps for months, the memorizing of it still seems a task of enormous proportions, whereas *learning* a thing means transmitting a correct impression of it to your brain, and this, done, it practically "remembers itself"; for a correct mental impression, once gained, will never leave you, and needs nothing but occasional renewing or reaffirming.

What I wish you to see is that the memorizing of a piece begins with the first reading of it, that it continues through all your study of it, and that when you really know the piece you can play from memory without any so-called memorizing. For if you have it in your brain, then you can reproduce it from your brain quite as well as from the printed page. This is much the same as saying that no thought is a complete thought until you can express it—in words, music, or otherwise.

So, then, something must come before memorizing, and that something is *learning*. You cannot memorize what you do not know or understand; therefore a knowledge of harmony and theory are absolutely necessary to intelligent musical remembering. You may say in contradiction to this that girls who never have studied either play from memory. So they do; but how? When first they play a piece from memory it may be very correct, but the longer they play it the more incorrect it becomes. All sorts of faults and inaccuracies creep in, until sometimes it is almost impossible to recognize what they are playing, simply because they learned by rote, and not by understanding. Music must be intelligently learned. No matter how perfectly you may play with your notes, if you memorize by rote you are bound to go awry. Therefore learn the "content" of your music; understand modulation so that you may always know what key you are in, how you got into it, and the ways of passing from key to key. Learn what playing in sequence is, and to know a cadence. If you do this, memorizing, instead of being a bugbear, will become quite the natural result of your study, as it can never be of practice.

Another thing which tends to make Not much memorizing discouraging is that we are apt to take it in too large doses, in this, perhaps the following set of stadia, or stages, of remembering may help you. They are six in number, were published, I think, in *Music* some years ago, and are to this effect:

First comes the power to recognize a piece on hearing it.

The second is the being able to identify the characteristic theme.

Third is the power to recognize theme and form and to be able to detect inaccuracies in rendering. These three you may practice without touching an instrument. You may practice them while the street-bands play, or at concert, recital, theater, or

church, for if, wherever there is music, you make the effort to receive and retain a correct impression of what you hear, you are training your memory.

The next three stages are:

Fourth, the power to reproduce leading melodies. Fifth, the power to reproduce themes and harmony and something of the form.

Sixth, the being able to reproduce the whole perfectly.

These last bring us to the keyboard, and you can see that most of us begin at the last stage first; so that it is no wonder that we fail. Content yourself with being able to reproduce melody correctly at first. Let the harmony wait until you understand it. So often a girl complains: "I can't remember the left-hand part." In saying this she means that she does not understand the harmony of which the melody is a part. Bring your brain into its proper function by little and little, and when you feel that a piece is overtaxing you, drop it and begin on something else.

In the old days, when the men of Venice Do not who made the glass which throws its wonderful harmonies of color athwart the marble floors of the greatest cathedrals of the world,—when those men worked at their art with the ardor of a Raphael or a Michael Angelo,—there stood in the laboratory of each a great earthen jar, and into this went the failures, for often, after days of toil and nights of tireless watching, when the white-hot glass was taken from the furnace and allowed to cool, the artist found himself confronted with a failure. Then all the glass must be taken out and thrown into the great jar, while the master again went to work and mixed his ingredients anew. But was this a waste of time and materials? By no means. Every scrap of the great heap of glass was melted over, going to the making of new experiments, and with each failure the master added something to his knowledge of his art. There is no such thing as failure or a waste of time if you look at it in the right way, and it is much better, when you feel that you have reached the end of your resources with a piece of music, to drop it into your "failure-jar" than to go into heroics over it, get it on to your nerves and make an unpleasant duty of it.

My advice to every girl is to stop as soon as she begins to hate a piece, for pleasure. When this happens something is wrong.

In music, as in everything else we do, in order to gain real benefit from our work we must feel a certain pleasure and exhilaration, else it does us more harm than good. Gladstone's advice was never to study anything we disliked, and it is very good advice. While we all must give a certain amount of time to what we do not like, yet, when you enter upon the study of a piece with intent to do it so thoroughly as to be able to play from memory, choose something to your taste. While your taste may not mean the best taste, it does mean personal inclination, and this is necessary; for to do good work the feeling and the imagination must enter in. In other words, the heart must be in it, as well as the brain. Choose, therefore, to memorize only what you really like. A love for anything does not make the doing of it easy, but it makes us willing to wrestle with the difficulties.

First, you must want to play from memory very much. Then remember that hard study makes easy memorizing, and that "a little at a time and that well done" is a very useful maxim, and you will surely succeed.

If music is to take its place as a force in life, each follower must make himself a living force; the whole energy—soul, mind, and body—must be applied to working out the problems of a true education, in which music shall play the leading part.—W. J. Balzetti.

The Nature and Range of Fundamental Ear-Training for Piano Pupils.

By W. S. D. MATHEWS.

I USED to think that any piano-pupil who would practice good music and learn it by heart would eventually arrive at really sympathetic playing of it, largely through the unconscious influence of contact with musical inspiration from the great composers. The more gifted ones will do this. But even these often show a tardiness or complete failure to grow into refinement and mature taste in music, and later I have discovered that this failure has been due almost invariably to simple inattention and carelessness of ear. Many a pupil, who by good luck has become able to play quite long programs by heart, has shown a liability to fail in memory under stress at points impossible to be excused if there had been any continuity of musical thought in the pupil's mind. The fundamental failure of most of our music-teaching is in its not laying proper foundation in individual ability to hear all the things which go to make up music. Not to hear is the same to a player as not to see to a painter. Music travels into the sensorium of man by the gate of the ear, and by this gate only. This, therefore, is the strategic point. Get a good ear, a really good ear, and everything else is possible.

SOME WORKERS ON THESE LINES.

The main principle above has been widely recognized, and is made a good deal of by many modern teachers, chiefly women. Their work has everything in its favor; but a great deal of it does not fully recognize the amplitude of the ground which must be covered before we have a foundation for all that part of our musical art which includes the great masters.

I have taken occasion to interview several practical teachers of children concerning their course upon this line. For example, Miss Julia Carothers, of Chicago, who has a large and flourishing school, devotes her ear-work to the simple matters of pulsation, measure, and time divisions; and to the accurate hearing of diatonic melody, extending later to hearing a second voice in connection with a leading voice already observed and recorded. This is excellent so far as it goes. I believe the popular writer for children, Mrs. Jessie L. Gwynn, now of St. Joseph, Mo., conducts her ear-training along similar lines; but, as she has many advanced pupils, later on she includes more of the particulars of the more advanced hearing.

Miss Blanche Dingley, of Chicago, who brings to her work a long experience in music—in chamber-music, piano, and the harp—takes the highest ground on this subject of anyone I have talked with. Miss Dingley says: "I do not consider it any trick at all to teach a child to hear and note short melodies of diatonic construction. Any child who knows the scale ought to be able to do this kind of work with very little trouble, and it is only in consequence of neglect that more pupils are not able to do it. I consider all this work to be a legitimate task for the public school, and believe that all pupils of good ears are able to hear so much of music as this good as soon as their attention is directed to it. This is just the point. I begin along a different line.

HARMONIC TREATMENT AN IMPORTANT ELEMENT IN ART-MUSIC.

"What is it that differentiates our art-music from all the great flood of popular music? Simply the harmonic treatment; even the characteristic elevation of melody in art-music is due primarily to the harmonic relations, and not essentially to the melodic intervals themselves, being noticeably different from those of popular music. As soon as we turn to the harmony of art-music, there we find the key to the entire significance of it. The moods mainly turn upon the harmonic foundation; to appreciate Bach is first a matter of harmony; and later of that form of harmony which we call polyphony:

that is, the concurrence of several melodies at the same time each with a rational progression. This element not only lies at the foundation of our love for Bach, but also enters into the proper interpretation of all the greater music of the great writers since.

"Moreover, even in harmony, I desire much better what is commonly considered sufficient. To appreciate the plain harmonies of the key, the tonic, dominant, and subdominant in the major mode, I do not think any adequate foundation for the later development of taste of which we are in search. It is the unusual chords, the diminished and augmented chords, the key-relations in the minor mode, which are needed as a foundation for understanding the poetical music of all the great masters.

WHAT PUPILS SHOULD LEARN TO HEAR.

"Therefore I desire the young pupil to learn to hear chords in key, to recognize off-hand, instantly, the effect of any chord legitimately introduced in key-connection. The peculiar expression of the notes of the scale depends upon the chords to which they belong, and not wholly to the place of the individual tone in the scale. Therefore when a pupil has learned to recognize first the usual chords of the major tonality with certainty, then I introduce one after another of the less usual ones: those of the second, third, sixth, and seventh degrees. The difference between major and minor, and the novelty of the diminished triads are ear-effects entirely capable of recognition, even with no great experience; otherwise there would be no fine music, since all the fine music turns upon these more subtle tone effects.

"What I am after is the effect of the given chord—in block; as you might say—heard off-hand and instantly recognized as the chord of *do*, *fa*, *sol*, etc., without distinguishing or listening in this act for the place of the treble or bass—merely the characteristic effect of the tonic, dominant, subdominant, and later the others. Then it is to hear how the chord is placed, which chord-tone is uppermost, and which the lowest. Later on, in this method, the inversions are as easily recognized in their key relation as when the chords are in fundamental position.

"Then we learn to hear still more definitely. A given succession of chords is recognized; to make it as easy as possible, the tonic, followed by dominant, and this by tonic. Now the question is to sing the melody of the soprano, that of the alto, the tenor, and the bass—all of which is, of course, perfectly easy to hear, when once the attention is properly directed. To be able to follow and to reproduce the melodies of the inner voice of a progression has in it a world of trouble, power for the student. We are already beginning here toward Bach.

"So soon as certain fundamental elements of the training are established along these lines, the pupil will be able to transpose correctly by ear, repeating any short progression in almost any key desired. Moreover, as a consequence of study of this kind, the student begins to notice a world of difference between the mere empty commonplaces and jingles which commonly fill up the first steps to playing, and simple pieces which really are musical and mean something—which is the same thing, although I do not consider this repetition superfluous."

Here the interviewer asked whether she had any system by means of which this work could be done in classes.

CLASS AND INDIVIDUAL WORK.

"I do not think that this work can be done in classes," she said. "It is not a question of certain exercises, but of certain individual qualifications in hearing. It is necessary to handle every pupil indi-

vidually. Each step must be repeated until exact hearing is made sure along that step, when an advance is made, and reviewing is one's main occupation. It is not possible to ascertain in a class which pupil really hears and which smartly anticipates the slower utterance of a real hearer. Yet nothing but actual hearing, conscious hearing, is of any value as foundation for later attainments."

WORK DEMANDED BY THIS PLAN.

With regard to the keyboard progress under a system which begins in this way by teaching music (for music consists of certain designed tonal effects), Miss Dingley is positive that even in the first grade the playing covers as much ground, and after that progresses vastly more rapidly. The truth of this will appear probable enough as soon as we remember that all pupils who happen to have this kind of musical qualification naturally (as all artistic pupils have it) advance with prodigious rapidity and reach advanced artistic work at a period when the average pupil is doing business with forms utterly destitute of musical value.

When asked for a definition of the compass which ought to be covered by a pupil in the first grade, Miss Dingley replied: "For completing the first grade I would require a pupil to know perfectly well at least eight tonalities, major and minor; in the sense of being able to designate the signatures and accidentals off-hand, for any key, name instantly the tones composing the chords in such keys (tonic, chord of *re*, chord of *mi*, etc.), and be able to play cadences or successions of these chords in any designated musical order. I would not expect them to be able to hear inversions clearly until toward the end of the second grade; partly for the reason that listening for inversions diverts attention from the relations of the chords in the key—which is a general effect, like a color, or an individuality, to be cognized intuitively and without conscious listening for individual tones.

"The pupil begins to play scales in her second lesson, and by the end of the first grade should be able to play easily and well all these eight scales in all kinds of measure, according to the Mason system—at least with one tone to a unit, and a beginning with two to a unit. She should also have done some work in the arpeggio according to Mason's system."

I asked her what she held concerning the ability to recognize absolute pitch. To this she answered: "I do not desire the pupil to know absolute pitch at this stage. In my experience, one who hears absolute pitch fails to hear sensitively. The power and meaning of music turn not upon absolute pitch, but entirely upon key-relations, chord-successions, and tone-quality, with rhythm as the organizer. Given an ear sensitive to these things in music, and absolute pitch can be acquired by the majority, later, without detriment; but in the beginning absolute pitch is a disadvantage.

"If I were to be asked whether a system of exercises could be formulated covering a systematic ear-training along these lines, I would say that to a really musical teacher no set exercises are necessary. All teachers know the harmonies belonging to the key, both major and minor, and some are able to improvise harmonic phrases intelligently. You begin with the simplest possible relations and progressively add to the complexity. First major triads, later minor; then sevenths; the chords of the minor key, etc. As soon as one chord is made familiar, teach its construction practically, upon the keyboard." Miss Dingley places emphasis upon securing instantaneous answers to questions. She says that nothing is really known which cannot be thought instantly; therefore she works at the same point until it can be quickly answered in this way.

I have devoted so much space to this interview because these views are in advance of most of those presented on the subject; and I have seen of those players who have demonstrated in advanced pupils as well as children. They are worth thinking over and working upon. At least I think so.

Musical Items

THE post of Master of Music to the King, in England, carries with it a salary of \$1500 a year.

A NEW violin-star is Jaroslav Kocian, a young Bohemian, and pupil of Sevcik, now celebrated as the teacher of Kubelik. He has played with success in London.

An opera called "Claudio Monteverde" was recently performed in Strassburg. It is fitting that the hero of an opera should be one so prominently connected with its history.

THE government appropriation for the opera this year, in Paris, has been set for \$240,000 in the budget recently issued; a new concert-hall for the Conservatoire has been recommended.

MR. GEORGE W. CHADWICK has resigned his position as conductor of the Worcester, Mass., Festival. Mr. Franz Kneisel will take charge of the orchestral work, and Mr. Wallace Goodrich, of the chorus.

A BERLIN correspondent of *The Musical Courier* says that an autobiography of Richard Wagner in the master's handwriting is in the possession of his son, Siegfried, who made a promise not to publish it until thirty years after his death.

ARTHUR HARTMANN, a young Hungarian violinist, well known in this country as a child prodigy, has been giving concerts with great success in Copenhagen, Christiania, Berlin, Leipzig, and Vienna. He is destined to become one of the world's great violinists.

A CHORAL ART SOCIETY has been organized in Boston. The programs will consist, for the most part, of compositions of the sixteenth, seventeenth, and eighteenth centuries, to be sung *a capella*; some of the Bach cantatas also will be given. Mr. Wallace Goodrich is director.

ACCORDING to a German publication, during the German opera-season of 1900-1901 "Lohengrin" was played 294 times; "Tannhäuser," 273; "Die Meistersinger," 171; "Die Walküre," 131; "Carmen," 277; "Faust," by Gounod, 199; "Magic Flute," 185; "Hänsel and Gretel," 153; "Barber of Seville," 139; "Aida," 116.

THE seventeenth annual conference of the Incorporated Society of Musicians of England was held early last month in London. Among the papers read were "Our Vocation," by Mr. W. H. Cummings; "The Educational Value of Music Examinations," by Mr. H. A. Harding; "The Training of Music-Teachers," by Mr. F. G. Shinn.

SINOR SONZOGNO, whose prize of \$10,000, offered for the best opera by an Italian composer, was won by Mascagni, with "Cavalleria Rusticana," has now offered a similar prize for the best one-act opera in any language. He offers to produce the successful work at his own expense in Milan, on the occasion of the international exhibition in 1904.

At a sale of old musical instruments, in London, in December, the following prices were paid: For a violoncello by Granconi, \$150; a violin-bow by François Tourte, \$80; a viola by Guadagnini, 1785, \$300; a violin by Carlo Bergondi, \$1000; a violin by Stradivarius, 1692, \$1000. Some valuable old harpsichords, spinets, lutes, etc., were included in the collections offered for sale.

A WRITER on chess in an English paper contrasts a chess-player with a musician: "A typical chess player is a deep thinker, and the possessor of a steady, well-balanced mind, while the musician is a light-hearted, happy-go-lucky kind of individual." This writer needs to make the acquaintance of cer-

tain English and American musicians who are also expert chess-players.

AN American in Europe, commenting on the musical opportunities and the municipal support of musical institutions, calls attention to what is done in small cities. He instances the city of Teplice, in Bohemia, with some 30,000 inhabitants. It has a symphony orchestra which gives six concerts each season, the soloists for the year including Carreño, Fritz Kreisler, and Ysaye.

THE second of the People's Symphony Concerts, in New York City, was given January 17th, in Cooper Union Hall. The first was well attended, and the manager of the enterprise planned to continue their attempt to bring the best musical works before the people at a price within the reach of all. The prices of admission ranged from 10 to 50 cents for single concerts, and from 25 cents to \$1.50 for the series of five concerts.

A VOLUME of reminiscences of Leschetizky, written by his sister-in-law, the Countess Potokova, has been published abroad. It treats of the great teacher's private life, of his long career, full of dramatic and romantic interest, of his relations with public men, artists, composers, among them Liszt, Wagner, Rubinstein, and Strauss. It also gives his views on progress, art, religion, and other points of interest in the thought of a many-sided man.

MESSRS. H. E. KREHBIEL, HENRY T. FINCK, AND LOUIS C. ELSON were among the lecturers at the exhibition of musical instruments arranged for by Chickering & Sons in Chickering Hall, Boston, last month. Among the instruments shown were a collection of pipe-instruments, from the ancient Pan pipes to a pipe-organ, a number of rare and valuable violins, all kinds of stringed, wind, and percussion instruments, among which may be mentioned a set of brass instruments used by the first brass band organized in the United States.

An exhibition of the literature of music has been opened to the public in the Lenox Library, New York City. It presents in systematic sequence the evolution of music by showing publications relating to the music of the ancients, medieval writers, and subsequent centuries; it includes standard reference books, bibliography, history, and biography, works on the opera, autograph letters of Beethoven, Berlioz, Haydn, Liszt, Mendelssohn, Rossini, Verdi, Wagner, and others, and music manuscripts of which one of Mozart's symphonies is one of the most notable.

AN organization has been effected in St. Louis, by Mrs. Albert L. Hughey and Miss Marion Ralston called the St. Louis Union Musical Club, whose object is to provide for the musical education of talented young persons who are without means to pursue their studies. The expenses are borne by members of the club, the fee being \$3.00 a year. So far the effort has been very successful. Applications to the number of several hundred have been already received, but only the most talented and needy are accepted. The best musicians in the city of St. Louis have been selected as instructors. Shall this club have imitators in all of the American cities?

THE New England Conservatory offers a prize of \$600 for the best original work for chorus and orchestra. The competition is open to all composers born in the United States or resident in this country for five years. The conditions governing the competition are that the work shall be for chorus of mixed voices, solos, and orchestra, English text, sacred or secular, limited to four solo parts, the time of performance to be from thirty to sixty minutes. A one-act opera will be acceptable. A pianoforte and full orchestral score must be submitted. The judges will be: Mr. George W. Chadwick, Director of the Conservatory, Mr. Horatio W. Parker, and Mr. Frank Van der Stucken.

A NEW venture of interest to American composers and musicians is the Wa-Wan Press, recently established at Newton Center, Massachusetts, for the

periodical publication of contemporary American compositions. The organization will undertake the publication of the best work possible for composers to produce. No work will be brought out except such as are based upon purely artistic considerations, in which the composer shall have expressed himself. The publications will contain prefatory analyses and short studies. The aim is to render available hitherto unpublished compositions of the highest order. These works will be issued quarterly. The subscription price is eight dollars per year. Mr. Arthur Farwell is the editor-in-chief.

THE Pennsylvania State Music-Teachers' Association, Mr. Edward A. Berg, president, met at Reading, Pa., December 28th and 29th. The attendance was small outside of members from the eastern part of the State. The program was largely educational in aim. Dr. Henry G. Hanchett, of New York City, gave a lecture recital on the "Classic and Romantic Schools"; Dr. H. A. Clarke, Philadelphia; Mr. William Benbow, Reading; Mr. Enoch Pearson, Mr. F. S. Law, and Mr. James Warrington, of Philadelphia, read papers on subjects connected with the teaching and study of instrumental and vocal music. Round Tables were in charge of Dr. Hanchett, Mr. Franklin Cresson, and Mr. H. S. Kirkland. The session closed with a concert by Mr. Maurits Lesfont, pianist; Miss Jennie Foell, soprano; Mr. Harry Gurney, tenor; Mr. Frederic Harrison, baritone; Mr. Carl Doell, violinist; and Mr. Preston Ware Orem, pianist. The next place of meeting has not yet been selected.

NEW PUBLICATIONS

RICHARD WAGNER: HIS LIFE AND HIS DRAMAS. By W. J. HENDERSON. G. P. Putnam's Sons. \$1.00.

The literature relating to Wagner and his works is so voluminous that another book on the subject to be of interest and value must have a distinct aim that shall appeal to a large number of persons. It seems to us that Mr. Henderson has done this in his work. He has told the story of Wagner's life, explained his artistic aims, given the history of each of his great works, examined its literary sources, shown how Wagner utilized them, surveyed the musical plan of its principal ideas. As Mr. Henderson says, "The work is not intended to be critical, but is designed to be expository; it aims to help to a thorough understanding of the man and of his works."

We can commend this work to anyone who wishes to have in a single volume a study of Wagner's life and works that is authoritative, complete, without being encyclopedic. It will also be found well-adapted to the needs of music-clubs, especially those who study the great composers. An unusually full index is a valuable feature of the work.

STUDIES IN MUSIC BY VARIOUS AUTHORS.

Edited by ROBIN GREY. Imported by Charles Scribner's Sons. \$2.50, net.

This is a collection of important contributions to *The Musician*, published in London, and should have much value to all who are interested in the higher phases of musical criticism and art. We mention some of the essays: "Johannes Brahms," by Philipp Spitta; "Johann Sebastian Bach," by C. M. Widor; "Csar Franck," by Guy de Repart; "Tristan and Isolde," by Gabriel d'Annunzio; "Rembrandt and Richard Wagner," by Hugues Imbert; "Letters from Weber to the Abbé Vogler and to Spontini," by J. S. Shedlock; "Walter Pater on Music," by Ernest Newman; "Alfred Bruneau, and the Modern Lyric Drama," by Arthur Hervey.

Publisher's Notes

THE "Tarantella," by Pizzicato, is an excellent example of this brilliant form of composition. It is musically, and yet thoroughly attractive to the average player.

The melody of the second theme in A-major and following sections should be played very smoothly. The duet which we present this month is founded on beautiful Russian folk-melodies, and should be given a marked, singing character, the second part having the effect of an accompaniment to voices. "The Venetian Serenade," by Lancelotti, demands and is worth some special study to bring out the character, as indicated in the title. A night-scene in Venice, such as is shown in various pictures familiar to our readers, will help in the interpretation of the piece, which is the representation of such a scene. "The Scherzo," by Nuwacek, falls under the head of a "study-piece." It will greatly promote finger-technique, and will admit of a brilliant rendering. The "Valse Caprice," by Rikard Nordraak, is an example of the works of a countryman of Grieg. It has the freedom of melody and harmony that mark that school. We call the attention of singers particularly to Mr. Sennell's beautiful song, "Sometimes I Wonder," which is worthy a place in any repertoire. It ought to rank with the best of modern songs. We are also glad to be able to present a new edition of Mendelssohn's famous song, "On Wings of Song." The translation, made especially for THE ETUDE, should be welcome to those who want to sing the classics, but cannot do so very in a translation. It is singular and faithful to the original. "Loch Lomond" is a fine example of a Scotch song.

AS TIME goes on the musical world is recognizing more and more the great work of Dr. William Mason's pedagogical work, "TOUCH AND TECHNIQUE." This system of technique for the piano has almost entirely superseded the old Pleydy system. The more this work is used, the more it is appreciated. It is adapted to modern pianoforte-playing. It is made by one of the greatest technicians of modern times. A life's work has been bestowed upon it. It is destined to outlive many generations. Those of the younger teachers who are coming on should not forget that this is the most reliable system of technique that has ever been presented to the teaching world. It is published in four volumes. The first volume is devoted to two-finger exercises, or the school of touch; in the second the scales are treated; in the third, the arpeggios; and in the fourth, octave and bravura playing.

The work has had the indorsement of the greatest virtuoso of the day, such as Paderewski, Josef, Bauer, and even Franz Liszt gave it his indorsement. It is now used by thousands of our best teachers throughout the land.

REALIZING the need of a collection of music for beginners, pieces in the first and second degree of difficulty, we made "First Parlor Pieces." We have supplied the demand. It has been on the market about two months, during which time numerous testimonials have been received, unsolicited, as to the value of this work. The greatest care has been taken with the selection of the music, as well as the outside appearance of the book. There is enough recreation and study-pieces contained in it to carry the pupil over the first two years' instruction. The price is 50 cents.

Our renewal offer for the month of February to those of our subscribers who desire to send in their subscription during that month is as follows:

For \$1.00 we will send THE ETUDE for another year, and either one of the following two works: "Complete edition of 'Mendelssohn's Songs Without Words,'" published in stiff paper cover and a cloth back. Our edition is a standard one, edited by Kulak, to which we have added a portrait and bibliography. Every student should own a copy of this work.

"First Year in Theory," Skinner. The aim of this book has been to afford the student a knowledge of the different theoretical subjects which might be included in the first year's study. It gives the student thorough training and discipline in the acquirement of a knowledge of scales, intervals, chords, key-relationships, etc.

It is not necessary for your subscription to expire with the current issue to take advantage of these offers. Either past or future expirations have the same privilege.

Preserve your copies of THE ETUDE by using "The Etude Binder." This binder holds the complete year of 1901. The copies are bound by the use of this slats running the length of the periodical. Any one can be moved at pleasure without touching any of the others. The price is \$1.00.

A VALUABLE NEW work for teachers and singers, just issued by this house, is "Short, Melodic Vocal-ies," by Mr. W. Francis Gates. Full instructions for the best methods of study and practice have been added by the composer. The first exercises are simple in design and intended to lead into the more advanced works of Marchesi, Donaldi, Sieber, and others, and embody a number of principles which many teachers are often obliged to write out specially for their pupils. The studies in consonants are alone worth double the price of the work. It will be found a valuable aid in the first grade of voice-building and tone-placing.

The price is 35 cents, with the usual discount to teachers. For this month, for introduction purposes, we will supply copies at 10 cents, postage paid, if cash accompanies the order.

"CHOIR AND CHORUS CONDUCTING," by F. W. Wodell, is still winning high comments from leading musicians everywhere. It is in every way the most valuable work of the kind available to American choir-leaders and directors of choral societies. All the problems met in organization and administration are considered, and suggestions made to solve them. This line of musical work has hitherto been without an authoritative guide especially prepared to suit American needs and conditions. Mr. Wodell's experience as singer, teacher of singing, and conductor has admirably fitted him for the writing of such a work. This is the season of the year when choirs and choral societies are most active, and we call attention of all those interested in choirs and choral societies and choral music as a most invaluable aid in their work. The marked price of the book is \$1.50, postage paid.

We have issued a beautiful cloth edition of Clementi's "Gradus ad Parnassum," Tenig edition. The preface is by Sigmund Liebert. This book is gotten out in the very best style, with large engraved plates. The engraving and workmanship are of the highest. The work is too well known to need any words of commendation at this time. It is possibly the most standard work of pianoforte studies that we have. The book retails for \$2.50 in its present form. During the present month we will send the work postpaid for 75 cents, but only one copy can be ordered at this price.

LEST YOU

We desire to say, in addition to being the publishers of THE ETUDE, and claiming to be the quickest mail-order music-supply house in the country for teachers and schools, we are the publishers of the most widely used educational works in the music line that have been published during the past ten years. Numerous of our valuable works are liable to be overlooked, from the fact that we are constantly issuing new and more modern works. This should not entirely stop the use of earlier works; good ones, the best of their kind in their day, and their day not far past.

We publish six piano-music besides "Foundation Materials," by Charles W. Landon, and "First Steps in Pianoforte-Study," by Mr. Presser. Each one is good for some particular work, stronger than some other. Possibly every pupil that you want a new book for has this weakness.

We want to send, to anyone interested, a Descriptive Catalogue of Music Works, which will explain them all carefully.

We publish the "A B C of Vocal Music," complete parts for the voice, by Panzeron; "Method of Singing," by Rindgeger; "Complete Exercises in Vocalization," by Del Puente, one of the greatest vocal tones that ever lived, and a most successful teacher.

Our list of piano-technics and studies is too great to mention. We have a special catalogue entitled "Modern Methods," which we should like to send to anyone free. Under this head comes Dr. William Mason's world-renowned system of TOUCH AND TECHNIQUE, to which another note is entirely devoted. Under this head also comes the "Standard Graded Course of Studies," by W. S. B. Mathews. This course has been so successful that almost every large publisher in the country has imitated it. We are constantly improving these, however, and they remain the standard of them all. We cannot pass without mentioning the "School of Four-Hand Playing," a set of four-hand studies and study-pieces, compiled by Mr. Presser.

Those in search of musical literature and theoretical works we would refer to the above-mentioned catalogue. W. S. B. Mathews, Thomas Tapper, Dr. H. A. Clarke, J. C. Fillmore, L. C. Elson, Louis M. Gottschalk, Carl Mery, L. A. Russell, Charles W. Landon, and W. F. Gates will be found represented. Stronger men than these cannot be found in the musical world. The literature includes stories of travel, novels, useful and interesting treatises on study and teaching. The theoretical works cover the entire field of text-books; works on harmony by Dr. Clarke, George H. Howard, O. A. Mansfield; a choice for everyone. The books that we might particularly mention, of the greatest value, are "Kimbellings of Music," by L. A. Russell; "Pedals of the Pianoforte," by Hans Schmitt; "Ear-Training," by Arthur Heas.

We are willing to send any of our own books on inspection to the subscribers of THE ETUDE. It will cost you only the transportation. Our piano-collections are well known. We have selections from Beethoven, Schumann, Grieg, Jensen, Köhler, as well as those containing a variety of composers in every grade: marches; easy and difficult duets; study-pieces.

Among our organ-works, we would mention, first: "Reed-Organ Method," by Landon, the most popular organ-method ever published, as well as a set of studies to be used in conjunction with this, four grades, by the same compiler. James H. Rogers has contributed to our catalogue "Graded Materials for the Pipe-Organ," a work on the pipe-organ for pianists.

Possibly our teachers' specialties are of more interest than any of the above. They are more practical, in the fact that they are positively necessary in one's work; bills and receipts; blank copy-books; diplomas; reward-cards; time-cards, etc.

The whole catalogue is perhaps the most valuable in the country, the result of the practical experience of a teacher and publisher. Our full line of

catalogues will interest most anyone connected with organs; our discounts and terms will interest all teachers and schools. The "On Sale" plan, originated by this house, is still foremost in the fact that it is on more liberal lines. We have a special circular giving full information. We are equipped to supply every teacher and school in the country; all orders as well as correspondence attended to the day received.

The Editor of THE ETUDE will answer any knotty question which comes up in one's teaching and study. The publisher of THE ETUDE will supply books "On Sale" for any special needs, no matter whether or not the books are published by ourselves.

We desire to close out our present stock of Schurth & Co., Leipzig, cheap editions. We will make a sweeping reduction on the works we still have on hand; but there are a very limited number in our possession. We cannot undertake to furnish at these prices any more copies than we now possess, and those desiring to avail themselves of this offer had better make three or four choices, so that in case we are sold out of one work we can send another. The discount that we will allow will be three-quarters off and postpaid. Thus, if book sells for \$1.00, we will postpay it and send it for 25 cents.

The works are quite new, but slightly shop-worn; being on hand for a number of years, they are not brightly new.

The following is a list of those works that we still possess, but, remember, only a small number of each; so do not forget to make us three or four choices. If the works are entirely exhausted when your order is received, the money will be returned: "Russian Album," \$1.00.—"Twelve Song-Eludes," Op. 155, Köhler, \$1.25.—"Pianoforte Instructor," Mollenhauer, \$1.50.—"Children's Ball," The Giese, 75 cents.—"Nocturne Album," \$1.00.—"Minnet and Gavotte Album," Liszt and Köhler, 75 cents.—"Fourteen Selected Works from Mozart," Klausner, 75 cents.—"Seven Characteristic," Op. 7, Mendelssohn, 40 cents.—"Clementi," "Gradus ad Parnassum," Twenty-four Selected Etudes, Louis Köhler, \$1.75.—"Third Album for the Young," Op. 109, Schumann, \$1.75.—"Seven Dances," F. Burgmüller, \$1.50.—"Twenty Preludes," Op. 70, Goldbeck, \$1.25.—"Salon Album," Volume I, 50 cents.—"Twenty Selected Sonatas from Beethoven," \$2.50.—"Clementi's Sonatinas," Op. 36, 37, 38, Dietrich & Werner, 60 cents.—"Two Hundred and Eighty Technical Studies," Jul. Knorr, \$1.50.—"Twenty-four Selected Pianoforte Works from Beethoven," \$1.00.—Cramer, "Thirty Selected Etudes," Louis Köhler, \$1.25.—Cramer, "Forty-two Virtuoso Etudes," Karl Klausner, Book I, \$1.00.—Bertini, "Twenty-four Etudes," Op. 32, 40 cents.—Volume of Works of Mendelssohn, \$1.00.

We will publish during the coming month Deems' "New and Easy Method for the Cabinet-Organ." James M. Deems published this work himself, some years ago, and after his death the plates came into our possession. It is a work for the cabinet-organ that answers a great and growing need among teachers. It is complete in detail, and is so simple that it can be understood by a child. It is thoroughly new, from the reason that the system differs from all other methods. Each lesson is carefully marked out. Particular attention is paid to finger-exercises, which is something that has not been given due prominence heretofore in methods for the cabinet-organ. There are one hundred and twenty-eight (128) pages in the book, and there is about the same amount of material as contained in Landon's "Organ-Method."

The price of the book will be \$1.50 retail, but for the month of February we will, as usual, make our special offer, as is our custom with all works of unusual merit. Anyone sending a copy of this book month or February will receive a copy of this book.

The fingerings in the work is American fingerings although teachers who desire to use the foreign finger-

ing can, with very little trouble, change the fingering. It may be that later on we will get out an edition in foreign fingering. Those who have been using other methods and desire a change will find this an excellent opportunity to make the experiment. We have always recommended a change of instructors as much for the teacher as for the pupil. There is always more zest in teaching from a new book than from an old one. We would recommend this new work to all who are interested in the cabinet-organ.

We have a limited number of copies of a new work giving "Sketches of the Lives of Celebrated Opera-Singers of the Lighter Order." These singers are not of the grand opera, but are those who have made a success of the stage in the lighter order, such as H. C. Barnabee, who has been with the Bostonians for a number of years; Francis Wilson, Henry Dixey, De Wolf Hopper, Frank Daniela, and others—in all, some two dozen singers of this kind. The work also contains other material of value, such as chapters on the general survey of the field of light opera. The book is worth \$1.50, and, while our stock lasts, we will dispose of them for 50 cents each, postpaid. The work is copiously illustrated. It is an entirely new work, having appeared on the market only last year, and is the only work of the kind on the market.

We have come into possession of the plates and ownership of the "Petit Library." This is a very unique collection of biographies. Each volume is devoted to a composer. It is a very comprehensive life of each of the great composers. The volumes contain about one hundred and twenty-five pages. There are two distinctive features about this collection. One is the size. They are only 2 by 4 inches. The other is their cheapness. They are handsomely bound in red cloth, and the type is of a clear, modern style.

They have been almost unknown up to the present time, so the works appear on the market as practically new.

The following lives of the great composers are contained in them: Beethoven, Mozart, Chopin, Handel, Haydn, Liszt, Mendelssohn, Wagner, and Weber. We will for one month give an opportunity to our patrons to possess these volumes at a distinctively low price. They are worth 80 cents per volume. We will furnish the entire set, postpaid, during the month of February for the small sum of \$1.50, or single volumes at 20 cents each. Those who would like to examine them before purchasing can send for one volume and then purchase the entire set if satisfactory, before the month is up. The offer will only be good for the month of February. After that, they cannot be purchased for twice the money.

HAVE your pupils subscribe to THE ETUDE. January is a good month to begin, the first number of the new volume. Elsewhere the editor will mention some of the new features for the year 1902.

It is possible to earn valuable goods, particularly so to musical people, by obtaining subscriptions. Our most popular premium is perhaps your own renewal for three other subscriptions. If you have not received our Premium-List giving club-rates, cash offers, etc., send for our booklet explaining these things. It contains, in addition to a list of premiums and club-rates, an additional offer to aid in securing new subscribers; it virtually means the giving of a double premium for the one subscription. We would also mention the special premium of five dollars' worth of our own book-publications, or ten dollars' worth of our own sheet-music publications, to any person who sends us twenty-five subscriptions from January 1st to December 31st, or in one year.

Our subscription-list is growing regularly and steadily. From all the records which it is possible to obtain we have, we believe, the largest subscription-list of any musical journal in the world. Get a club among your pupils and friends. We will be

glad to furnish you free sample copies to assist you in the work. Quite a portion of our Premium-List was included in the December and January issues of THE ETUDE.

THE ETUDE calls the attention of teachers to the fact that the middle of the present season has been reached, and takes this opportunity of suggesting that from now on a special effort be made to increase the efficiency of their work, thus laying the ground for more business next season. THE ETUDE is the best help a teacher can have in this effort. The articles are all thoroughly germane to the work of the studio and the practice-room; every effort is made to keep in touch with the most progressive methods of teaching and study; so that the musical worker who will make THE ETUDE a part of his equipment and of his reading is sure to receive good returns. Teachers will also find it an advantage to have as large a number of pupils as possible take THE ETUDE and follow out its suggestions and ideas. Particularly valuable to them are the "Student's Department" and "Children's Page." The latter, in this issue, is particularly valuable, and offers to our readers a new field for work that will repay, in results, tenfold. We hope that every teacher who has pupils, tenfold, will find it an advantage to take advantage of the scheme outlined and form an ETUDE STUDY CLUB among the pupils. Those who are already doing that kind of work are enthusiastic in their praises.

We hope that every teacher will place from five to twenty more copies of THE ETUDE, every month, in the hands of the young pupils, so that they may take part in the proposed course of study. The value of it cannot be measured by the small subscription price of \$1.50. Send for our liberal premium inducements to teachers and others to secure subscribers.



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WE ARE INFORMED THAT PROFESSOR A. A. Stanley, Director of the University School of Music, Ann Arbor, Mich., has been secured to accompany, in his capacity of lecturer, the musical art party being organized by the Bureau of University Travel. Professor Stanley is well known in the music-world, having been twice president of the Music Teachers' National Association, and is at present American representative of the Internationale Musik-Gesellschaft. Considering his reputation, his attractive, enthusiastic personality, and his musical ability as an organist, we think the Bureau is strongly to be congratulated.

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Conducted by PRESTON WARE OREM.

We have recently had brought to our attention a number of samples of lesson-blanks—musical "pre-criptions," as it were. The use of these blanks by schools and private teachers seems to be constantly on the increase. The idea seems to have many advantages and few, if any, drawbacks. The teacher is able to definitely assign the desired amount of physical and technical work and specify the etudes and pieces to be studied or reviewed, together with the necessary remarks and instructions for practice. The filled-out blank, being brought to the succeeding lesson, forms an excellent reminder for both teacher and pupil, besides furnishing a definite basis for the assignment of the new lesson. The blanks, being filed for preservation by the pupil, afford an exact record of the progress of the pupil, useful for reference at any time. We would be pleased to hear further from teachers on this subject.

AN EXHIBITION.

APPROX of the "Teachers' Round Table" the following may be of interest:

In our high school we give much attention to the masters and their compositions. The last lesson was on the life of John Sebastian Bach. After dwelling on the principal events in his life, and having several photos of the composer shown to the class, one of his famous chorales from the "Passion" was put before the class. As the beautiful melody unfolded itself, it was intensely interesting, even from a purely ethical point of view, to note the change in expression on the faces of the students. After the "chorale" had been sung sufficiently long to impress itself upon the students, I thought to try an experiment.

The class knew several rounds—one in particular—simply a jargon of words, and used in exceptional cases to awaken the pupils. If the music had had the right effect, I knew the class would not sing this round; I asked them, and was made happy by their refusal, which was accompanied by a request that I sing for them "O Rest in the Lord," from "Elijah." It was a most beautiful lesson, and made a profound impression on the pupils. In like manner we take works of the other masters; of course, simplifying many, but keeping to the text sufficiently to have a correct impression.—M. Charlotte Lund.

VALUE OF MUSICAL CLUBS AMONG PUPILS.

Some time ago THE ETUDE urged the organization of local music clubs among teachers and pupils. Having a large class of pupils, I decided to organize them into a musical club.

We have now held fifteen meetings, all of them exceedingly interesting. The club admits all musical people who will pledge themselves to take the part assigned by the teacher. We now have an orchestra, and the pupils are making rapid progress.

During the month of January we will take up the life of Mozart. The first meeting of the month the principal of our high school will give a lecture on "The Character of Mozart," and at each succeeding meeting pupils will be required to contribute papers relative to "The boyhood of Mozart," "Mozart as a pianist," and other topics of his life. We are using Tappan's "First Lessons in Music Biography," which is very helpful. Compositions by Mozart will be rendered during this period.

All music-teachers should try this plan. They will discover that the meetings will prove very interesting and instructive to their pupils, as well as to themselves. My intention is to continue the work

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along this line until the lives of all the masters have been thoroughly discussed.—M. H. P. Kinsey.

REFORMATION.

To CONVERT a pupil to good music is, perhaps, like a change of religion, and must be brought about gradually.

Not long since, a veritable rag-time, two-step girl came to me for lessons. To my surprise, her progress in and adaptability to touch, phrasing, etc., was fine. It then came to the "all-important" question of a first piece, and I gave her "The Flatterer," by Chausson. I never would have thought but that so pleasing a composition would attract interest. But at the next lesson the young lady informed me that her mother didn't like the piece at all, and had positively forbidden her to practice it.

Of course, I grew warm within, but, considering the circumstances, I decided to meet the matter halfway. So, after a few questions, I learned that both mother and daughter objected to melodies—think of it!—and liked the "gaude and sponges." I compromised in this way, that she would have to finish "The Flatterer," even to memorizing, but, in addition, we would study something else. The reformation is still going on, but, I think, will end very successfully.—Maude Barrows.

WILL VITAL IN TEACHING.

VARY methods of imparting ideas according to exigencies, but never let up on vital principles.

The dull and slow, especially, must be held to correctness with inflexible patience. The least compromise on the teacher's part will undermine everything, and pave the way for dismal results. Of course, immediate attainment is not to be expected, but immediate, persevering effort in the proper direction must be insisted on, and should be watchfully appreciated and encouraged until correct habits are established.

The only salvation of a pupil who comes with habitual remissness in reading, fingering, and time-keeping is in being held with an iron will to the line of duty. "Give an inch and an ell will be taken" is a maxim very applicable here; for no pupil is so dull as not to detect vacillation and yielding on the teacher's part, and but few will fail to take advantage of the weakness. When a pupil learns that the only way is to obey, pliability will begin and the door of hope will swing open. Should the rare case happen that the pupil quits on account of the strictness, it is no misfortune. The good teacher will live longer and better thereby.—William C. Wright.

HIGH-PRICED LESSONS.

IS the November ETUDE Mr. Harvey Wickham discusses the "Misadventures of Failure." Under the division "Extravagance" he speaks of high-priced lessons, saying "they are the cheapest in the market." Now, while disposed to agree with the above, the writer thinks that there are conditions in which high-priced lessons are extravagance.

Mr. Mathews, in a past number of THE ETUDE, recites the case of a young lady who attended a summer school taught by himself and Dr. Mason, and who took two lessons per week, alternating the two teachers. The only piece she learned was Egghard's "Spinning Song" which Dr. Mason gave her, planning for her at the same time her whole routine of practice. When she paid her bill of \$40 she said: "I know how to learn a piece now." This reply shows that she realized the full value of her instruction. Perhaps her friends did also; if not, then she had discouraging criticisms from them.

A little money poorly spent is a greater wastefulness than a large sum well invested. Many a slapdash musician plans to take lessons at Chautauqua only to find that the proper system of practice must be learned from one of Mr. Sherwood's assistants before the great pianist's lessons can profit them anything. In music as in everything else indulgence pays the highest price.—Harry Stewart.

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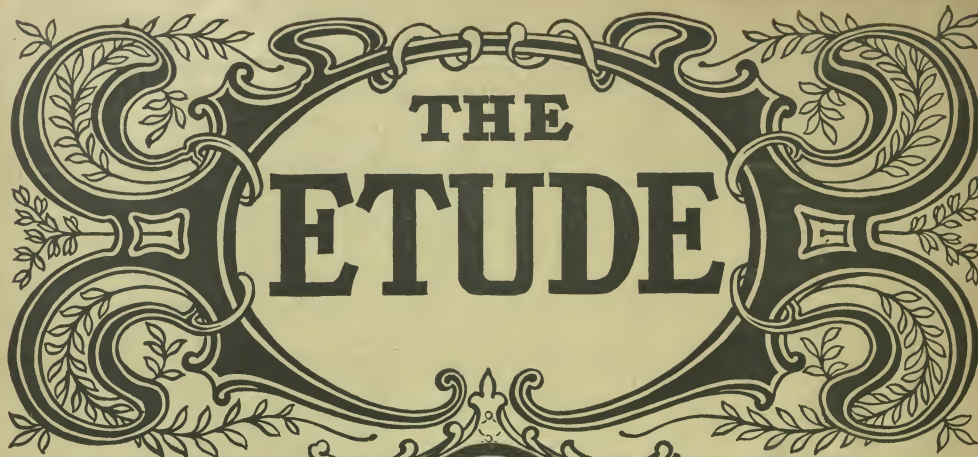
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(Continued from page 78).

activities in England during the reign of Queen Elizabeth.

2. The clavierchord was a stringed instrument, and, since it had a keyboard, may be considered a precursor of the modern piano.

3. Schreuter, who is connected with the early history of the piano, was a German.

4. The music for the forerunners of the piano, spinet and harpsichord, was written similar to the piano-music of to-day, except that the compass was much smaller. Old harpsichord-music can be played on our pianos. Bach, who preferred the clavierchord, wrote his music—outside of orchestral and chamber-music—for the latter-named instrument, yet it is played on our pianos.

5. As many ledger lines can be used above or below the staff as desired, but an extreme number is difficult to read; hence the custom of printing passages in a lower octave and marking them "octa higher." 6. D'Albert is pronounced as if spelled Diah-ber, the final consonant being silent. Thalberg is pronounced as if spelled "Tah-berg."

The word *Andante* has no direct reference to speed (fast or slow), nor is it used so by the Italians. The word is derived from *Andare* (to go), which means "to go," and is modified by many other words, as *andare a piedi*, to go on foot; *a cavallo*, to go on horseback; *a vettura*, to go by rail; *a vela*, to go by sail; *a per mare*, to go by sea; *a all'incontro*, to go to meet; *a in colla*, to go into a passion; *a cava bollita*, to go to hell, etc.

The principal meaning of *andante* is "a moderate movement." The student should keep constantly in mind that *andante* does not mean slow; otherwise he will become badly tangled up by the modifying words.

7. *Un poco andante* means "a little moderate," or not quite so moderate as *andante*; i.e., a little faster than *andante*. The opposite term is "*meno andante*," which means "a little less agitated than *andante*," i.e., slower than *andante*.

While upon this subject I wish to call attention to the diminutive form, "*andantino*," which the Italians invariably use as meaning slower than *andante* (some dictionaries to the contrary notwithstanding). In four Italian lexicons now before me, all, without exception, define *andantino* as meaning "a somewhat slower movement than *andante*." This is the view taken by Grove, Stainer, Barrett, and Riemann. Webster, while defining *Andantino* as "faster than *andante*," admits that "Some, taking *andante* in its original sense of 'going,' and *andantino* as its diminutive, or 'less going,' define the latter as slower than *andante*." This is certainly the view taken by the Italian lexicographers, and they should be permitted to know their own language. Worcester simply quotes Dwight, who defines *andantino* as not quite so slow as *andante*. This mix-up is the result of defining *andante* as "slow" with *andantino* as "less slow" (faster), instead of the true definition "going" and "less going" (slower).

As a curious proof of the uncertainty with which this term is used, turn to the oratorio of "Elijah." The movements—"If, with all your hearts," which is marked *andante* *non moto*; "The Lord hath exalted thee," marked *andante*; and "Oh rest in the Lord," marked *andantino*—are all performed in the same tempo, viz., 78 quarter notes per minute—H. R. Palmer.

SISTER A.—The term "rubato," as used in the "Pavle Ampheres," by Caminade, does not refer alone to the particular movement which it is written, but to the entire theme. In fact a piece of this character demands a certain discriminating flexibility in the time throughout, in keeping with the "air de ballet" style in which it is written. The term "rubato," once used, is binding until canceled by some other term as "a tempo," "tempo giusto," etc.

G. W. L. Landon's "Foundation Materials" may be followed to advantage by Volumes II and III of Mathews' "Graded Course."

2. First-grade and a few second-grade pieces may be used in connection with "Foundation Materials."

3. In beginning the study of a piece like Schumann's "Whims," a very slow metronome-time should be adopted, preferably using three beats to the measure. The piece should be studied in this time until thoroughly known; then the rate of speed may be gradually increased until the desired rapidity is attained.

4. Your plan for keeping up your practice without the aid of a teacher seems very good. You might go right on with the "Graded Course," using some of the pieces recommended in connection with the various grades. For daily technical work Mason's "Touch and Technic" is almost indispensable.

5. "Murmuring Zephyr," by Jensen-Nieman, would be about Grade 5, reckoning by ten grades.

6. H. S. You will find the various arpeggios exhaustive, treated in Volume III of Mason's "Touch and Technic."

TARANTELLA.

A. PIECZONKA.

Presto. M.M.♩ = 176-184.

pp misterioso

fz risoluto

fz sempre cresc.

fz brillante

sempre cresc.

pp

p *f* *f*

p *fff*

fff

Poco meno mosso, M.M. ♩ = 168.

f *f* *ff* *Fine.* *pp dolce e cantabile*

doloroso

calmato *f con molto passione*

ff *pp*

espressivo

p *pp* *un poco riten*

SUNSET.

NOCTURNE.

EDWARD M. READ.

Andante sostenuto. M.M. ♩ = 46.

First system of the musical score for 'Sunset'. It consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The piece begins with a piano (*p*) dynamic. The first staff contains several measures with fingerings (1-5) and slurs. The second staff continues the melody with a *rall.* (rallentando) marking and a *a tempo* marking. The third staff features a *rall.* marking and ends with a *Fine.* instruction. The fourth staff has a *a tempo* and *mf* (mezzo-forte) marking. The fifth and sixth staves continue the piece with various dynamics and fingerings.

Second system of the musical score for 'Sunset'. It continues the grand staff from the previous page. The first staff begins with a piano (*p*) dynamic. The second staff has a *rall.* marking. The third staff is marked *a tempo*. The fourth staff has a *mf* marking. The fifth staff is marked *Piu mosso.* (faster). The sixth staff has a *mf* marking. The seventh staff has a *rit.* (ritardando) marking. The eighth staff is marked *a tempo*. The ninth staff has a *rall.* marking. The tenth staff ends with a *D.O.* (Da Capo) instruction.

RUSSIAN MAZURKA.

SECONDO

RUSSIAN FOLK MELODIES

Arr. by W. J. Baltzell.

Tempo di Mazurka. M.M. ♩.

Musical score for the second part of a Russian Mazurka. It consists of five systems of piano accompaniment in 3/4 time, key of D major. The first system includes dynamics *f* and *ff*, and a section marked "2". The final system ends with a first ending bracket labeled "1".

RUSSIAN MAZURKA.

PRIMO

RUSSIAN FOLK MELODIES.

Arr. by W. J. Baltzell.

Tempo di Mazurka. M.M. ♩.

Musical score for the first part of a Russian Mazurka. It consists of five systems of piano accompaniment in 3/4 time, key of D major. The first system includes a section marked "2". The final system includes the instruction *pp poco rit.*

SECONDO

8

Fine.

p

f

p

D.C.

3639 - 6

PRIMO

9

f

Fine.

mf

ff

ff

D.C.

3639 - 6

VALSE CAPRICE.

RIKARD NORDRAAK.

Edited by Preston Ware Orem.

Allegretto. M.M. ♩ = 72.

First system of musical notation for 'Valse Caprice'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The tempo is marked 'Allegretto. M.M.♩ = 72.' and the dynamics are 'pp' (pianissimo) and 'p' (piano). The system includes various musical notations such as notes, rests, and fingerings.

Second system of musical notation for 'Valse Caprice'. It continues the piece with a grand staff. The tempo is marked 'Tempo di Valse. M.M.♩ = 66.' and the dynamics are 'p' (piano). The system includes various musical notations such as notes, rests, and fingerings.

Third system of musical notation for 'Valse Caprice'. It continues the piece with a grand staff. The system includes various musical notations such as notes, rests, and fingerings.

Fourth system of musical notation for 'Valse Caprice'. It continues the piece with a grand staff. The system includes various musical notations such as notes, rests, and fingerings.

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First system of musical notation on page 11. It continues the piece with a grand staff. The system includes various musical notations such as notes, rests, and fingerings.

Second system of musical notation on page 11. It continues the piece with a grand staff. The system includes various musical notations such as notes, rests, and fingerings.

Third system of musical notation on page 11. It continues the piece with a grand staff. The system includes various musical notations such as notes, rests, and fingerings.

Fourth system of musical notation on page 11. It continues the piece with a grand staff. The system includes various musical notations such as notes, rests, and fingerings.

Fifth system of musical notation on page 11. It continues the piece with a grand staff. The system includes various musical notations such as notes, rests, and fingerings.

Sixth system of musical notation on page 11. It continues the piece with a grand staff. The system includes various musical notations such as notes, rests, and fingerings.

SCHERZO.

P. NOWACZEK

Allegretto. M M $\text{♩} = 63$

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TRIO.

9764 - 2

Nº 3669.

VENETIAN SERENADE.
Sérénade Vénitienne.

P. LANCIANI.

Tempo di Valse Lente. M.M. $\text{♩} = 58$.

Tempo di Valse Lente. M.M. J. 88.

p

f *p* *f* *p* *p*

p sempre

poco rubato

mf

The image shows a page of musical notation for the piece "The Swan" (Op. 10, No. 6) by Charles Gounod. The score is written for piano and voice. It features a piano accompaniment in the lower staves and a vocal line in the upper staves. The music is in G major and 3/4 time. The page includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like "Fine.", "rall.", and "pp". The score is divided into measures by bar lines, and there are repeat signs and fermatas throughout.

3669.4

PERPETUAL MOTION.

Perpetuum mobile.

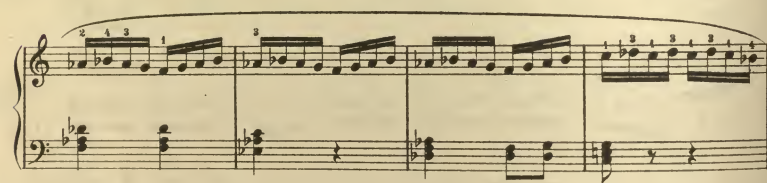
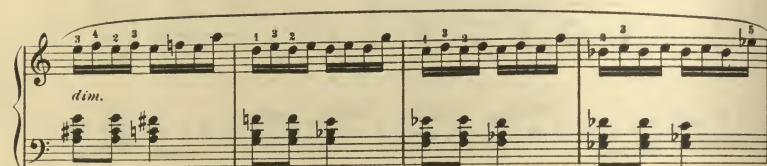
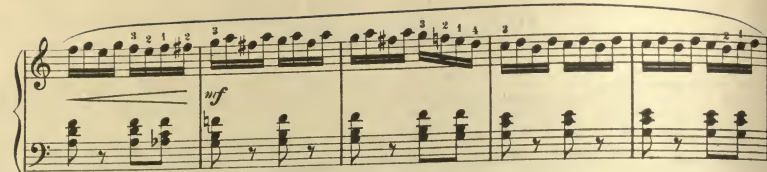
Vivace. M. M. ♩ = 120

F. R. WEBB, Op. 105.

p brillante

f

p



LOCH LOMOND.

(The Bonnie Banks of Loch Lomond.)

Old Scotch Song.

mf

By yon bon-nie banks, And by
'Twas there that we part - ed In
The wee bird may sing And the

poco rit. *pp*

yon bon-nie braes Where the sun shines bright on Loch Lo - mond Where
yon shad-y glen On the steep, steep side of Ben Lo - mond Where in
wild flow-ers spring, And in sun - shine the wa-ters be sleep - ing, But the

me and my true love Were ev - er wont to gae On the bon-nie, bon-nie banks of Loch
soft pur - ple hue The High-land hills we view And the moon com-ing out in the
bro-ken heartit kens Nae see - ond Spring a-gain Tho' the wae-ful may cease frae their

Brisker.

Lo - mond,
gloom - ing. } Oh! ye'll tak' the high - road and I'll tak' the low - road, And
greet - ing.

I'll be in Scot - land a - fore ye; But I and my true love will

nev-er meet a-gain On the bon-nie, bon-nie banks of Loch Lo - mond.

On Wings of Song.

Auf Flügeln des Gesanges.

English version by W.J. Baltzell.

Andante tranquillo.

F. Mendelssohn.

1. Auf Flü - geln des Ge - sang - es, Herz lieb - chen, trag' ich dich
Veil - chen kichern und ko - sen, und schau'n nach den Stern'n em -

1. On wings of song far soar - ing, Be - lov - ed one, let us
vio-lets in clus-ters en - wreath - ing, Look up to the stars, bright and

pp *sempre piano e legato*

fort, fort nach den Fluren des Gan - ges, dort weiss ich den schön - sten Ort; da
por, heimlich er-zäh-len die Ros - en sich duft-en-de Mär-chen in's Ohr. Es

go Where Gan-ges' wa-ters are pour - ing, Where fair - est flow - ers blow. We'll
clear: Soft-ly the ros-es are breath - ing Sweet legends in each other's ear. Close

liegt ein roth-blü-hen-der Gar - ten im stil - len Mon-den - schein, die Lo - tus-blumen er -
hüpfen her - bei und lau - schen die from-men, klugen Ga - sell'n und in der Fer - ne

find there a gar - den shin - ing In soft - est moonlight clear; — Where lo - tus-flowers are
by, as if fain to lis - ten, The shy ga-zelle is seen; — And in the dis - tance

cresc.

war - ten ihr trau - tes Schwester - lein, die Lo - tus-blumen er - war -
rau - schen des heil' - gen Stro-mes Well'n, und in der Fer - ne rau -

pin - ing To see their sis - ter dear, — Where lo - tus-flowers are pin -
glist - ten The waves of the sa - cred stream, — And in the dis - tance glist

dim. *pp*

ten ihr trau - tes Schwester - lein,
schen des heil' - gen Stro-mes Well'n.

ing To see their sis - ter dear.
ten The waves of the sa - cred stream.

p *cresc.* *dim.*

1. Die 2. Die 3. Dort wollen wir nie - der sink - en
2. The 3. There shall we, with peace sur - round - ed,

p *cresc.*

un - ter dem Palm - en - baum und Lieb' und Ru - he trink - en und träum - en so - li - gen
Rest by the roll - ing stream. O love and joy un - bound - ed To dream so bliss - ful a

cresc. *cresc.*

Traum und träum - en so - li - gen Traum
dream, To dream so bliss - ful a dream!

dim. *p*

sei' gen Traum.
O bliss - ful dream!

dim. *pp* *pp*

SOMETIMES I WONDER.

ARNOLD D. SCAMMELL.

Words by Mathilde Blind.

Moderato.

p con Tenerezza.

Some-times I won-der
I hard-ly know, when

if you guess The deep, im-pas-sion'd ten-der-ness Which
you are near, If it is love, or joy, or fear, Which

o-ver-flows my heart: The love I nev-er dare con-fess; Yet
fills my lan-guid frame; En-vel-op'd in your at-mos-phere, My

hard, yea hard-er to re-press, Than tears too fain to start.
dark self seems to dis-ap-pear, A moth en-lomb'd in flame.