

Mrs L W Barron

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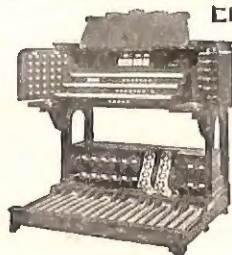
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PHILADELPHIA, PA., MARCH, 1903.

NO. 3.

CENTERS FOR MUSIC-STUDY IN SOUTHERN GERMANY: FRANKFURT AND WIESBADEN.

By JAMES FRANCIS COOKE.

If one will draw upon a map of Germany an imaginary line from Frankfurt-am-Main to Prague, and thence to Vienna, he will find that between this line and the Alps on the south there are no less than seven music-centers of great importance. These are Frankfurt, Wiesbaden, Karlsruhe, Stuttgart, Bayreuth, Würzburg, Munich, Prague, and Vienna. Three of the cities—Frankfurt, Munich, and Vienna—are what the Germans sometimes class as "*Weltstädte*," or "world-cities," but the others are known only by some peculiar characteristic. These cities may be roughly classed as the music-centers of Southern Germany, although two are not in Germany at all, being in German Austria, where the language spoken is largely German, and two cities are further north than Paris.

For the prospective music-student they all offer special attractions of their own. Beginning with Frankfurt and ending with Vienna, the ground has been covered by hundreds of American students, hundreds more are contemplating a course of study abroad, and there are many others who know comparatively nothing of the methods pursued and their likelihood of receiving satisfaction for the time and money they propose to invest.

Before going more deeply into the subject, it may be well to examine some of the general conditions which underlie musical education in this part of the world. It is widely known that the rate of progress of the student is sure to be very much slower than in any American city. There are many reasons for this slowness, the principal one being the general lack of activity in the lives and customs of the people. The American student, after he has estimated the amount of work he can do in a specified time, and determined how long it should take him to accomplish a desired object in Southern Germany, should under ordinary conditions add at least a half-year to his estimate. If he is unable to speak the language he should add another six months; for, while a few of the younger teachers are able to speak English with some difficulty, the great majority are unable to get beyond "all right" and "good morning," which seem to be

the most easily mastered phrases of the English language. If he prepares to enter any of the great conservatories, he must expect to have at least one and sometimes as many as ten other scholars in the class with him. In the study of voice or some solo instrument, this often results in a great loss of time. With ten pupils in a class the matter of individual instruction is cut down to six minutes, and from this one must often deduct the so-called "academic

teacher for the purpose of studying counterpoint. He exhibited copies of programs and played several compositions in a manner which elicited the enthusiastic praise of the master. It is almost beyond belief that the teacher should thereafter begin to teach the pupil the names of the lines and spaces of the staff, together with considerable kindergarten material that the pupil was obviously many years past.

STATE AND PRIVATE SCHOOLS.

Music-schools in Germany are, with very few exceptions, designated as state, royal, or ducal conservatories, with the inference that they are under the protection of either the government, the king, or some royal personage. There are, however, the present writer has been informed by good authority, only three wholly national music-schools in Germany. These are in Berlin, Munich, and Würzburg. These schools are operated by the government, and all employees are in the service of the government, and not engaged by a private corporation. The advantages these schools derive are: (a) freedom from financial uncertainty; (b) frequent appropriations for various purposes; (c) state authority, which many believe gives additional value to diplomas or certificates received from such institutions; and (d) low rates of tuition. Many contend, however, that these schools lack the natural impetus that is derived from the knowledge that an institution depends largely upon the work of its teachers for success, and some authorities favor the school that is required to be self-supporting. Some schools are supported partly by the receipts from fees, while others enjoy large incomes and benefits derived



INTERIOR OF THE AUDITORIUM OF THE CONSERVATORY AT FRANKFORT-AM-MAIN.

quarter," or the first quarter of the lesson period, which the teacher frequently feels entitled to consider a recess. What would happen if American teachers should attempt to introduce the "academic quarter" idea can easily be imagined. In addition to this, the American student is very likely to meet with teachers who have a certain set system that is placed like a straight-jacket upon the shoulders of all comers. Sometimes such a system affords a much needed restriction for bad habits, but at other times it proves to be a most undesirable and worthless educational factor. In one case of which the present writer knows, an American musician who had had considerable success as a concert-pianist and teacher in America, went to a well-known German

from private endowments. Of this latter class one of the most notably endowed conservatories is Dr. Hoch's Conservatory in the beautiful city of Frankfurt-am-Main. This school is well situated in an excellent part of the city on a broad, open street near the historic *Eschenheimer Thor*. The building is of white sandstone in Italian renaissance style, and in appearance is one of the most imposing of the large German conservatories. Many consider the interior arrangement ideal for a school of its size. The rooms are large and airy, and there is a very fine vestibule and staircase, which add much to the roominess of the building. As with conservatories in general, the rooms are furnished with simply a piano and a few cane-seat chairs. The present writer

was surprised to find many American pianos in Germany, which were invariably proudly displayed. The school possesses a fine hall accommodating about three hundred and eighty people, and furnished with a good organ with fourteen stops. There is also a smaller hall with a stage which is used by the opera classes. The doors to all of the class-rooms are double and the more or less unsolvable problem of confining the sound to one room has been quite successfully treated. Pupil's waiting-rooms and teacher's waiting-rooms add much to the comfort of both.

THE CONSERVATORY'S RECORD.

Dr. Paul Hoch, the benefactor, died in 1874, and the school was opened in temporary quarters in 1878 with sixty pupils. Raff was the first director, and through his efforts Clara Schumann, Julius Stockhausen, Hugo Herrman, and Bernhard Cossman were induced to become teachers in the institution. After Raff's death, in 1882, Dr. Bernhard Scholz became the director, and has continued in the position until to-day. The addition of the names of Hugo Becker and Engelbert Humperdinck to the list of famous teachers, and the mention of the names of Dr. Edward Macdowell and Max Alvary as pupils, gives an idea of the standing of the Hoch Conservatorium. During the year of 1901-1902 there were approximately sixty teachers employed, and in all four hundred and twenty-two pupils, twenty-one of whom came from England and eight from America, making quite an English-speaking colony. During the year forty concerts were given by the pupils and teachers, and the following programs cannot but be instructive and useful to American teachers as indicating the scope of such work in a prominent European institution. The school has a creditable student orchestra and a fine library.

1. Overture, "Figaro's Hochzeit," Mozart. 2. Concert for Violoncello in D Major, Haydn. 3. Aria, "Gott sei mir gnädig," Mendelssohn. 4. Symphony in C Minor (No. 5), Beethoven. Orchestra composed exclusively of teachers and pupils.

1. Aria, "Laudamus Te" (B Minor Mass), Bach. 2. Tenor aria from "Elijah," Mendelssohn. 3. "Ritornel fra poco," Hasse. "Per la gloria," Buononcini. 4. Aria from "The Jewess," Halévy. 5. Duet from "Der Freischütz," Weber. 6. Agathe's aria from "Der Freischütz," Weber. 7. "Die Allmacht," Schubert. 8. "Edward" Ballade, Brahms. 9. Rhapsodie from Goethe's "Harzreise," Brahms. 10. "Stille Sicherheit," Franz. "Tandaradei," Kalb. 11. Cavatine from "The Prophet," Meyerbeer. 12. Aria from "Der Wildschütz," Lortzing. 13. Terzet from "William Tell" (with orchestra), Rossini.

CONSERVATORY REGULATIONS.

Some of the regulations governing the entrance and control of pupils may be of considerable interest to teachers and directors of conservatories. The following govern the entrance of pupils:

1. Voices of vocal applicants must have changed; all other pupils must have attained the age of thirteen years.
2. Applicants must have a sufficiently musical disposition (talent).
3. Pupils must have a general education (attested to by certificate) enabling the pupils to follow the expositions of the teachers.
4. Pupils must present an authenticated moral certificate.
5. Pupils must give a written declaration from the parent or guardian assuring the regular payment of fees.
6. Admission is at first only conditional. Pupils for the first three months are on probation only.

7. No pupils are admitted for a space of time less than one year.

The general restrictions upon pupils such as those calculated to induce regularity, good deportment, etc., are made somewhat menacing by a sort of scholastic penal code which is graded with all the German's great love of detail. Although this plan is effective with the obedient German, it must seem very odd to the freedom-loving American pupil. The grades of punishment for breaking the school-rules, the writer believes, give a better idea than can be secured in any other way of a certain phase of European musical education quite unknown in America. These punishments as published in the by-laws of the school are:

First Offense—Simple admonition.

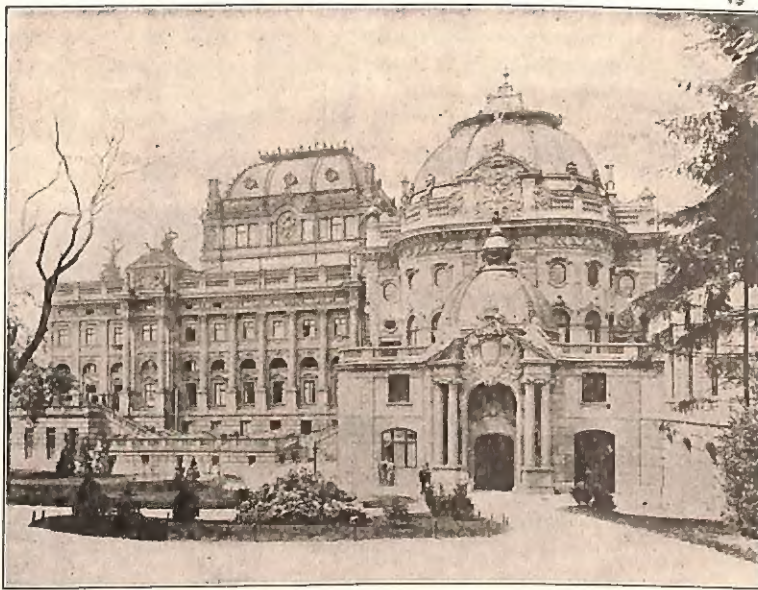
Second Offense—Sharper admonition.

Third Offense—Temporary exclusion from lessons.

Fourth Offense—Consideration or threat of expulsion.

Fifth Offense—Expulsion, with publication upon the announcement board.

German teachers have gone so far as to assure the writer that it is just this severe discipline that has made the German methods of musical education world-famous, but this reformatory-like plan is certainly in direct opposition to the best modern thought in America. The subject is one, however,



ROYAL THEATER, WIESBADEN.

that deserves much consideration from thinking teachers who are still undecided as to a definite course to pursue in their own work.

SUBJECTS.

The studies in most German conservatories of the better grade are divided into two classes: primary and secondary subjects. The secondary class of subjects are in most instances compulsory, and the tuition fee paid for instruction in the primary subject also includes secondary subjects. For instance, with piano as a primary subject, the following studies are classed as secondary studies: Harmony, history of music, sight-singing, and ensemble playing. With theory (simple and double counterpoint, orchestration, canon, fugue, study of form, playing from full score, conducting) as a primary subject, there are classed the following secondary subjects: Elementary piano, history of music, sight-singing, and Italian. The fees at the Hoch Conservatorium are three hundred and sixty marks yearly, while vocal pupils pay from four hundred to five hundred marks.

Frankfurt is an expensive city in which to live, expensive from the German's standpoint, although somewhat less expensive than the average American city. It has been a money-center for centuries, and a walk through some of the old streets, with their hand-carved, hardwood houses shows that it is not

the recent presence of the members of the Rothschild and other wealthy German families that makes Frankfurt an expensive city in which to live. A comfortable room with board can be secured for twenty-five or thirty dollars a month. The music-student with limited means, however, can live much more reasonably in Munich, Stuttgart, Würzburg, or Karlsruhe. Another detraction from a musical standpoint is the fact that the operatic performances are somewhat below the standard of other German cities, notably Dresden and Munich. The fine opera-house and great audiences seem to deserve better players and singers than one usually hears in Frankfurt. However, if any one living in Frankfurt cares to hear really fine operatic performances given in one of the most beautiful little theaters in the world he has only to go to Wiesbaden, or "little Paris," as it is aptly called, a ride of about forty minutes from Frankfurt, less than the time consumed in going from the ordinary American suburb to a near-by city. In Wiesbaden one may hear all of the greater operas given with a splendid cast, fine scenery, excellent ensemble, and a well-drilled orchestra. Special attention is given to the operas of Gluck, with festival performances of the Bayreuth fashion. The famous basso, Gustav Schwegler, whose fine physique, extraordinary voice, and great versatility have won for him the admiration of thousands of hearers, has been retained in this theater for years. He is said to have refused many exceptional offers for American tours in consequence of his devotion to his aged mother. The frequent presence of the Kaiser in Wiesbaden and the magnificence of the building give a certain *éclat* to the performances that seems to make them exceptionally interesting. The new foyer to the theater should be seen by all American musical tourists. Its cost is said to have been six hundred thousand marks, and it is an extraordinary evidence of the recent state contributions to the monuments to music in Germany.

PAY THE PRICE.

BY MADAME A. PUPIN.

How often we hear the expression "Oh! I'd give anything in the world to play as you do!" Would you give what that one has given, who has just charmed you with such perfect music, years of patient effort? No! you would like to reach at a single bound the heights he has gained by patient plodding upward steps.

Another says: "What a wonderful memory you have; I wish I were as gifted as you!" Then why do you not cultivate a memory? It is only learning to control your thought, instead of letting your thought control you; cultivating forethought and habits of systematic observation.

Still another says: "What a beautiful handwriting you have; now, I write such a scrawl that no one can read it!" And you will never write better until you become less selfish. Ah, you cannot see what selfishness has to do with it? When you consider others more than yourself, as all people with good manners do, you will take more time and pains, and not write a letter which will tax another's time and patience to decipher.

All may become highly accomplished, may play well, may have a reliable memory and a beautiful handwriting, and speak several languages, if they are willing to pay the price. Some self-sacrifice may be necessary, but it is such a lasting joy and satisfaction to do things well, that the price is forgotten. To accomplish any great thing you must answer this question: Are you willing to pay the price?

To COMPREHEND in one single chord the thousand-fold broken echo of life, that is art.—Von Schönthan.

THE AVERAGE PUPIL AND HIS TRAINING.

BY VICTOR GARWOOD.

[At the last meeting of the Illinois Music-Teachers' Association Mr. Garwood read a paper, later published in *The Musical Leader*, on the subject which appears at the head of this article. From this we have selected a number of paragraphs.—ED.]

THE scope of music-study and music-teaching has greatly broadened. The day when the parrot-like performance of a few salon pieces from notes was considered an adequate musical education has passed long since. The average student to-day is expected to know music not only from the technical and interpretative side, but something of its theory, form, and historical development. How best to meet these demands in the *training of the average pupil* is the problem ever present to us all.

Unless we have achieved name and fame, the bulk of our classes will always be made up of average talent. Most of us who earn our bread as teachers must accept, not select, our pupils. If happily some of them prove to possess talent, we rejoice; if they are dull or of average ability, we still welcome them, give them our best, and are thankful our time-cards are well filled with names. In a class of fifty—granted that we are so fortunate as to possess that number of pupils—thirty or thirty-five will represent average talent. The remaining fifteen or twenty will either fall below or—the rarer instance—rank above an average standard of ability.

America is the paradise for an average pupil. Here skill, time, and pains are ungrudgingly given to his training. Here there is displayed but rarely that tendency, often noticeable abroad, to regard any but the most talented as interlopers when they attempt to plod along the difficult road of art, over which genius has often lightly flown. Perhaps we recognize more fully that the average pupil, whose stage will be the home, whose audience the family circle, will wield an influence scarcely less potent upon our national musical progress than the musical genius and talent of the land who find their way to honor as composers and public performers. It is *the average pupil* who will create and maintain the musical standard of the home, and it is from the home quite as much as from the public expression of our musical instinct that our nation will derive its musical culture.

Viewed in this light the average pupil acquires a certain dignity, and his training becomes an important and honorable vocation. The teacher must bear in mind that this training involves not only the highest development of the pupil as an *individual*, but includes his preparation for social capacity and service.

* * *

Few of the average pupils who come to the music-teacher at the age of 13 or 14 years have enjoyed the advantages of training by teachers whose enlightened and skilful methods effect the almost complete transformation of the average child into a talented one. I refer not alone to his musical training, but also to the training and discipline he received in the public and private schools, and that afforded by his home environment.

Until the early and purposive training of the senses is considered quite as important a part of a child's education as the study of books, we shall be hampered by his lack of concentration and attention, by the slowness and inaccuracy of his ear, eye, and hand, and his unreadiness in their associated use. He will mistake the position of an accidental before a chord. He will be unable to tell at a glance the number of ledger lines above or below the staff on which a note is placed. He will see the fourth finger written and play the third. In our exasperation we say: "The child is stupid." But the psychologists are teaching us a new definition of stupidity. A stupid child is one whose unfortunate environment has provided no means for developing to their high-

est perfection those senses which, at the outset, every normal child possesses in an almost equal measure. "The auditory tract of a child's brain may have wonderful potential capacities; if there are no musical sounds in his environment, the tract will not fully develop. If we study the youth of great musicians, we shall find them living in a world of musical sound, in most cases, before the age of ten."

While it is an almost irreparable loss if a child's senses have not been developed to alertness during the brief spring-time of their greatest plasticity; at the age of which I am now speaking, it is still possible by the aid of his expanding intellectual powers to make him some restitution for the deficiencies and errors of his early training. But the development of the careless child into the accurate and thoughtful student will not be the event of a moment, it will be a growth, not a revolution, but an evolution, often requiring months and even years.

While we must at once begin the task of teaching him the meaning of real study, we may as well accept the fact that at first much of his time will be wasted on what has been called "the practice which makes imperfect." Heroic treatment is seldom wise at the outset. Nothing can be worse than to adopt a policy of discouragement, to tell him that he knows nothing (which is not true), or that he must begin all over again (which is impossible). Unless you can say something to encourage him and arouse his ambition, it is better to avoid all discussion of the situation. It may even be wise to assign certain pieces to fill that margin of time, which will be devoted to superficial practice, and they should not differ too radically in character and grade of difficulty from those to which he has been accustomed. I once knew an English hostler, who, after giving his horses the needful supply of grain, always added a liberal bundle of straw, saying: "There, that won't put meat on your bones, but it will keep you busy." It will be with the grain that the teacher will be chiefly concerned, and most of the lessons should be devoted to it. To the "straw" may be conceded a few moments of that general criticism which so often passes for teaching near the end of the lesson.

"Genius at first is little more than an unusual capacity for receiving discipline," said Kalesmer to Gwendolin Harleth, in that famous scene in "Daniel Deronda." While genius, in reality, is probably much more than that, an intimate acquaintance with those who have attained greatness teaches one how important an element in their success has been their perfect mastery of the art of study and to what great pains they have been to acquire it. How much more necessary it is that the average pupil should learn what constitutes perfect practice!

It will at once occur to you that the average pupil rarely comes to you prepared for a high standard of work. Least of all will he possess that knowledge of analytical and keyboard harmony which it presupposes. Your first task, then, will probably be to start him in that training which will enable him to find and play without hesitation any and every chord on the piano in any and every position. Closely related to this subject is *transposition*. It is an excellent means of developing a pupil in every direction. It quickly arouses his interest and attention. When not done merely by ear, it incites him to careful observation, to quick perception and rapid motor response. The passages selected should at first be short and carefully chosen in reference to the pupil's harmonic knowledge. Little by little they may be lengthened until phrases that are most involved harmoniously and technically may be assigned for this work. Not infrequently the pupil will of his own accord adopt transposition as a favorite means of mastering the most difficult passages.

* * *

Thus far we have considered the training of the average pupil from the individualistic standpoint only. But our duties as instructors are only half fulfilled if we fail to prepare our pupils for the active expression of their art. Everywhere in modern educa-

tion social capacity and service is the recognized end and aim of all training. The music-student also must subserve a social end. To do this with repose and authority he must achieve a splendid self-control which reveals no trace of self-consciousness or lack of confidence. We must stimulate our pupils beyond mere receptivity into activity.

This cannot be done if the training is begun and ended in the studio. Personalities which become effective socially must be trained in a social medium. This "social medium," unfortunately, too rarely exists in the home environment of the pupil. To meet this lack, the teacher should organize a weekly gathering of his pupils, to play for one another and any visitors who can be induced to be present.

It should convene about a month after work has been resumed in autumn, thus allowing time for pupils to get in something like playing trim. Make it an iron-clad, if unwritten, law of the class that all shall play from memory. Frequently the same composition may be played by several pupils on the same day, giving opportunity for comparison and friendly rivalry. First attempts may not infrequently end with breakdowns, but the idea is emphasized that this constitutes no disgrace; that from each failure something is learned; that perfection cannot be expected at first; that much crude work must enter into an apprenticeship. Passages assigned in the private lesson for transposition may be heard in the social class, thus training the pupil to think before an audience. There will soon develop a spirit of free communication and interchange of ideas. Successes and failures are discussed. The class soon becomes not only a preparation for some future living, but a present social fact. One average student is not only learning the musical life: he is living it. And this is the end and aim of all training.

LEFT-HAND PARTS IN EASY PIECES.

BY CARL W. GRIMM.

THE limitations of easy pieces are necessarily quite numerous. The restrictions are caused by the small hands for which these pieces are intended, less by the intellectual incapacity or spiritual insensibility of the young. Even if the compositions must move within a certain compass, it is not absolutely necessary that they should all be cast in the same mold, as it were, and stick to stereotyped forms.

Especially is this true of the left-hand part. The latter has principally the rôle of furnishing the harmonic support for the melody. Yet there is no reason for always confining the same to the bare chords, merely broken or arpeggiated. It ought not look as if it were a stale and stenciled part, insipid and dull, with no individual character whatever. Pleasing imitations of the right hand melody can give opportunities for the composer to show his contrapuntal skill. In short, the bass part ought to contain musicianly qualities to be of any artistic and educational value. Then the bass part will have its own character as well as the treble.

It requires a teacher's knowledge of the young pupils' hands, tastes, and abilities, a love for the young, and special inventive skill to produce really new and beautiful pieces within these set boundaries. To be able to compose such music means to be a great master of small things. The same small things are very important in the foundation of a musical education; consequently much care must be bestowed upon the choice of instruction pieces for the young. Between several pieces of otherwise equal value, the preference is certainly to be given to the one that has a real interesting quality in the left-hand part. There are many chances to depart from the oft-trodden and monotonous track in the left hand, and it will not fail to assist the right hand, and besides be very beneficial to young players as regards technique. Schumann, Merkel, Clementi, Gurlitt, Kuhlau, Kullak, Spindler are leaders in educationally profitable juvenile piano-compositions.

Common-sense in Piano-playing.

By CONSTANTIN VON STERNBERG.

I HAVE frequently expressed my gratitude to investigators who have devoted themselves to the specialty of developing the piano-player's technic. They could not have found what they searched had they restricted themselves to strictly musical investigations. They had to go a goodly length into rudimentary medical science, into osteology and physiology, to acquire the learning necessary to deal intelligently with these matters. They had to devise or invent mechanical appliances as well as a system of exercises for their proper and most advantageous use. I make this statement for the sole purpose of preventing the remainder of this article from being misconstrued. Far from forgetting or overlooking the obligation under which piano-teachers in general have been placed by these specialists, I recognize not only the merit of their achievements, but also its far-reaching ramifications.

Unfortunately the benefit of their work has been seriously marred by injudiciousness. Many of them have overshot the mark so far as to lose sight of the relation their specialty holds to the main purpose, which is, after all, the *artistic reproduction of musical thought*. Too many of these specialists either neglected their strictly musical knowledge or they may have never possessed much of it; at any rate, the trend of their teaching reveals clearly their belief: that technic is all that has to be learned in music, and that "the rest is purely a matter of temperament, that will take care of itself."

Of course, it is one of the failings of human nature to regard that part of a whole which interests us most as the *punctum saliens*, as the all-important center around which the other parts—though they may contain the very life and soul of the matter—are pleasantly grouped as agreeable, but not indispensable "trimmings."

Too much, *altogether too much*, is being made of technic by the average amateur and by many professional artists. Technic is being developed at the expense of all other musical qualities; it threatens to relegate the divine Art to the domain of athletic sports. It is high time to sound a serious warning.

Higher Average of Technical Ability To-day.

A retrospect of thirty and more years will show beyond a doubt that the average amateur of those by-gone times suffered decidedly under the want of balance between his musical grasp and his power of utterance. He knew more about music than his fingers could demonstrate, and his auditor seldom got more than a fragmentary treat. But there were redeeming features which counted for a good deal. To start with: Such pieces as were mechanically difficult throughout their whole length were left severely alone. In the pieces that were played, technical difficulties occurred only here and there. They were seldom perfectly executed; but the easier portions—generally those which contain the thought-material of the piece—were played with musical intelligence, with thematic and rhythmic clarity, even with feeling, and thus they became highly pleasurable to player and listener alike. When the next technical difficulty occurred, alas! there was sure to be another little unpleasantness; but the interest awakened by the simpler portions was of so much higher order that the auditor consoled himself over the mechanical mishaps with the thought that the player "is not a professional artist," and was grateful for what he received. For that portion which did lie within the player's technic was so well rendered, *musically*, as to make the listener well acquainted with the thought-contents of the piece,—at any rate, with its principal themes.

Well, the pendulum of pedagogic tendencies in those times had swung too far away from the mechanical side of music; too far over to the esthetic

side. The law of compensation demanded its return, and it has now gone just as much too far on the other side.

Technical Specialism.

To-day, the average amateur pupil seems seriously to regret that a piece of music has to have a theme, or even two. Like children impatiently nibbling at their dinner, solely for the sake of the dessert upon which all their desires are best, many pupils and amateurs play the chief substance of their pieces in an indifferent manner, without attention to thematic design, rhythm, tonal beauty, harmonic purity, etc. But when the technical elaborations begin! Then there is no holding them! They have learned from the technic-specialist to play 800 notes per minute, and if they are not going to play every one of them they "want to know the reason why!" Is there a teacher living whose pupils have not asked him for "something real difficult"? The auditor, poor fellow, cares not a snap of his finger how easy or difficult a piece is. What he is after is an auricular treat; but the pupil-amateur seems imbued with the maxim: "The listener be hanged!" Motives, themes, melodies, their contrapuntal treatment, imitations, allusions, and the thousands of other musical matters do not trouble him. Like the victim of a tarantula, he just runs, runs, runs over the keyboard, not caring to be understood, not caring for sense, feeling, poetry, conception, not for anything but—speed! He does not even endeavor to *please*; he means to *astonish*, to *amaze*, to *stagger*!

Some day these persons wake up to the fact that they are not asked to play as often as they expected "with 800 notes a minute"; then they usually "go to one of these regular artists to get a little of what they call expression. It's such a small matter!" And then the chosen teacher has a beautiful (?) job, for it so very pleasant to talk rudiments to a person who labors under the delusion of needing nothing more than a few "finishing touches."

A Remedy.

Seriously, this condition of affairs is very prevalent, and the only way to rectify it that I can see is: So to bridle the technical training of a pupil that it may develop homogeneously with or proportionate to the pupil's music—mental grasp.

Let us not forget that to possess the technic for the *Appassionata* is not equivalent to the ability to play it! I believe even that—aside from technical considerations—no person under thirty years should play such a work in public. (Josef Hofmann is so far the only exception I can remember.) For it requires a mature mind, experienced both in life and in music, to grasp such stupendous thoughts and to soar to such emotional heights as we find in the *Appassionata*. A young person playing such a work always reminds me of the Chicago girl who witnessed a sunrise on the Rigi mountain and called it "cute."

The Chopin ballades, too, require a well-ripened poetic fancy, and also such refinement of sensibility as cannot (and ought not) be expected from a young person. Such works should not be played outside of the study-room until the player has sovereign command over the technical difficulties, and, rising above and beyond them, can give utterance to that flight of fancy and imagination for the sake of which they had to be made as complex and difficult as the composer made them.

Now, if the average player could but realize the non-mechanical or supertechnical difficulties of interpretation, a good deal of musical vandalism might be obviated. And I believe their failure to realize them is due to the circumstance that in their course of study a matter of vital importance in music has been entirely ignored.

To make this matter plain I briefly refer to Herbert Spencer's definition of the

Three Stages of Art Appreciation.

The first (savage) stage appreciates only the *material* of Art *per se*. (A plain wall-paper of nice tint, for instance; no drawing, but mere color; the tone of a voice; not music, but mere *timbre*, etc.)

The second (advanced) stage bases its Art appreciation upon the *perception of design*. (Regularly recurring figures in the decorated wall-paper, rhythmic and melodic groups in music, etc.)

The third (perfect) stage is capable of *perceiving the thought*—or sentiment—behind the design. It recognizes in a landscape picture not only the trees and clouds as such, but also the wood, the feeling they express by dint of the painter's art. It perceives not merely the entries of the various voice-parts in a polyphonic piece of music (fugue, etc.), but also the emotional state for the expression of which the contrapuntal devices furnished only the verbiage.

It stands to reason that this third stage, being esoteric, is unattainable to those who have not passed through the second, the exoteric stage. A person who had never seen a tree could never catch the feeling expressed in a landscape or forest picture, because the trees themselves should be unintelligible. When we look at a book in a foreign language which we know not, we appreciate the letters as *letters*, the words as *words*, the sentences as *sentences* (because the typographical arrangement is the same in all occidental languages), but their meaning, not to speak of sentiment, remains a mystery. And yet, appreciating words and sentences *as such* is already much more than most auditors appreciate of music, if the player does not make his phrasing, his punctuations—so to speak—very plain.

The contingent of persons in the first of Spencer's three stages is very large. It is the mission of the amateur to open up to them the entrance to the second stage. And in this second stage nine-tenths of all persons get "stuck." The best that a full-fledged artist gives them never—or very seldom—reaches them. But, because they do not appreciate the cutting of a diamond, they should not be cheated out of its commercial value. In one way or another people pay for the musical performances they hear. If the poetry of it reaches them not, they should not lose the naïve pleasure of at least catching its "tunes," its "swing," in one word its *themes*, with their rhythmic, melodic, and harmonic features, in order that they may readily recognize them when they recur, be it as repetition, imitation, allusion, or even in inverted form.

The clear stating of the rhythmic, harmonic, and melodic features in a theme—I name them in the order of their importance to the average auditor—is of the same consequence, of the same literal "significance" (which means "sign-making") in music as drawing is in painting. Without it, the hearer sits before a sphinx, and before a most provoking one, because he has heard the names of the master-composers spoken of with respect, with reverence, with enthusiasm, and not being able to make head or tail of their works, his inference that he must be a dunce is not very remote. Being pretty level-headed person in other respects, his feeling of disappointment is naturally very annoying and yet—whose is the fault? Surely neither his own nor the composer's! The player is to blame, *only the player*. Art is not for artists, but for the people. Some art-works require greater familiarity with art-verbiage than others, but—such is my implicit, religious faith in "God's best gift to man"—all art-works, even the greatest and highest, can be brought to the average person's understanding by clear, lucid interpretation. Many a man who can read and write cannot understand Hamlet's soliloquy when reading it; but if he fails to understand it when the actor recites it—the actor is at fault, the actor alone.

We hear, when a conversation turns to the piano-playing of this or that amateur, a great deal about

"soul" and "temperament" and "feeling" and what not, but this is mostly gush, twaddle, totally meaningless. *Sense, sense, sense* is what must be there, first, and of that there is so little heard in most amateur performances (and some professional ones) that I am no longer surprised when serious persons decry, or at least question, that there is any kind or form of thought in music.

The Application.

Instead of drilling children's technic beyond the necessity of any piece which they can mentally grasp, the children should be taught to reproduce, first of all, the *physiognomonic traits of a theme*. To learn this requires no talent beyond normal ears and fingers. To learn this the children need no great pianist for a teacher, but a good musician, honest, warm-hearted, level-headed and in love with music rather than with piano-playing. To learn this means, among many other things, to carry their musical education home to their parents and friends; for they should then understand a better class of music, and cease, of their own accord, to clamor for trash, which they usually mean by "something pretty."

In the teaching of music all subjects should be carefully, closely analyzed. Not in the humdrum way of 8 measures and 8 measures, but measure for measure, motive for motive. The analysis should begin with the rhythmic properties and pay the greatest attention to the exact proportions of such fractional notes as follow a dot. Let them play first on the closed lid of the keyboard, and continue to do so until they are—so to speak—*convinced* of the rhythm; this "conviction" will ease their subsequent reading of pitches most wonderfully, and give them a musical bracing. Next should come an understanding, at least by ear, of the predominating chords, which are easily extracted by the teacher's pencil, either by pointing out the harmonic notes or by writing them down on a piece of music-paper, which should always be at hand.

The Result.

Then—not before—should come a clear demonstration of the *phrase*. It should be made very plain how many notes belong together like the letters of one word, two, three, four, seldom more than five. If the same phrase (or rather sub-phrase) be repeated, may be in different tones, well and good; if a new one follow—and a theme often contains several motives—let each one be equally well explained, or rather let the child be delicately guided to *find* the traits. By such teaching the child will hear things that it never suspected. "A thought is a thing" will cease to be a mere tenet of Christian science to it; it will become a beautiful reality and—to get back at some of the musically unconscientious technic specialists by paying them in their own coin—I believe, in fact I have seen it, that the technic came very near *taking care of itself*, because this preparation aroused a desire of such strong and legitimately musical nature in the children that even a slim technical outfit often sufficed them to reproduce what they had in their minds. (As a matter of personal experience, not as a law or doctrine, I will say that at the first reading I *forbid* the noticing of any accentuation-marks on negative beats, because composers are very flippant in their use, and besides it upsets the rhythmic "first impression.")

The opening lines of this article will, I trust, shield me from the reproach of ingratitude. I only desired to point out that much of the technical over-training fosters an injustice to the composer and also a selfish, egotistic style of piano-playing, a style that seems rather to wrench from the auditor an unwilling admiration for the player than to emanate from the altruistic desire of *giving pleasure*. There is undoubtedly an athletic element in great finger-dexterity, an element which many—especially Anglo-Saxon—hearers cannot altogether leave unnoticed; but foot-ball is one thing and music is quite another, and music is not only the older of the two, but it will in all probability live longer. Everything in its place.

SUCCESS REACHED THROUGH FAILURE.

BY HENRY C. LAHEE.

WE are all more or less addicted to hero-worship. We admire a man who has acquired eminence, because we feel sure that he must possess talents beyond those of the ordinary mortals; but we seldom realize that he has had such trials as we have ourselves to overcome. It does not often occur to us that great successes are usually built up out of failures, or, if we do happen to know this, we do not sufficiently profit by the example set before us. We are all too apt to be discouraged by failure and to imagine that the cause lies elsewhere than in ourselves. It may be fairly said that most people have cause to be thankful for their failures, and we are all aware that a vast amount of mediocrity is pastured upon smooth and uneventful prosperity. If we carefully examine the lives of most great men we are likely to be drawn to the conclusion that it would be almost advisable to court failure, and we can at least learn that it is better to do something and fail in the attempt than to do nothing and complain of our lack of opportunity. There are opportunities for all.

The life of General Grant gives us a splendid object-lesson. A failure as a farmer, a broker, and a tanner, he became a success as a soldier and a statesman, rose to one of the highest positions in the world, and filled it with success.

Nobody would connect the name of Phillips Brooks with failure. Yet when as a young man, he determined to devote his life and energies to teaching, and became an assistant teacher in the Boston Latin School he was so unsuccessful that he was compelled to resign before the end of the year, and we find the man who became one of the lights of the world and one of the most universally respected and highly beloved men actually seeking the advice of a prosperous relative as to how to earn a living.

But how does all this bear upon music? There are many names in musical history, of singers, pianists, and violinists, whose success in life came after a series of early failures, and probably it would be difficult to find two more unmusical characters than President Grant and Bishop Brooks. Grant failed in three occupations and succeeded in the fourth.

Many people at first make an unhappy selection of an occupation. A case in point is that of a clergyman who was a poor preacher, but became a successful poultry farmer. Then there is the advice of Joachim to the young man who was undecided as to whether he should become a violinist or a clergyman: "It is better to be a good clergyman than a poor violinist." The lesson to be learned from Grant is not the advisability of change (his changes were not from choice, but through force of circumstances), but of profiting by experience gained. His character was undoubtedly built up and broadened by his early trials in such a manner that when his hour arrived he was prepared and was able to succeed where others had failed. Thus he is a grand object-lesson to the young musician.

Now let us turn once more to Phillips Brooks. A young man with no experience, but with lofty ideals, he was placed in charge of a lot of unruly boys who had hitherto been kept in order only through fear of corporal punishment, and who regarded their teacher as their natural enemy. Phillips Brooks had expected to find the boys as eager to learn as he was to teach. He was not yet able to distinguish between the ideal and the real. In this he was like a good many young music teachers.

After many years of hard work and self-sacrifice among the people of every day, always keeping his ideals, yet learning to reach down and draw others upward, we find him the most loved and respected of men, the man of all men who could influence and elevate others. There was no person too poor or too insignificant to be reached by his sympathy. In like case the music-teacher will find that no pupil is beyond hope, but all can be reached by anyone who

will take thought and trouble. We might hear less of dull and uninteresting pupils if there were more sympathy with human nature in the teachers. Do not let it be only a matter of dollars or only a matter of technic, but study your pupil first and win his heart and then you can do with him as you please. Remember that your success in life depends upon your influence upon your pupils, and that each pupil has an individuality which is well worth studying. A knowledge of people is indispensable to one who will succeed, and this knowledge is only to be gained by experience—sometimes bitter and sometimes sweet; of these, the bitter ones make us think, and by them we gain the most.

QUITE EN FAMILLE.

BY C. A. BROWNE.

MUSICAL experiments are not always successful, and the old saying that "knowledge and timber shouldn't be much used until they are well seasoned" still holds good. Nevertheless, for not one season only, but for several winters, a few families containing musical members have spent truly pleasant and not unprofitable evenings together, in ensemble playing. There is no doubt that playing with others gives one a grasp of the situation that is not otherwise easily gained, while it sharpens the musical wits as almost nothing else can; for it keeps the mind and eye alert, and is a grand remedy for faulty time. As the piano and violin are the only instruments represented among us, we had to "double up," as it were; we have two persons at the piano, if possible (we try to find violin-music to correspond with piano duets), and two, three, or four violins.

We began operations in a modest way, with simple little concerted pieces. But even from the first it was borne in upon us that strict attention was a very necessary part of the program. We also found that in order to form a more perfect union, insure domestic tranquillity, and so forth, it was highly advisable, before taking up any new selection, to number the bars alike, in both piano and violin arrangements, in red ink (which I prefer); or to letter the musical phrases with a colored pencil, which catches the eye, by contrast to the black notes. This little scheme keeps the company in marching order, and there is no chance straying over the surrounding musical landscape.

Our beginning was modest, as I have said, but we have gradually worked our way up to the more simple overtures and symphonies; for much of the finest music is published in duet form, for the piano and in the same key for violins; and we have been able, for instance, to have in von Weber's, "Der Freischütz," two persons playing the four-hand version at the piano, two others playing first violin, and two others, the "second fiddle" part. We are only amateurs, but we have passed many pleasurable hours together; we are keeping in touch with a good class of music, and all of us who play are kept busy and useful, which contributes so much more to good-fellowship and enjoyment than would result if the evening were given over to solos entirely.

So much higher a degree of musical intelligence is now demanded of the musical amateur than was the case twenty-five years ago. Not long since I heard an English lady remark: "My mother used to say that in her day if you could play the 'Storm Rondo' and the 'Battle of Prague' you were quite in the top of the tree." Truly one need not be a Galileo to realize the fact that the musical world does move. And when amateurs go still a step farther, and feel that it is more wholesome, in every way, to study music for the solid comfort and cheer there is to be gotten out of it, and not simply for show and parade, there will be developed a more genuine and lasting love of the art; there will be more thorough work accomplished, a lesser harvest of nervous prostration among bright pupils, and a greater store of satisfaction reaped, both by the teacher and by the taught.

ATTITUDE OF THE TEACHER TOWARD THE PARENTS.

BY E. A. SMITH.

OH, those dear parents who know how their child should be taught and what kind of music should be given; who do not keep their pains in tune; and do not know the difference between a sonata and a nocturne! What shall be the teacher's attitude toward them? If they are influential and it is wise or politic to retain their influence, they may then be allowed to offer all the suggestions they wish, while the teacher takes them into kind consideration and patiently adjusts the assorted skein until the colors assume something of harmonious relationship.

As a rule, the good-will of both pupil and teacher may be retained by judicious management; perhaps our own methods are not the best, and a few timely suggestions will do no harm; they may get one to thinking, and when a man thinks it is a sign that he will have something to say, as well as something to do. The parent is usually very willing to assist the teacher in any plan that may prove of advantage to the child. Obtain the good-will of the child, and you will find that that of the parent goes with it in most cases. Like engenders like, but when a parent insists that trashy music be given the child, or that systematic practice is unnecessary, it is high time for the teacher to take a firm, dignified position regarding the matter, certain compromises being worse than failure. If a patient and painstaking explanation be made, it will usually be received in good part; otherwise recommend that the pupil discontinue her lessons with you. What is she studying for? Why is she studying with you? Either you know what is best for her musically or you do not; if you know, then you are right and should go ahead; if you do not know, it will be found out, and the sooner you stop the better.

Sometimes you will be invited to attend a function at the home of some pupil and be *expected* and *invited* to play or sing. Comply with the request or not as the circumstances may direct. The accommodation may be worth more to you than money; one favor brings another. The spirit of the request has much to do with the compliance.

The following incident occurred some time ago at the home of a wealthy patron in one of our large cities. A musician had recently located there and was desirous of becoming acquainted, as well as of finding an opportunity to appear in public. Being invited to a function by an influential patron, he accepted with alacrity, even though it was later accompanied by a request to "play a couple of numbers." Imagine his surprise on reaching the house at being refused admission at the front door, the servant saying: "The musicians were expected at the back door." Laying aside his pride for the moment and not thinking but that he would be regarded and treated as one of the guests, he entered, but was later denied admission into the drawing-room. After playing his numbers, for he was courteous enough to fulfill his part and keep his promise, he was told that, if he would remain until after refreshments were served, he could eat with the servants. Did he remain? No. He went home and sent in his bill for \$20.00 and it was collected, but he lost a pupil.

Such pupils are better lost than kept, and such parents should always be charged for services rendered. Whenever it is possible, parent and teacher should work in mutual sympathy with each other; the child's progress will be more rapid and the results very much more satisfactory. A good talk with the parent at the beginning often results in a latent good at the close, and there is not one parent in ten but will be glad to co-operate with and second the teacher's efforts. Kind suggestions may be written to the parent when it is not convenient to call, and, with a cordial understanding existing, suggestions should be as kindly received by the teacher.

Teach the pupil, cultivate in the parent an interest in your work, and your success will be more certain.

HAND-CULTURE.

BY HELENA M. MAGUIRE.

"The aim of hand-culture is to bring out and perfect the entire working power of the arm and hand."

THE hand-culture of to-day searches back into the beginnings of clavier dexterity, and tries wisely to combine the principles worked out by Bach and his followers with those of modern times. There has been much that has been abstruse, out of the beaten track of thought, and therefore difficult to understand in the hand-culture of the past; but, as we know it to-day, hand-culture consists of the old-world theories of long-dead men put into *plain American common-sense*, by men of the type of Dr. Mason.

Americans have a happy faculty for cutting away pedantry, scholasticism, and abstract technicalities from a subject, of clearing it of the accumulated pedagogic rubbish of years, and presenting it in a dress of practical Yankee common-sense which makes it appear as though we were inventors, while in reality we are but renovators with a keen eye to the utility of things.

Now, since the good American common-sense has been so thoroughly applied to the technical side of music, it would seem that there was no reason why we might not become the greatest technicians of the world; and, if we do not, our failure to do so will be due to a fault as typically American as is the common-sense of which I have just boasted—I mean *slang*.

We are in such a hurry of accomplishment that we have no time to "chose our words" in the good old way, so we take a phrase or a word and make it serve a dozen different purposes, or else make as many words as possible have the same meaning, so that in our hurry the first which comes to mind will serve indifferently well. Yet the vast amount of time which our scientific musicians have given to the elucidating of hand-culture will have been spent to small purpose if students will not take the time to know the correct meanings of words.

Take that most uncompromising of words "stiff," for instance, and see the queer and uncanny uses to which it is put: it is used to designate a dollar in money, it is also a corpse, it is an improbable story, and it is a clown, not to mention several other things. It is a most difficult thing to find a pupil who can give its proper definition; they invariably confuse it with firm. Now, a stiff joint and a firm joint are two different things. Stiffness means rigidity, tenseness, "the deprivation of the power of motion." Thus, in horse-lore, "a stiff bit" is a bit without a joint. But there must be action at the knuckle, wrist, and finger-joints and at the same time these joints must be firm; for a joint is the fulcrum, the "fixed point," over which the muscles work; and this necessitates a firmness quite unlike stiffness in that it means a compact stability and *readiness for action*.

The same is true of that word "flexibility"; most pupils in their attempts at it seem to conceive of it as flabbiness. Now, flabby comes from "flap," a kind of mushroom, and the ordinary pupil's flexibility is of a sadly mushy nature. On the other hand, flexibility is from "*flecto*," to bend, and, while it means a plastic state, it also means a *manageable* plasticity; while it supposes that your hands will be tractable and pliant, it does not expect them to be as lumps of inert flesh, helpless and lifeless; rather as the osier-twig, which may be bent to any shape or form without losing its "spring," its power to immediately right itself upon release.

Such must your hands be; but there must be a clear understanding of the end for which you are working before you can hope for its accomplishment:

and in the meantime the sad fact remains that I never heard so much slang in any one place as in a certain great conservatory of music.

THE NAIL FINGER-JOINT.

BY LEO OEHMLER.

IN the muscular training of the hand for piano-playing purposes the last finger-joint of the third phalanx of the finger has always been found to be the most stubborn member to control. The tendency of this joint to "give way," to "break in" under pressure, seems to be the natural accompaniment of all first playing efforts,—in fact, seems almost impossible to overcome in some cases.

A high-held wrist and severe application of the pressure-touch are the remedies which most effectually correct the defect. By a high-held wrist is meant the raising of the wrist a little beyond the normal height. If held too low and pressure be applied, the usual result is a "breaking in" of the joint, and in the majority of cases the same result is in evidence when the wrist is held normally. But by holding the wrist somewhat higher and applying pressure the force of the stress has the opposite effect, and the joint "breaks out," or, in other words, assumes its natural and desired curve. This exaggerated "high-holding" of the wrist for a short time, will not be acquired as a habit as might be feared, as there is a natural tendency for the hand to fall into its normal playing position by a slight relaxation of attention and muscular tension.

As there is no possibility of good tone-production before the nail finger-joint has been brought under subjugation, it should necessarily receive due treatment from the beginning, and from experience the writer has found that a severe remedy, an allopathic course of treatment, proves most effective. Superior violin-teachers demand of their pupils (when deemed applicable) at the outstart an excessive throwing out or bending out of the wrist to develop that member. The extreme exercise applied brings more vigorously into play and action the various muscles and tendons which require development, and a flexible playing wrist is more rapidly developed than where more mild remedies are applied. Here likewise, as in piano-playing, the natural position results without further effort by slight relaxation.

In piano-playing the hand of light build and great flexibility usually manifests the defect of weak nail finger-joint the most markedly at the outstart, and the *severe treatment* becomes really compulsory, but it is this hand which eventually develops into the best playing hand, because finally strength is added to suppleness.

I recommend the remedy of high-held wrist and severely applied pressure-touch in all cases of weak nail finger-joints.

TWO CLASSES OF CONCERT-GOERS.

DURING my career I have had the opportunity to observe the effect produced in a concert-hall by a beautiful work, and I have been astounded that the worthy public is divided into two classes—that which is susceptible of emotion in the presence of the master-piece, having a profound understanding of art—this is a very small number. The other, large in number, are those without any science, usually perched in the cheapest places, who leave themselves simply and sincerely open to impressions. But the gross public, that which criticizes the work without even listening to it, is composed of but one class of people—those who have studied theory.

These will not permit themselves to be impressed, in the belief that they are too wise; but they are not wise enough to judge sanely, and they are capable of neither feeling nor understanding. There are music students as there are publics, and those who care but for a trade run a good chance to remain useless beings.—*Vincent d'Indy*.

THE HOP, SKIP, AND JUMP IN TEACHING.

BY THEODORE STEARNS.

THERE is a certain stage in the advancement of nearly every pupil when a feeling of helplessness is apt to possess the teacher.

In a large majority of cases this stage is reached early in the pupil's association with "pieces" after the rudimentary trials of scales and finger exercises have been passed. Usually the first piece given to the pupil is successfully studied and played. Nine times out of ten this is due to the fact that the dry, strict routine of mere mechanical playing is still fresh in the mind of the pupil and his habit, grown strong, of observing the rules of time, fingering, and counting, unconsciously urges him to treat his first emancipation from the daily exercise as he has everything that has gone before: to look upon it as a mere musical problem a little in advance of the scale and finger-exercise work, pure and simple.

Once satisfactorily accomplished, however, the mastering of the "first piece" opens his eyes to the possibilities in music. Flushed with success and new interest and ambition,—with the advent of the second or third salonstück, little waltz or polka,—it is then that he usually leaps ahead too quickly; is too eager to learn the music; is liable to neglect his former careful habit of study; and then it is the teacher must be doubly careful.

Presumably this music is now easily within the bounds of the pupil's ability. The notes are simple. There is no serious complication of tempo or fingering. The music is carefully gone through with at the lesson and the pupil retires for a few days' practice, enthusiastic and confident.

At the next lesson the trouble begins. Suppose the piece is in G or F-major. Unaccustomed to playing F-sharp or B-flat except in scale groups and with ears as yet untutored to the immense necessity of the leading tone or dominant seventh, the accidental is left out. Again, all of a sudden, a rest between the notes in the melody is not counted and a bar, here and there, is mysteriously shortened. Confusion is the result. The first piece went all right. What is the matter with this second piece?

If the pupil be made to go over the matter too often he may lose courage and become dissatisfied. And if the teacher weakly passes the mistakes over or selects another piece of music the probability is that there will be major sevenths and a jumble of tempo throughout all the subsequent lessons. Allowed to continue, the time will soon arrive when both instructor and pupil will realize that something is wrong, with the result that there is bad progress and a guilty feeling each quarter day. A crack in the Mississippi levee, unless immediately corrected, will cause a holocaust of disaster. Unless the tide be stemmed, that pupil may, like the vanished city of Napoleon, Arkansas, find himself helplessly buried under an irresistible torrent of cultivated errors that will hide his musical success forever.

I once heard the Godard B-flat major waltz brilliantly played by a pianist whose technic in runs was unquestionably good. His performance, however, was rendered grotesque by his playing E instead of F in the bass each time the chord of the dominant was used. Still more horrible was the phrase (a) which



this musician (?) mutilated into (b). Afterward the smiling vandal told me that he had long ago gone through the Bach inventions and Beethoven, "merely for the practice of it."

Teachers whose first-class pupils are playing C-

major waltzes in solid quarter notes may, possibly, have heard B or A bass notes instead of the tonic and dominant played in youthful innocence by young pianists.

I believe an exploitation of the example quoted above will be instantly understood and appreciated by the dullest pupil. It will, at least, perhaps, draw their attention to the supreme importance of looking after the accidentals.

The great trouble with young pupils is that they imagine they are playing the correct notes. They can readily grasp the general swing of a melody much as a layman appreciates the general contour of a distant hill. It remains for the eyes of the teacher to point out the hidden beauties just as the artist will see, here and there, the picturesque bits in the purple scenery.

Again, constant acquaintance with an object results in stultifying its greatest characteristics. The rustic swain will look at a stranger in wonder (and usually shake his head) if a pretty spot be pointed out to him in the home scenery, for the proverb of the prophet in his own land holds good everywhere. The more the sun shines on a flower the sooner will it wilt and decay, and the pupil who plays the same wrong note many times over will become calloused and indifferent to its true worth.

Then there is the pupil with the habit of neglecting to hold out his half notes and whole notes. Rests of similar length he likewise skips and hops over, to the despair of the teacher and increase of his own perspiration; or groups of eighth and sixteenth notes become, in his hands, a blur like the ludicrous noise made by swiftly passing a mouth organ along the lips of a player or the sudden dying out of a chord on a pipe-organ when the wind gives out.

A bar like (c) in the hands of the beginner not infrequently assumes another shape (d)



or (e) is translated into (f)



all of which becomes more adamant and unerasable with each uncorrected repetition.

If the teacher be on guard, these back slidings from the first careful finger-exercises may wholly, or at least in part, be quite easily corrected and much subsequent trouble avoided. If the pupil plays such a mistake once, take him over the piece again. When the fatal point is reached place your finger on the bar or note in question and call a halt until the matter is lucidly explained. The more energetic the explanation, the better will be the result, and, if the pupil is frightened by the suddenness of the attack, it will, in nearly every case, fix his attention in such a manner that ever after he will remember the circumstance if the watch is kept up.

ATTENTION is in every sense the prime condition of all mental operations. Every form of intellectual activity includes some form of attention. Now, as all mental growth is merely the result of intellectual activity, and since intellectual activity involves attention, you can readily see how intimately associated are the active increase of mental powers—real mental growth—and the power of attention. Voluntary attention, which is ordinarily labeled "concentration," lies at the basis of all accurate observation, clear memory images, reasoning, feeling. In fact, all mental activity.—Krohn.

MODERN TECHNIC AND MODERN EDUCATION.

BY EDWARD B. HILL.

THE development of technic in all forms of musical art has of recent years been so enormous as to tax the assimilative powers of the most progressive. Whether this is due solely to the growth of musical pedagogy, to penetration of the principles of that most subtle psychological analysis—the teaching of an art, or to a complication of interacting causes is not my purpose to analyze. The facts are sufficiently suggestive, the impulse to reflect is excusable.

PIANO-PLAYING.

In the technic of piano-playing the limit of extension seems almost at hand. The jealously guarded secrets of the two or three pianistic geniuses of twenty or thirty years ago are now common property of some ten or fifteen eminent technicians. Even the conservatory student to-day solves many problems which scarcely a generation ago were stumbling-blocks in the career of artists of no slight ability.

ORCHESTRAL TECHNIC.

In orchestral technic the limitation of resource is by no means so apparent, despite the prodigious development of the art of instrumentation. While scarcely more than a generation has seen an absolute revolution in methods of treating orchestral combination, we are just beginning to understand the capabilities of the individual instruments; orchestral ensemble and capacity for subtle variation of nuances of all sorts have made great advances recently. Yet these problems of orchestration are intimately connected with the technic of composition, the ability to conceive the amazing combinations of technical resources that exist in ultra-modern music, the spontaneity of resource and the firmness of control which will enable the composer to weave the web of orchestral polyphony into one harmonious whole.

TECHNICAL CONDITIONS PHENOMENAL.

In a word then, technical conditions in the art of music are inevitably phenomenal, and must be recognized as such. Without predicting a reaction from what a conservative might term degenerate conditions, or even venturing to suggest either the immediate outcome of present tendencies or to anticipate future developments, there seems to be one absolute necessity in musical education of the present and of the future, and that is solid, unrelentingly thorough foundation. In these days of abbreviated, short-cut systems of "Harmony Simplified" and "Modern Counterpoint" the ultra-modern student must have severe, practical, elementary training. Not, indeed, as one might suspect, that he may ultimately drift into being converted into a conservative. Far from it! It is a safe principle for the artist of any school or tendency to take every precaution that his technical foundation is sufficiently secure, so that his artistic license may have balance, or, as I should prefer to put it, *callast*!

FOUNDATION IDEA.

At the bottom of all the superb modern piano virtuosity lies the old idea of the simple finger-stroke, the efficiency of the individual finger. In all the so-called "color-effects," and intricate harmonies that have any definite or lasting artistic value, harmonic sanity is a necessary ingredient. If we seldom hear an orchestral fugue or any concrete example of the older counterpoint, still modern orchestral polyphony and daring contrapuntal treatment demands a mastery of counterpoint far greater than ever before.

These may, indeed, seem trite observations, but they lead to another, which I hope is not, that seems to me to epitomize artistic conditions of the present day; namely, that ultra-modern qualities are vital only when they are the product of that fundamental discipline which is inseparable from true achievement. "Liberty does not consist in freedom from law, but obedience to it." Severity of training will not destroy true individuality, it will only develop it.

THE POWER OF REPOSE IN PIANO-PLAYING.

BY CLARENCE G. HAMILTON.

It is the province of the artist by his work to offset the sordidness of worldly cares, and to uplift the minds of his fellow-men to a higher spiritual plane. The laboring man, who contributes to our bodily comforts by the sweat of his brow, represents the utilitarian side of existence; the artist, who furnishes a refuge from the monotony of unending duties, represents the intellectual and spiritual side. Art should thus be to labor as opium to coffee: an antidote, to soothe the overstrung nerves and bring the mind back to its normal relations.

The player, then, who proposes to be a satisfactory interpreter of music must seek to minimize the element of effort in his work. As it is his task to express mental and spiritual ideas, he must thrust into the background, so far as lies in his power, whatever pertains to the physical medium through which he acts; and so attract the attention of his auditors to his music rather than to himself. He must, of course, do this by the use of muscular force; but it should be his aim to obtain such complete control over his muscles that he may be able to employ only those which are necessary to produce the desired effect, and to hold these in complete obedience to his will.

In the strenuousness of our American life there is no object more difficult to attain than this giving up of all unnecessary muscular strain. We are so constantly on the alert in the rapidity of modern life, we keep so tight a grip on every nerve, that the idea of relaxation is one which many are actually unable ever to put fully into practice. Even in sleep the muscles are often kept tense, and upon awaking they instantly spring into unceasing activity. Fortunately, the excellent precepts of Delsarte are beginning to be appreciated, and systems of physical culture, having as their basis the devitalization of the body and repose of the muscles, except when called upon intelligently to act, are coming into general favor. The word *repose* in its very derivation, meaning to place back, to put into the background, aptly suggests this withdrawal of nervous tenseness, to give place to a calm and well-poised self-control.

It is the duty of the piano-player, therefore, if he wish to assume the dignity of an artist, to acquire this condition of repose at any cost. Many come to the piano, after years of muscular stiffness, and attack the keyboard with all this accumulation of rigidity, expecting in a few lessons to return to that natural condition which they had left so far behind. It would be well for such, and, indeed, for all who wish to take the piano seriously, if they could prepare themselves by a course in physical culture, which could bring their muscles into something like a state of flexibility, and render them plastic for the reception of new ideas.

The average piano-teacher, however, cannot insist upon such a course, and, in consequence, has frequently to overcome fearful odds in order to secure repose in his pupils. Quietness and ease of bearing must, then, be insisted upon from the first. Many pupils begin lessons with the same feelings which they seat themselves in the dentist's chair, ready to spring at the piano with the ferocity of a tiger. Such a state of mind must be soothed and pacified, while the pupil is made to realize that the primary condition of success is a state of perfect tranquillity of the whole body. The attention can then be directed to the arm, the wrist, hand, and fingers, until each of these is so devitalized that it can hang loosely and flexibly. The hand can then be laid quietly on the keys, and the weight of the arm be supported by each of the fingers in turn, while the wrist is made to move easily about. With this as a starting-point, a command of tone can be built up, produced by a finger-action alone. Such a tone may amply express a large class of music, including most of the

quieter compositions, and nearly all the classic works, through, perhaps, the first half of Beethoven's piano-compositions. The latter class, written for an instrument which contained but little tone-capacity, do not include large tonal effects, but require rather agility and grace of movement.

Keeping strictly to this finger-touch for the foundation-tone, we may proceed to the employment of the other muscles of the wrist and arm for the greater effects involved in modern music; just as though these were auxiliary engines, which could be attached to the principal one in case of need. The hand may be used from the wrist, by throwing it lightly and flexibly, for quick octaves and chords; the forearm, with the wrist stiffened, may be called into play for still heavier passages; while a grand climax may be produced by the action of the entire arm. So the performer should have command of a tremendous crescendo of strength, competent to test the resources of even our modern pianoforte, with its immense tonal capacity; yet he should be able to control this perfectly, rarely using more than the fingers alone, and thus making his climaxes more effective by their striking contrast.

The question may here be asked, if this bodily repose does not tend to stifle those emotional qualities in playing which constitute its very essence, from an artistic standpoint. On the contrary, the very opposite is the case. Every time a muscle is held tense when it is not necessary, an amount of nervous force is thrown away, and consequently the mind of the performer wastes just so much energy which should have been put to use. Every unnecessary motion, whether intentional or otherwise, must mean the expenditure of vitality,—a possession which the player should use with the utmost economy, if he expect to satisfy the immense demands of modern virtuosity. Besides, this nervous force exerted indiscriminately tends to lead the mind away from the music itself into all sorts of foreign channels, resulting, in the case of young pianists, for instance, in such evils as self-consciousness and stage-fright. Our modern concert pianists have come to realize fully the power of repose in their work, and have conclusively proved how much the exaggerated gesticulations which formerly characterized the virtuoso detracted from the artistic value of his productions.

It is this element of sincerity which, when it has been attained by a player, immediately gains for him the respect of his audience. Coming before them with an unaffected ease of bearing, and a self-command which rivets his attention upon the expression of musical thought, he detracts the minds of his hearers from curiosity as to his personal appearance, and centers them where they should be placed, upon the interpretation of artistic ideals. So his auditors relinquish all thought of beholding an acrobatic display, and fall, instead, under the spell which comes from the direct communication of one mind to another, through the responsive medium of music.

A few years ago when the great actors, Booth and Barrett, united their efforts, an exceptional opportunity was afforded of comparing the two foremost artists in their line. Mr. Barrett was a grand figure on the stage, full of fire, rising triumphant to the very limit of his climaxes, gripping the hearts of his audience by the magic of his voice and the grace and pertinence of every gesture, yet we recognized Mr. Barrett underneath every impersonation, acting, indeed, with consummate art, but nevertheless acting. Mr. Booth simply *lived* his part. We forgot Booth, his voice, his gestures; the very theater itself existing for the time being only as part of the world he created. His was the art which concealed art.

So the pianist who has cultivated a state of repose that leaves him unfettered to throw his whole mind and soul into his interpretation can hold his audience enthralled, while he creates the same kind of illusion which a great actor does, an illusion which holds his hearers passive to his every thought, plastic to the reception of any emotion, from the height of joy to the depth of despair, which the mesmerism of his touch may dictate.

SIFTINGS FROM A MUSIC-STUDIO.

BY ALBERT W. BORST.

LESSONS are the finger-posts for good practicing; the road from post to post must be tramped smoothly by each individual for himself. Art helps those who help themselves.

As a rolling stone gathers but little moss, so the one whose practicing consists in picking up a crumb here and another there, will not develop a vigorous musical constitution.

The Mount of Parnassus is ascended by ladders ye clept *s-c-a-l-e-s*.

No one goes to swim with weights upon hands and feet. It is equally foolish to come to a lesson tired in mind or body.

In order to obtain a pure musical atmosphere, each one must do his little to drive out the carboniferous outpourings now so extensively manufactured all over the country, and to introduce the oxygen which is generated by the greatest minds.

Take care of the time, and the tune will take care of itself.

Every good teacher should gauge, as soon as possible, the temperament of each scholar. He will then know just when to apply the check to some, the spur to others.

When "parties" come in at the door, music-study is apt to leave by the window.

Train a child's ear while still it is young. The all-important responsibilities of the mother and of the kindergarten cannot be overrated.

Be as particular in the pieces you play as you are with the fit of the garments you wear. Crinkles are unsightly; work them out.

Stutterers, both in speech and in playing, can be cured by slow articulation.

As the actor, uncertain as to his lines, keeps close to the prompter's box, so many an ill-prepared musician keeps his eyes persistently on the printed notes of his solos.

Is it true that children care only for tinkling tunes with threadbare basses and no covering at all for the middle parts? Most persons can recall instances in which even very little ones have expressed delight with some church voluntary or with some march composed of massive harmonic effects. Let them, then, learn to handle chords for themselves; ultimately they will agree with Schumann that "harmony is king."

Give the pupil who always comes late a lesson in arithmetic: how much it really costs per annum in dollars by missing five minutes at each visit.

The girl who complains that her pieces are too easy should take to heart the saying of Franklin:

"Vessels large may venture more,
But little boats should keep near shore."

Rests deserve as much consideration as notes. Be off with the old piece before you are on with the new.

The exertion of digging for roots of chords is a great stimulant.

If you drop your stitches, you must pick them up to have a sound garment. If you are careless as to the number of notes in your runs, you will have a composition showing ugly rents.

A teacher who is everlastingly playing the melody with his pupil will get the same results as one who makes a parrot talk: mere imitation; and he will, after all, not be able to compete with the numerous mechanical instruments now in the market.

All Nature sings—why not you?

Lead the beginner through pleasant paths; when he is older he will, of his own accord, seek the deeper glades with which the realm of art is environed.

TONE IN PIANOFORTE-PLAYING.

BY CHARLES KEACH.

It would seem scarcely necessary to devote time and thought to a magazine article on the above topic, but the present writer has even recently, and in musical centers, met teachers who are training large numbers of pupils who are utterly unmindful of progressive artistic ideas. They teach along in the same old ruts, they do not think and they do not read; they simply teach as they were taught twenty or thirty years ago.

It is a singular thing that attention to tone in pianoforte-playing should have been so long neglected, generally speaking. In vocal studies and in violin-playing the first rudiments have always been toward the production of a pure, full tone, but not so in teaching the pianoforte. Velocity and dexterity have been the main things sought after; to play a certain number of notes in a given time, and in a certain manner, regardless of tone; a dry, hard touch; or a pearly, little, colorless one, being all that teachers required. We hear more, nowadays, of the tone of a virtuoso at his piano-recitals, but not enough, it seems, to make the demand for tone go beyond every other requirement; not enough to make the idea of tone as wide-spread as it should be. Those of us who keep abreast of the times (or try to do so) are apt to fancy progressive ideas—*progressive art-ideas*—are more wide-spread than is really the case. Much missionary work is yet to be done along many lines that are familiar, by this time, to those who think, and who keep moving forward.

Teachers who have not thought of the importance of tone in pianoforte-playing naturally do not emphasize its importance to students. Pure, full, beautiful tone is the most important of all the requirements in music. What would a vocalist be with only execution and no voice? The main thing is voice, and then the knowledge how to use it, so that listeners are satisfied and charmed.

We have not far to look for an explanation of the long neglect regarding tone and piano-playing. It arose, no doubt, from the deficiencies of the piano itself. It is not, essentially, a tone-sustaining instrument; and this fatal defect led to the cultivation of the velocity principle at the expense of the lyrical element. It is very interesting to follow, step by step, the improvement in the instrument and the immediate change in the character of the compositions written for it, although in some cases they foreshadowed the alterations themselves. The harpsichord, with its light touch, demanded music of the florid style to cover up its want of tone. The gradual introduction of the lyrical element by the Bachs demanded a change, an evolution, in these keyed instruments, and the change came from the harpsichord down to our resonant and powerful grands, so suitable for the great pianists of modern times. The touch modified itself to all these changes, and from a delicate little tap on the keys has been transformed into the organ-like pressure of the modern artist-pianist. From the days when only the finger-tips, and no thumb, were allowed, to our times, when the whole arm is employed, what a vast field has been traversed!

The piano, now, vies with the orchestra, forcing us to cultivate tone as a particular and necessary study, a separate study from technic. Liszt used to say that he learned more from hearing Malibran sing, and Paganini play the violin, than from any teacher. Many of us know how true this is; the human voice is the great model for all instrumentalists, and its study modified Liszt's playing and made Thalberg the grandest "singer" on the piano of his time. The old school played and composed to suit the instrument of their day; we must do likewise. Chopin wrote many of his beautiful compositions for the light action of the Viennese pianoforte; still so great a teacher as Kullak cautioned players against the use of too much speed in Chopin, and advised

that his works be played broadly, in order to suit the immense increase in tone of modern pianos.

In Hummel's time (1778-1837) the change was already manifesting itself, and Moscheles (1794-1870) inaugurated a revolt against "the mere tickling prettinesses" and ornamental trashy style of the fashionable school of his time. Schumann was solidly against this trivial passage-work. His works are noticeable for their neglect of prolonged scale-passages, trills, and all the old-fashioned ornaments that his predecessors—Kalkbrenner, Hummel, Dussek, and others—delighted in. Beethoven was no violent reformer; and his evolution from the Mozart style was consequently gradual. Space forbids mention of all the musicians of the time between Beethoven and the present. The modern school calls for large works and large tone. Take the Brahms concertos and sonatas; the piano is transformed into a miniature orchestra.

The variety and grading of tonal effects are enormous, and the study of musical dynamics is a special branch. And still all this is, it still would seem, a sealed book to a multitude of piano-teachers and piano-students. They play "loud" or they play "soft," but all the finer, middle shading, all the exquisite half-tints in tone, are neglected—are undreamed-of effects. Great artists,—such as Joseffy, de Pachmann, and others,—in repeating a passage always play it, the second time, with different coloring. Such pianists show the possibilities of touch from forte to the whispering pianissimo. Rubinstein produced at times sonorous, thunderous tones that amazed his hearers. These artists' methods for the production of a powerful tone are very different from the old-fashioned banging of de Meyer and his school (1816 to 1850 or thereabouts). The latter made noise; the artists mentioned above produced tone always and every time.

Naturally the important thought or question which arose, as musicians first heard what these pianists could do, was: "How is it done?" and naturally the next step was to study the technic that could produce such effects. After a time the effects sought after were gradually lost sight of until now we are threatened with a worship of technic as a thing in itself—technic without beauty of tone. The writer has satisfied himself that many teachers, at the present time, are pedantic followers of technic, not as a means to an end, but as the end in itself. They have stopped right there and are, as the writer said above, unmindful of progressive artistic aims. The entire esthetic side of the question of tone is missed by them. Music-teachers who separate muscular training and musical feeling are all wrong. Both these requisites should, and must, be equally developed at the same time. All pupils must be trained to listen to the tones they produce and the all-importance of beautiful tone, whether powerful or delicate and soft, must be emphasized again and again. Students must listen to fine violin-players and beautiful singers, and seek to imitate the tones they give out.

A COMMON ERROR IN EXPRESSION.

BY J. S. VAN CLEVE.

ONE morning, while listening to a young lady recite her lesson in piano-playing, I observed, with more than usual distinctness, an error in the understanding of musical directions of expression which is so frequently made that a word of elucidation and caution may be well to the readers of THE ETUDE.

Everyone knows, or at any rate thinks he knows, what is signified by the Italian word *ritardando* often employed by composers. My pupil was reciting the "Rondo Capriccioso," by Mendelssohn. In the introductory Andante there is toward the close a precipitate passage of octaves in the right hand, which has a mark of *ritardando*. When she arrived at the last three notes there was an abrupt halt, and a very slow, emphatic sounding out of the notes. Besides being quite abhorrent to the Mendelssohnian tradition, which demands almost constant equality of beating, this was so gross a *gaucherie* as to be quite

glaring. I took occasion to explain to her the marked difference between *ritardando* and *meno mosso*.

The latter effect is also often employed in music, but is quite another thing from *ritardando*. *Meno mosso* means that there is to be an instantaneous alteration of the tempo to a slower rate, at which it is to remain until further notice.

The secret of the *ritardando* is to add an insensible amount of lengthening to each beat or note, at any rate to each unit of the music to be retarded, whether there be but two or three or four of such notes, or whether the slackening is to extend through a long series of thirty or forty notes. Suppose you were to add a grain of sand each moment to a pan of a balance; it would sink lower and lower by very gentle and nicely-graded abatements, and the sinking would be as soft as the gentle alighting of a balloon under perfect control. This may be taken as an image of the *ritardando*. Such an effect is to be as aerial and pulse-like as possible, and nothing is more fatal to the effect desired by the composer, namely, the softening and dulling of the fire of feeling, than suddenly to quench it. Do not dash a cup of water upon the flame; sprinkle ashes upon it.

The expression *meno mosso* is generally used at the beginning of some entirely new thought or form of tone-structure, and is intended to distract the mind for a moment, and to produce a slight arrest of the attention or spur of wonder. The pit-fall into which all beginners at retarding seem to fall by some fatal instinct of blunder is that of changing the first note or two much too violently. The truth is, you must deliver the notes which immediately follow the direction "*ritardando*" nearly as fast as you have been going, then by little and little, usually by changes quite too delicate for a tyro, the sluggishness of the pulse must be brought in.

There is a wide-spread neglect of accurate attention to these routine and fundamental marks of expression among our pupils, and, as teachers, we are much too apt to take for granted a knowledge of what is to us so rudimentary.

REPERTOIRE BUILDING.

BY E. A. SMITH.

A PIANIST of local celebrity was asked how many compositions of some importance he could play from memory. He did not know, had never kept a record, but estimated the number at fifty; so we commenced to take an inventory. The following was the result:

Bach, 3; Beethoven, 3; Mendelssohn, 14; Chopin, 7; Schubert, 2; Liszt, 6; Schumann, 7; Weber, 4; Rubinstein, 3; Grieg, 3; miscellaneous, 52, making a total of over 100 compositions each of which is worthy of consideration. A program of this caliber is one to be proud of, and should occupy a place where it may be seen as well as heard.

Successful business men generally know of what their stock in trade consists, and why not the musician? To play even twenty-five important compositions from memory is not only creditable, but worthy of record. A systematic building up of a good repertoire creates a healthy ambition, and one is unconsciously influenced in the right direction.

The following plan is suggested as worthy of encouragement and adoption: Keep a note-book for "Repertoire" work only, leaving sufficient space between each number so that a record may be kept and "remarks" added. Mention may be briefly made of date and place where each composition has been played, or any incident attending the same. It will take time, of course, but it will prove of much interest, and as a work of data and reference it will become almost a necessity.

Another good method worthy of consideration is that of keeping all programs in which one has taken part. Provide a scrap-book for the purpose and paste in the programs in the order given. Had the great pianists adopted this method, what a fund of incident and instruction now lost would have been treasured in the annals of musical literature!

The Etude Music-Study Clubs.

Conducted by

LOUIS ARTHUR RUSSELL.

LESSONS IN HISTORY OF MUSIC.

III.

PREPARED BY W. J. BALTZELL.

IN the study of the History of Music regard must be had to the religious, social, and political conditions of the time. Among the Greeks, a people quick in intellectual processes, ardent in devotion to the fine arts, and with a highly-developed esthetic sense and a keen appreciation of pure beauty, music would shape in accordance with the national character. Politically there was no such thing as union; the various states or cities were animated by a strongly jealous spirit, and the ascendancy, politically and otherwise, rested now in one city, now in another. Musical culture during the first two periods of the five into which we may divide Greek music, seemed to be greatest in Sparta, where it had a marked warlike quality, following the stern character of the people of that state. Later Athens began to dispute the supremacy of Thebes, as a city of the first rank, and wrested the crown from the latter. The periods of Athenian pre-eminence witnessed the great expansion of every element of Greek life. As Poetry and the Drama were cultivated here with greater assiduity, Music went hand in hand, although on lines different from what we should think. It ever remained subordinate to the word. In the Greek social life music played a great part, and wherever the Greeks went as merchants or colonists they carried with them the principles of Greek art, including Music. Greek musicians shone as stars in the musical firmament of Egypt, in the Greek colonies of Italy, and later in Rome, which, after the fall of Greece as a political factor, became the center of the world, political, social, and artistic.

It must not be forgotten that the Roman character was much different from the Greek. The national qualities partook most largely of the warlike, and were developed in times of great stress, of unceasing struggle for national existence. Thus was shaped one of the most marked characteristics of the Roman, a splendid power of organization and cohesion, which was to leaven the world in the course of centuries of conquest and world-wide dominion. It is plain that a people whose organized life was political and centered in the state would not develop a true art-life. While they loved the arts, it was, as a French historian says, "rather as dilettants than as artists." At first they borrowed their art from their Etruscan neighbors, because they themselves were poor; later they bought from the Greeks, because they felt themselves rich.

As is generally the case, it is in connection with religious ceremonies that we first find traces of music and musical instruments. The priests made their sacrifices and auguries to the sound of the flute and the double flute. These same instruments were used to accompany lamentations for the dead and to sustain the singer's voice when he chanted songs in praise of the gods and heroes. The Romans seemed to have borrowed the trumpet from the Lydians, which later became accepted as a characteristic Roman instrument. It was the war-instrument, as the flute was the favored one for religious and social observances. According to its size and shape it was called *Lituus*, *Buccina*, *Tuba* or *Cornu*. The great trumpets were of two kinds, straight and curved, the latter wide at the bell (representing in some cases the mouth of a dragon), heavy, and borne upon the shoulder. These were used especially in the great triumphal processions. In referring to the musical

instruments bearing upon music among the Romans we must not omit the *Hydraulis*, or water-organ, which was developed by them, and formed the basis from which was evolved our present-day church-organ. Fuller consideration is reserved for the lesson on musical instruments, later in this series.

In the second period of Roman history, when the city had become a world-power, after the fall of Greece, many of the art-treasures of the cities of that country were brought to Rome. At the same time, in various ways, in some cases as slaves, artists of all kinds became resident in the capital. The nobles began to imitate Greek customs, to learn the Greek language and literature, to cultivate music according to Greek methods, to use Greek instruments such as the cithara and lyre, to sing Greek songs, and to form companies of singers and players who should furnish entertainment at their feasts and at the public spectacles. The Roman drama was modified by Greek principles, and Greek actors for a time replaced the Roman artists. Still later they borrowed from Egypt the pantomime, with its accompaniment by a numerous body of players.

Music was a favorite distraction in the high ranks of Roman society, and many men known to history were skilful players or fine singers, among whom may be mentioned Sylla, Flaccus, Calpurnius Piso, Titus, Caligula, Hadrian, and—best known of all—Nero.

Writers on the subject of music, among the Romans, are not very numerous or important, as compared with the Greeks. We mention two, Saint Augustine (354-430) and Boethius, the philosopher, 470-525. The former rather philosophized about music than wrote a treatise on the science and art. Boethius, mingling the philosophy of Plato with the Pythagorean theory, composed a true treatise on music in which he attempted to give a consistent explanation of the musical art as then understood. The middle ages adopted his works, and it was not until the great revival of musical study in the sixteenth century that his views were entirely overthrown.

But while the Roman Empire was moving on to its fate, the nobles serenely indifferent to the luxuries and vices that were sapping its forces, and while at the banquets, the feasts, the public spectacles, the songs, dances and instruments of every country contributed to the entertainment of the beholders, music being degraded to the duty of ministering to sensual pleasures only, in secret a power was shaping that should drive all pagan arts and pleasures from open cultivation. In the catacombs, in remote places of the city, pursued, hunted, martyred, the Christians nevertheless clung to their faith with its simple rites of worship, in which the singing of songs of praise was a marked feature. Whence these songs came is by no means certain, the general opinion being that they were of Greek origin, modified, in many cases, by Hebrew customs. It has been stated that some of the melodies used by the early Christians were used in the Temple services at Jerusalem, and further that a melody still heard, *Tonus Peregrinus*, is based on an old Hebrew Temple chant. It was natural that the Christians should esteem their songs, to sing which was forbidden by the Roman laws, and thus in the course of years many songs were introduced in the service which had no warrant other than tradition. During the years of persecution no systematic cultivation of music was possible. But later, when Constantine accepted the cross, after Christianity had definitely and forever triumphed over paganism, the abuses became such that the ecclesiastical authorities set themselves to the task of reform and of establishing a system

of song for the use of the church services which should be appropriate to their religious and artistic ideal.

Two men are generally mentioned as the controlling forces in this movement, although they lived about two centuries apart. The first is Saint Ambrose, Bishop of Milan, 340-397 A.D., from whose name is derived the term Ambrosian modes. Just what principles guided the church fathers in their selection is not thoroughly clear. Undoubtedly they based their work on such knowledge of the Greek system as they could obtain, which can hardly have been very extensive. At that time, too, it was not possible to put the melodies on paper, since there was no recognized system of music-notation. Yet from the results it seems certain that the authorities attempted to restore the Greek scales. In this, it is plain, from the researches of modern scholarship, that they went astray. The church scales were founded on the Greater Perfect System of the Greeks, with the restriction that it was *not* transposable, whereas, the various Greek modes *were* transpositions of either the Lesser or Greater Systems. The series of sounds adopted by the church included the notes from G, first line bass clef, to A, second space treble clef, no note being altered by sharp or flat except B, first space above the bass staff, B-flat being admitted. The Greek names were retained; yet since *o* notes were changed, it followed that the position of the half tones differed with each mode. The scales to which these names were given were called Authentic, and the decree which established them is credited to Saint Ambrose. Another series was formed from these modes by commencing a fourth lower, and to these was given the Greek name with the prefix Hypo. To distinguish them from the Authentic modes they were called Plagal. With this innovation the name of Pope Gregory the Great (542-604) is associated.

Church Scales.	Greek Scales.
Dorian. Authentic.	Dorian.
Phrygian. Authentic.	Phrygian.
Lydian. Authentic.	Lydian.
Mixolydian. Authentic.	Mixolydian.
Hypodorian. Plagal.	Hypodorian.
Hypophrygian. Plagal.	Hypophrygian.
Hypolydian. Plagal.	Hypolydian.
Hypomixolydian. Plagal.	

A melody in an Authentic scale had to end on its keynote, but a melody in a Plagal scale was required to end on the keynote of its related Authentic scale. This was important, for the Dorian and Hypomixolydian are identical so far as the notes are concerned, yet a melody in the former had to end on D, its keynote, while one in the latter must end on G, which is the 4th of its scale, but the keynote

See lesson in THE ETUDE for February.

of the related Authentic scale. Two examples of familiar tunes may serve to make this clearer. The melody to "Last Rose of Summer" ends on the keynote. It is Authentic. "Robin Adair" commences on the fifth of the scale, the *fourth* below the keynote, but ends on the *keynote*. This is a Plagal melody.

In addition to the keynote another note was of great importance, called the Dominant, a term retained in music to-day, but with a different meaning. In the Church scales it meant the Reciting-note, that is, the note on which the principal part of the words was chanted. In all the Authentic scales, except the Phrygian, the fifth of the scale is the Dominant. In the latter the sixth is the Dominant because the B was a changeable note. The Dominants of the Plagal scales are a third below the Dominants of the related Authentic scales, except in the Hypomixolydian, in which the Dominant is a second below that of the related Authentic scale. Therefore the Dominant is the sixth of all the Plagal scales except the Hypophrygian and Hypomixolydian, in which it is the seventh.

ANALYSIS OF MOZART'S SONATA IN C MAJOR.

BY PRESTON WARE OREM.

As a practical continuation of the series of articles by Mr. Baltzell, entitled "How the Composer Works" and in accordance with the principles laid down, an analysis of the first movement of the well-known Sonata in C Major by Mozart is here given. It must be understood from the outset, however, that this analysis is from the esthetic standpoint rather than the purely structural, the interpretative, rather than the mechanical.

Without going into the historical or evolutionary aspect of the subject, it may be well to state in the beginning the difference between the terms *Sonata* and *Sonata-form*, since this seems not to be generally understood by music students. A *Sonata* is a composition consisting of a number of movements, the principal movement being in the *Sonata-form*, and all the movements being in related keys. Exclusive of the movement in *Sonata-form*, the remaining movements may be in various forms. Usually the first movement is in the *Sonata-form*, the second or slow movement is in the Lyric form; the third movement, if there be one, is a Minuet or Scherzo; and the last movement is a Rondo.

A *Sonata-form*, briefly speaking, is a single movement elaborately developed from two short and contrasting themes. The movement under discussion in this article is a well-constructed *Sonata-form*, admirably suited to our present purposes and furnishing material for the study of the esthetic principles of Unity, Variety, and Proportion.

To begin with, we have a movement in $\frac{4}{4}$ time, key of C major. The First, or Principal, Theme comprises the first four measures. It is constructed from two motives of two measures each, almost identical in rhythm, but contrasting in the melodic motion of the intervals:

First Theme.

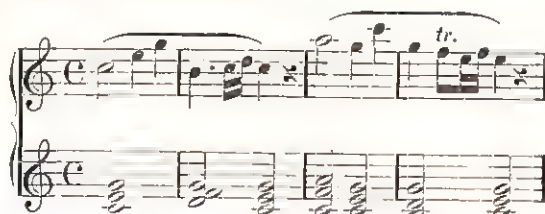


We find Unity in rhythm, Variety in melody, and Proportion in the number of measures used.

Before discussing the manner in which this theme is accompanied, and the idiomatic Passage-Work used throughout the piece, it may be well to state that the instruments for which composers of the time of Haydn and Mozart wrote were far inferior to our modern pianofortes in sonority, beauty of tone, and sustaining power; hence in the analysis and interpretation of this and similar works these differences must be continually held in mind.

Reassembling the dispersion of the accompaniment

gives, together with the notes of the theme, a very simple four-part harmony:

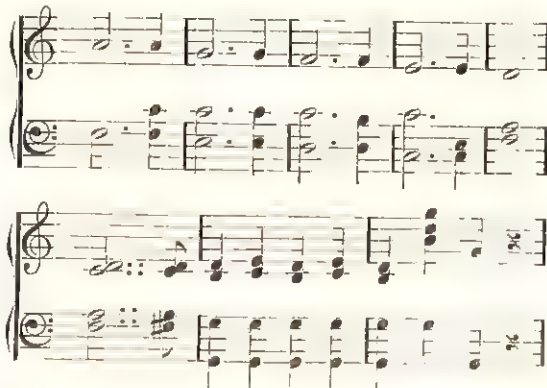


The Tonic, Dominant, and Subdominant chords only are made use of. The form of dispersion here used for the accompaniment is known as the "Alberti bass." It is met with in the works of all classical composers, and is still in use to a limited extent. It was doubtless devised to make up in part for the lack of tone-sustaining power in the older instruments, by causing all the members of the chord to be heard in close proximity. Unity is gained by adhering to the same method of figuration throughout. The only excuse for the use of the "Alberti" bass in this day is its simplicity and ease of execution.

The Principal Theme of four measures is followed by a passage eight measures in length, known variously as a Bridge, Transition, or Connecting-Group. The chief function of a Bridge is to form a connecting modulation between two themes. The older composers believed in administering their thematic materials in homeopathic doses; that is to say, the themes are always surrounded with "passage," or "bridge," work and other filling-out devices, the idea evidently being that the various appearances and reappearances of the themes should prove all the more striking by reason of contrast with these surroundings, and their general effect greatly enhanced thereby.

Nowadays it is possible that we have run to the other extreme and that the undiluted wealth of thematic material furnished in our shorter and more condensed forms may often prove too strong for our musical digestions.

The harmonic structure of the Bridge is very simple, modulating to the key of the Dominant (G major):



The sequence of scale passages in the right hand is merely an ornamentation of the harmonic structure, musical embroidery, as it were, and should be so interpreted, the individual sixteenths not being viewed as melody-notes:



We have now arrived at the Second Theme, which consists of a single motive, played twice over:

Second Theme.

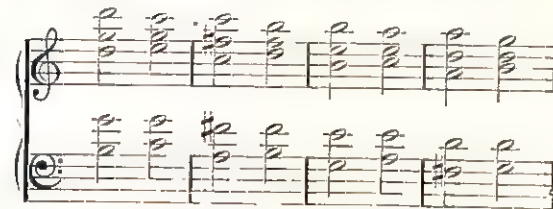


This theme displays more motion, in contrast to the principal theme, but the harmonic structure is even more simple, the "Alberti" bass being discarded:



The sustained D (Dominant of G) will be noted; also the effect of the passing note, B, in the third measure of the example.

The Second Theme is followed by a harmonic sequence of four measures leading to the Climax, which takes place at the end of the following four measures. Here is the harmonic scheme of the sequence:



This is very effectively and brilliantly dispersed in alternation between the hands. The next two measures consist of a dispersion of the first inversion of the Supertonic chord leading to the climax, a Perfect Cadence in G major. The long trill over the Dominant in this cadence is another instance of a device frequently employed by the classic composers to make up for the lack of tone-sustaining power of the instrument; all such trills may be understood as *sustained tones*.

The two measures preceding the double bar form a Coda. This closes the first portion of the Sonata-form; it is generally known as the Exposition.

After the double bar begins the Development, or Working-out section. This portion is usually made up of fragments of the material previously set forth in the Exposition. In this case the Development begins with the motive of the Coda, altered to the parallel minor:

G Major.



G Minor.



After a two-measure sequence of scale passages, evidently suggested by the first Bridge, the Coda motive reappears in D minor. An additional six-measure sequence of scales (more filling out or padding) leads to a cadence in F major, closing the Development and introducing a Return of the first theme. This Development is so simple in this case as to suggest the Sonatina rather than the Sonata.

The return of the First Theme in any other key than the Tonic is rather exceptional, but is justified by the additional contrast gained from a change in Tonality. The return of the First Theme is followed by a repetition of four measures of the first Bridge; in the next four measures this bridge work is inverted, the scale passages being transferred to the left hand. The Bridge is then completed as before by a Modulation to G major. This is followed by a return of the Second theme, this time in C major, the Tonic.

The Sequence, Climax, Cadence, and Coda following the second in the Exposition all reappear transferred to the Tonic, and complete the Sonata-form. Simple as it is, there is abundant material in this movement for long and profitable study.

LESSON IN THEORY.

II.

SUPPLEMENTING the ideas in the lesson printed in THE ETUDE for February, we offer the following exercises:

1. Each pupil shall make a table giving the number of tones and semitones in each kind of interval. Thus: A major second, 1; a minor third, $1\frac{1}{2}$; a perfect fifth, $3\frac{1}{2}$, etc.
2. The pupil should be familiar with the character of the interval between all the different members of the scale. Thus: From 2 to 3, major second; 2 to 4, minor third; 2 to 5, perfect fourth; 4 to 7, aug-

mented fourth, 4 to 3 in the next octave higher, major seventh, and so on.

3. Each pupil should take the piece he or she is studying and mark on it for the teacher the kind of interval used. If the right-hand part should not have double notes, then work out the interval from each note of the melody to the next. For example, take "Swanee River," in the key of D, first note being F-sharp. To E, second note, a major second; E to D, a major second; D to F-sharp, major third, and so on. As a class exercise the teacher can take simple hymn-tunes and drill the members in naming the intervals between each of the parts; thus, Soprano and Alto, Tenor and Alto, Bass and Tenor, or any other combination desired, and also the intervals between successive melody-notes in each part. All this time let the teacher, using the piano, call the attention of the members to how the various intervals sound. Although now we are drilling in reading intervals by the eye, later we shall practice telling intervals by the ear alone.

4. Let us reverse the last exercise and give the letters that form intervals, instead of naming the interval from the letters. Thus, the teacher may ask each pupil in turn to name two letters or notes that stand to each other in the relation of a major third, a perfect fifth, an augmented fourth, a diminished fifth, a minor seventh, etc. If a blackboard is available the pupils may write the notes on the staff. Otherwise the exercise may be carried out by the use of blank music-paper.

5. The teacher may select some well-known air, assign a key, and then call out to the class the notes of the melody, using numbers. The pupils are to write the proper notes. For example: Key F, common time. 5, quarter note, below the staff; 1, dotted quarter; 1, eighth; 1, quarter; 3, quarter; 2, dotted quarter; 1, eighth; 2, quarter; 3, quarter; 1, 1, 3, 5, all quarters; 6, dotted half, etc. Then change to other keys.

6. Having written the notes of a melody, as indicated in Paragraph 5, the next step is to divide the air into measures, by introducing the bars. This requires the recognition of the principles of accent. (NOTE: In writing in the bars it is best to commence with the last note which should be accented, and, as a rule, ends on the strongest part of the measure.)

7. Airs with other time-signatures, such as $\frac{3}{8}$, $\frac{2}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{5}{4}$, etc., should be used, and worked out according to Paragraphs 5 and 6. If the words to the air can be written under the notes, the pupils will be aided in picking out the notes that receive strong accents. An unaccented syllable or unimportant word, like a, an, the, of, etc., does not often stand on the strong beat of the measure.

8. The teacher writes on the board different airs, omitting the time-signatures, which the pupils shall give.

9. For drill in intervals the following exercise is suggested: Let the teacher write on the board a melody,—say, that of the tune "America," in the key of F. Let the pupils write it a third higher (each note a third higher), making the first note A. Then the pupils are to write the proper chromatic signs to give the air in A and in A-flat.

10. Use a melody as suggested in Paragraph 9, but direct the key, say, in D. The pupil can do this in two ways: (1) write each note a third lower, and then add the signature of D; (2) write the scale-numbers of the notes beneath the air in the key of F. Then make a new staff, write the signature of D, add the scale-numbers, and then the correct notes according to these numbers.

It is not required of everyone to be or to do something great; most of us must content ourselves with taking small parts in the chorus as far as possible without discord.—Van Dyke.

AN even disposition is indispensable to the formation of a strong, reliable character. No one will give his confidence to a teacher who has the reputation of being fickle or uncertain.—Success.



STUDENT LIFE. WHAT IT IS.

THE first inquiry that meets us in considering student life concerns its nature. The music student, in joining the body of studentry, changes the current of his daily life. He enters upon an activity about which gather interests and duties distinctively its own. Possessed of talent, unique in its God-given character, his purpose is to develop it to its fullest extent. This means the following of specific lines of study, technical in character and demanding the expenditure of much time in a form of activity that may easily become purely mechanical. His plans may include the devoting of a certain number of years to this work: the first, it may be, at home; the last in some center of musical culture. He plans a specified course of study, and attempts more or less faithfully its completion. He thus numbers himself among those who, in the university, are called professional students. His mind is chiefly occupied in preparing himself for the professional duties he hopes soon to undertake. The many hours each day and the persistent effort required to attain to the requisite skill in the manipulation of the instrument selected as his medium of interpretation tend to concentrate his mind upon this single aspect of his student life, and it is more than likely that, under such circumstances, the true nature of student life will be obscured. However important technical facility and thorough professional training may be,—and they are essential,—they are but a small part of real student life. Hence the first duty of this series must be inculcating a clear understanding of what this life should include.

The observant reader of the daily press can hardly fail to be impressed by the evident signs of great activity in the educational world. And if one reads between the lines he will be further impressed by the change of front along educational lines during recent years. Problems are being discussed on every hand, and plans and processes are being offered in abundance looking to the practical improvement of methods, and the increase in the practical value of the years spent in preparation for a life-work. This free discussion may not be peculiar to these days, but many of the plans are, and the premises which give rise to these plans are very different from those of past years. Less stress is being laid on adherence to specified courses of study, which must include certain subjects, and greater thought is given to the assistance which comes from environment and collateral studies. In short, the thought of educators to-day is so to enlarge the borders of student life as to encompass within it all that makes for breadth, real culture, and increased capacity, as well as the development of special aptitudes.

Several college and university presidents have recently been inaugurated, and the addresses which accompanied these functions have served to emphasize the trend of educational thought. On October 25th Dr. Woodrow Wilson, a comparatively young man, was inaugurated president of Princeton University. Dr. Wilson is an historian, a student of peoples, and his forceful statement of his convictions concerning the work of the university is equally significant as a presentation of what the real student life is. He sets Princeton the task of providing efficient and enlightened men to do the world's work. Incidentally he shows what such men are, and in doing so turns a strong light on the processes by which they are made. If he speaks the truth, efficiency and enlightenment are not the products of a narrow life; they do not accompany a specialism so intense as that which many musicians wrap about them as a mantle. Rather they grow out of attri-

butes which must be cultivated during student days, when the soil is fallow.

Let Dr. Wilson tell us what real student life consists of. He says:

"The managing minds of the world, even the efficient working minds of the world, must be equipped for a mastery whose chief characteristic is adaptability, play, an initiative which transcends the bounds of mere technical training. Technical schools whose training is not built up on the foundations of a broad and general discipline cannot impart this. The stuff they work upon must be prepared for them by processes which produce fiber and elasticity, and their own methods must be shot through with the impulses of the university. . . .

"The thought of studious men has been bent upon devising methods by which special aptitudes could be developed, detailed investigations carried forward, inquiry at once broadened and deepened to meet the scientific needs of the age, knowledge extended and made various, and yet exact by the minute and particular researches of men who devoted all the energies of their minds to a single task. . . .

"Every man who plays a leading part must somehow get this schooling of his spirit, this quickening and adaptation of his perceptions. He must either spread the process through his life-time and get it by an extraordinary gift of insight and upon his own initiative, or else he must get it by the alchemy of mind practiced in college halls (student life). Here, in history and philosophy and literature and science, are the experiences of the world summed up. These are but so many names which we give to the records of what men have done and thought and comprehended. . . .

"There are two ways of preparing a young man for his life-work. One is to give him the skill and special knowledge which shall make an excellent bread-winning tool of him. . . . It is a good way. It is honorable, it is indispensable. But the college (student life) should seek to make something more than excellent servants of a trade or skilled practitioners of a profession. It should give them elasticity of faculty and breadth of vision, so that they shall have a surplus of mind to expend, not upon their profession only, but also upon broader interests. It is this free capital of mind the world most stands in need of—this free capital that awaits investment in undertakings, spiritual as well as material, which advance the race and help all men to a better life. . . .

"I should wish to see every student made, not a man of his task, but a man of the world, whatever his world may be. If it be the world of learning, then he should be a conscious and a broad-minded citizen of it. If it be the world of letters, his thought should run free upon the whole field of it. If it be the world of affairs, he should move amidst affairs like a man of thought. What we seek in education is a full liberation of the faculties, and the man who has not some surplus of thought and energy to expend outside the narrow circle of his own task and interest is a dwarfed, uneducated man. We judge a man's abilities by their play outside the task by which he earns his livelihood. Does he merely work, or does he also look abroad and plan? Does he, at the least, enlarge the thing he handles? No task, rightly done, is truly private. It is part of the world's work. The subtle and yet universal connections of things are what the truly educated man, be he man of science, man of letters, or statesman (or musician), must keep always in his thought, if he would fit his work to the work of the world. His adjustment is as important as his energy."

What think you, reader, must the student life be that will make such men? And do we as musicians need such men any less than other callings? Despite the hours the student of music must spend in practice, there is no subject which affords greater opportunities to the real student than Music. In scientific exactitude, in literature, history, biographical incidents, and philosophy it is rich in material for the real student. But he who would avail himself of these riches must approach his study in the spirit evinced in Dr. Wilson's address. Let the readers of this article study the extracts we have given, and then put upon paper a concise statement of their deductions concerning real student life, based on such study. We will be glad to have them sent to this department.—*Arthur L. Manchester.*

* * *

ANSWERS TO QUESTIONS IN FEBRUARY ETUDE.

1. Two strains of "Auld Lang Syne."
2. Mo-z-art.
3. In the early days without a system of scale-names

and owing to the lack of a uniform method of instruction, learning to sing from the musical notation of the day was very difficult. A famous choir-director and singing-master noticed that the time used to a certain hymn rose, by successive degrees, with each line, just as the scale of six notes, then in use, and conceived the idea of emphasizing the initial syllables of the first word of each line, which were *ut, re, mi, fa, sol, la*, the hymn being in the Latin language. Then he used these syllables to represent the successive sounds, and thus began the first systematic work in solmization. *Do* was afterward substituted for *ut*, although the latter is still in use in some countries.

4. The name given to the lowest sound of the vocal scale was the Greek word "*Gamma*," the name of the letter equivalent to the English G. As the first note of a series was also called *ut*, from the standpoint of solmization (see No. 3), the sound was called "*Gamma-ut*," later shortened to "*gamut*," which was afterward applied to the scale-series.

QUESTIONS.

1. The word "alto" comes from the Latin word *altus*, which means high. How is it, then, that it is now applied to a low voice?
2. The word "treble" comes from the Latin *triplum*, meaning a third. How does it apply to the highest part in four-voice music?
3. "Chromatic" is derived from the Greek word *chroma*, meaning color. How can it apply to the so-called chromatic scale?
4. Clef comes from the Latin *clavis*, meaning key. What is the significance of a "key" on the staff?
5. *Piano* is an Italian word meaning "soft"; *forte*, means loud. Why was the term applicable to the instrument so designated?

* * *

At some period in life almost everyone becomes imbued with the desire for collecting. Not many years ago stamp collecting was a favorite occupation for boys and girls, and elaborate albums were published to aid in arranging the collections. Others who had greater means at their disposal gave spare time and money to collecting coins. Still others became fascinated with the collecting of autographs, bric-a-brac, all kinds of curios, pictures, etc.

We offer to the readers of THE ETUDE the suggestion that they devote some time, perhaps a little money, to making collections that shall have musical interest. This should include pictures of composers, pianists, singers, organists, violinists, etc.; of musical instruments of all kinds, particularly the early forms; fac-similes of composers' manuscripts, of old music, of composers' and other noted musicians' autographs; melodies of savage and barbarous races, and pictures of a musical character. If these things should be found in works that cannot be cut, such as valuable

books, tracings can be made. Available sources for the material suggested are musical journals, histories, works of biography, etc.

The work of selecting and arranging the pictures,

autographs, copies, etc., will be of great value, especially from the standpoint of musical history and biography. In addition it will give material ready to hand when needed.—*W. J. Baltzell.*

STUDIO THOUGHTS AND EXPERIENCES.

TWO EXPLANATIONS.

C. A. MARSHALL.

"I DON'T know how to do those 'thumpy' things," said a youthful pupil.

"What things?" said I, scarcely understanding.

"Those; they thump so," pointing to staccato notes. Needless to say she received full directions as to playing them, so as not to dislike their "thumpiness."

"I know what minor is," said Edwin, "I figured it out myself."

"What is it?" said I, interested in his reasoning.

"Why—minor is,—it's minor when it *sounds* queer."

His ear readily distinguished the difference between major and minor triads and when it "*sounded* queer," it was minor. When he is a little older, he may learn the difference in a different way. But it was gratifying to find he could see and hear the difference now.

COURTESY TO COMPOSERS.

ROBERT BRAINE.

THE monotony of teaching is often lightened by ludicrous incidents, which give the tired teacher a refreshing laugh. I have a bright girl pupil of twelve summers who has just commenced lessons with me. When she came for her first lesson I asked her to tell me something of her previous studies, and was highly amused to find that she invariably prefixed the names of the great masters with a polite "Mr."

She was studying a Sonatina Album, and on my inquiring what she had already studied in it she said: "Well, I have had a good many by Mr. Clementi; I have all finished Mr. Kuhlau" (and she had done for that gentleman pretty effectively, as I discovered when she played some of his sonatinas for me); "I have had one by Mr. Bach, and I am just beginning on Mr. Beethoven."

On another occasion I was instructing a bright-eyed miss of seven. I illustrated the meaning of staccato to her as thoroughly as I could and made her repeat the word over a dozen times or so, with the promise that I would give her a "nickel" if she remembered it until next lesson. The next week she came in with a beaming face and reminded me of my promise.

ADOPTED CHILDREN.

LUELLA ANDERSON.

It was during a lesson-hour with a bright little girl at the piano. We had been talking about keys and of how certain tones—or "children," as we called them—belong together in one family. To illustrate, we were studying a little melody in the key of F. At length we came to a passage having the flats canceled. After a moment of hesitation her face lighted up as she said:

"These must be *adopted* children."

PRACTICE WITH THE PUPIL.

PERLEE V. JERVIS.

INEXPERIENCED teachers seldom realize the necessity for drilling the pupil in the lesson-hour, yet the successful teachers are those who spare no labor or shirk no drudgery during a lesson. Very few pupils know how to practice, and the first duty of the teacher should be to establish the habit of careful thoughtful practice—practice that is free from mistakes. This means *work* for the teacher, but the results pay for the drudgery involved.

In teaching a piece spend the whole lesson-hour, if necessary, in careful practice with the pupil. Have

her play the first phrase very slowly with the right hand, naming aloud each note, the fingering, touch, and expression before playing; thus mistakes will be avoided. Let the phrase be played many times, slowly and without mistakes; then play the left hand in the same way; after that the hands together. Practice the next phrase in the same manner; then play the two phrases together, and so on till as much has been learned as the time allows.

At the next lesson commence the new study first, after that practice what had been learned in the previous lesson. Thus at each lesson practice the new and review the old; in a few months' time the results will be surprising and the pupil will have established habits of correct practice.

Do not forget that practice that includes mistakes is worthless, as, in so far as it establishes a habit, it is a habit of falsity.

THE METRONOME AS A PACER.

MARY HALLOCK.

IT is the tendency of the human body to stay within easy limits of its endurance. The steam-launch breaks open these limits for the boating-crew, the motor cycle for the racer. Strictly within the province of what is purely muscular in piano-playing the metronome answers the same purpose. Should one suddenly measure the speed of daily scale-playing, how true would it be that this speed was leading nowhere, stuck in a groove unconsciously made by habit, incompetent for unusual as well as for more or less usual achievement, sticking at the same old convenient tempo for just this want of a pacer. If to-day scales, broken chords, etc., have been played at a certain speed, to-morrow the metronome only can say with certainty: "Lazy bones, it went this fast yesterday; can you not do better to-day?"

It is a great thing to be able to measure one's capacity and endurance to the nicety of a hair's breadth. As a spur, as an incentive, nothing can surpass it. It has still another value. To fall below this standard means at once some lowering in the nervous system, due, it may be, only to loss of sleep.

There, where ambition needs no urging, a shifting standard by which to gauge is of greatest comfort. It helps more than anything else to keep one's growth intelligent and serene.

Some time ago a certain school of piano-technic did pianism an incalculable good by measuring metronomically the scale and broken-chord speed its pupils reached in their development. It is safe to say, to those who have not followed this work, that a speed of from eight hundred to a thousand notes a minute is ample for any work undertaken. After that it is the quality, rather than the rapidity, which counts.

Seated comfortably at home, there is no reason why one should not conveniently make a sudden slump in one's speed to get a certain scale-passage in. Surrounded and accompanied by the members of an orchestra the result may be tragic. It is not only well to be tangibly sure that one is equal to this or that concerto, but to be able, for fear of undue momentary excitement, to surpass it. One cannot repeat too often that accurate measurements keep progress steady and serene. They are the arch enemies of nervous prostration; for it must be through the intangible that art destroys those she loves.



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One who stops studying stops growing. One who stops growing falls behind. There can be no "just holding one's own." In answer to a letter asking how his poetry was still as fresh as forty years before, Longfellow said that he knew of a pear tree, two hundred years old, that bore as sweet fruit as when it was young, and added: "I presume it is because the tree grows a little each year." Music-teaching and the music profession need men and women who grow each year, and who will never consciously allow their growth to stop.

At this time of the year a number of students in conservatories, schools, and in the studios of private teachers are looking forward to next summer or next fall, when they will take up the profession of music-teaching. The desire, the expectation, is a worthy, a laudable one, and the work responsible. The hope of all who are interested in the cause of education in music is that every one of the young persons shall prove a good teacher,—and we are sure that they want to be. But it must not be forgotten that the word "good," in this connection, is not absolute. There is no fixed, undeviating standard which determines in advance what is good teaching. The standard of judgment varies with localities, with individuals, from year to year. Time was when it was thought that anyone with an advanced education, or a greater amount of skill in playing (and in other instances a little more knowledge) was able to teach music. To-day in many localities it is not so. We give a better definition to the word *teach*. We make it mean more in preparation, in knowledge, in understanding, in work, in assimilation of things studied, in skill, in familiarity not only with the thing taught, but with the child who is to be taught.

To-day we believe that the teacher's business is not simply to help pupils to learn to play, to sing a few pieces. That is worthy, perhaps, so far as it goes. We believe that the pupil shall be better for having learned to play or to sing, better morally, physically, and intellectually. We want music-study, just as any other study, to influence character, to build it up, to develop and to strengthen the mental powers, to give keenness to the observation, quickness to the reasoning faculties, accuracy and decision to the judgment, and to make pupils stronger in

stead of turning them into nervous wrecks. Music-teaching is for the whole man, not for a part of him.

By this time of the present musical season teachers have formed an idea of the success of their work in the localities or schools in which they are engaged. Some may be thinking of changing, and are facing the problems incident to such change. Perhaps it may be a mistake to imagine that a change of location is necessary or advisable; it may be a simpler and better expedient for the teacher to make the change in himself, in his ideas, in his methods of work, in his skill, in his knowledge of the subject he teaches, and above all in his own individuality. The fault of non-success, or partial success may be wholly or in part due to himself. The year or even part of the year must have its lessons if he can but learn them. One thing can be learned: When a teacher is seeking work, credentials of a certain kind are helpful; diplomas, certificates, testimonial letters, newspaper notices aid in getting a hearing, but in the long run they are not the most important things. When it comes to a question of permanent engagements, of building up a permanent clientele, and of establishing a reputation that endures, it matters but little from what conservatory or what school one may have graduated, or with what celebrated master one has studied, the crux of the matter is *how* one has studied; not *how much* one has studied, what works have been used, but *how* that work has been mastered and, above all, assimilated. And even then we dare not say that knowledge is all important. In the final account it is but incidental. Teachers must have knowledge, it is true, a knowledge much greater than that of the pupils he is to instruct, a knowledge ready to be used, but he must have the skill and power of imparting it to others. And what means still more to the parent and the adherent of true education he must have a right individuality and a right personality. The teacher who has been in a school for some years or in a town for several seasons and has not made the people feel that he is more than a repository of musical knowledge or a musical drill-master has missed his opportunity. Let him add to his knowledge and to his ability to instruct the development of character and personality which comes through patient and resolute endeavor to grow in that way.

The bait that is used on many a pedagogical hook is promised professionalism. Which is one way of saying that many teachers—one is tempted to say the majority—hold out as an inducement to students prospective and students *de facto* a probability of their entering the musical profession when they have gotten farther along in the musical life.

The opposite of this should be the prevalent course. But few students have the numerous and necessary elements of a good teacher, and it is not only unwise, but in many cases positively dishonest to promise a career in which only a small degree of success can reward the deluded student.

This may be an argument for a state of things that will not come about till the millennium dawns, but it is well that the profession should look the thing straight in the face once in awhile.

Only that person can succeed as a teacher who has good performing ability, who has a general knowledge of music—theory, etc.—who well understands the steps in his own progress, who has a special ability in analysis and verbal description, who has much tact in the management of people, who has business aptness and uprightness, who has good health and an attractive personality, and who has a modicum of that rare attribute, common-sense. Given all these, there must be a field that has in it the possibility of results from his work. Some fields have not; others are overworked.

That the profession urge into it people that have not these concomitants of success brings on its head as a result a swarm of "cheap" teachers who divide the patronage and lower prices, besides doing poor

work, is in the nature of the natural law of compensation, or rather, Nature's just retribution.

We call attention to the letter in the TEACHER'S ROUND TABLE, which gives an account of an organization among the professional musicians of that city, which has been successful in its objects, to raise the standard of the profession and to increase the opportunities for musical work in the community. It is well to have national and state associations, but the most effective work can be done only by local organizations, composed of teachers who are broad-minded enough to know that the field for work can be enlarged by united effort, well planned and carried out without jealousy. Petty vanity and secret depreciation of other teachers must yield before the tangible results of an organization of broad-minded men and women.

The musicians' organization in England has developed its strength largely by means of local centers, working in sympathy and on the same lines as the general association, and there is far more reason for the existence of 10,000 local societies in the United States than for a few State associations.

ALL art-education is a process of co-ordination, a study of thought with action, to have a perfect ideal and to bring forth in a reality. The thought must precede the act, and must be well worked out in order that the performance be not obscure, confused, or in any way imperfect.

The wonders of memorizing and executing piano-music which are displayed by geniuses and prodigies, such as Mozart, Liszt, and Rubinstein, and which are occasionally witnessed nowadays in the playing of gifted children, can be accounted for only on a psychologic basis. It is not the hand or the fingers which is the seat of such wonders, but the mind, which, by its grasp of ideas and its clearness of insight, conceives what is to be done, and gives its commands to hand and fingers. The playing of some children is far more wonderful than that of the greatest adult pianists who have ever lived, for talent is God-given, while the skill of the grown performer is sometimes rather the result of long-continued studies than of original mental endowment.

These considerations are full of value to the thoughtful teacher, for they show that mental training is of first importance to the pupil. They must know what to do, and how to do it. The mind must have knowledge of Art-material and of all Art-technic. To make the pupil understand definitely what is right and desirable makes him his own teacher and mentor during his practice-hours between lesson-times.

The editor's correspondence during the past month shows plainly that teachers are recognizing the value of work such as that laid out by THE ETUDE Music Study Club as a permanent feature of their course of instruction in music. We take this opportunity to impress upon the teachers who shall read this note that we have planned the work not for one year, but for a systematic and continuous course of study that shall be comprehensive enough to make thorough musicians of pupils. In line with this thought is our request that teachers carefully preserve this year's copies of THE ETUDE, those that contain the special lessons, and the pamphlet prepared by Mr. Russell. These have a high permanent value, and can be used for all new pupils, while those who are advanced can go on with the lessons as they appear in THE ETUDE. We want this work to go into the hands of every teacher in the United States and elsewhere who is interested in a practical, thorough scheme of education in musical essentials, such as should be a required part in the course of study as directed by a private teacher. Even conservatories will find it useful, as it can be placed under the care of some one teacher, as a part of the class features. It is very easy for teachers to secure the privileges. Write to the editor of THE ETUDE, STUDY CLUB DEPARTMENT.

FANTASIE - TARANTELLE.

FRÉDÉRIC BINET.

Giocoso. M.M. $\text{♩} = 116.$

f brillante

sf

f

sf

f

sf

f

sf

a)

r. h. frumum

l. h. a piacere

A

mf a tempo

f

sf

a)

r. h. frumum

l. h. a piacere

f

sf

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The piano part features a prominent bass line with chords and single notes. The voice part includes a melody with various ornaments and a final cadence. The score ends with the word "Fine." written in a decorative font.

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and voice. The piano part is in the lower register, and the vocal part is in the upper register. The tempo is marked 'a tempo' and the dynamics include 'cresc'. The score features a piano introduction, a vocal solo, and a piano accompaniment. The piano part includes a series of chords and a melodic line. The vocal part includes a series of notes and rests. The score is written in a standard musical notation with a treble and bass clef. The tempo is marked 'a tempo' and the dynamics include 'cresc'. The score features a piano introduction, a vocal solo, and a piano accompaniment. The piano part includes a series of chords and a melodic line. The vocal part includes a series of notes and rests. The score is written in a standard musical notation with a treble and bass clef.

sempre staccato

capricciosamente

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has two measures, and the second system has two measures. The piano part features a simple harmonic accompaniment with chords and single notes. The voice part features a melody with various note values, including eighth and sixteenth notes, and rests. The lyrics "The Rose Tree" are written below the voice staff. The score is written on a yellowed, aged piece of paper.

A musical score for the song "The Rose Tree." The score is written for piano and voice. The piano part is in 2/4 time, with a key signature of one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand. The score includes a first ending (marked with a '1' and a repeat sign) and a second ending (marked with a '2' and a repeat sign). The tempo is marked "Allegretto." The score is written on a single system with a grand staff (treble and bass clefs) and a vocal line. The piano part begins with a forte dynamic (f). The score is written on a single system with a grand staff (treble and bass clefs) and a vocal line. The piano part begins with a forte dynamic (f). The score is written on a single system with a grand staff (treble and bass clefs) and a vocal line. The piano part begins with a forte dynamic (f).

* Even here go to **A** and play to *Fine*; then go to **B**, and *D.C.*

* From here go to **A** and play to *Fine*; then go to **B**, and *D. C.*

4068

D.O.

ri - ten - u - to

dd

d

dolce

Ped. simile

p ben espressione dolce

Cradle Song.

"Sleep my child, sleep sweetly
Upon thy mother's breast;
Angels above are keeping
Watch o'er thy peaceful rest!"

Moderato. M. M. ♩ = 88.

Carl Wilhelm Kern, Op. 211.

p cantando

mf

f

dim.

rit.

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First system of musical notation, measures 1-8. The music is in G major (one sharp) and 6/8 time. The tempo is marked *a tempo*. The right hand features a steady eighth-note accompaniment, while the left hand plays a descending eighth-note pattern. A finger number '5' is written below the first measure of the left hand.

Second system of musical notation, measures 9-16. The tempo changes to *poco rit.* (a little slower). The system concludes with a *Fine.* marking. The right hand continues with eighth notes, and the left hand has a descending line with some grace notes. Fingerings 1, 2, 3, 1, 2, 3 are indicated in the left hand.

Third system of musical notation, measures 17-24. The tempo is marked *Poco più lento. M.M. ♩ = 69.* (A little more slowly, Metronomic Mark, quarter note = 69). The dynamics are *p dolce* (piano, sweet). The right hand has a more melodic line with slurs and fingerings 1, 3, 3, 2, 2, 4. The left hand continues with a descending pattern, with a finger number '2' in the second measure.

Fourth system of musical notation, measures 25-32. The dynamics change to *crase.* (crescendo) and then *mf* (mezzo-forte). The right hand features a melodic line with many slurs and fingerings (2, 5, 1, 3, 5, 3, 1, 2, 5, 3, 4). The left hand has a descending pattern with fingerings 2, 2, 2, 2, 2.

Fifth system of musical notation, measures 33-40. The dynamics are marked *broad* and *D.C.* (Da Capo). The right hand has a melodic line with slurs and fingerings (1, 5, 4, 3, 4, 2, 1, 2, 3, 1, 3, 2). The left hand has a descending pattern with fingerings 3, 2, 1, 4, 3, 3, 1, 2, 1, 2.

Nº 3787

In the Time of Apple Blossoms.

WALTZ.

BERTHA METZLER.

Tempo di Valse. M M. $\text{♩} = 69$

The musical score is written for piano in 3/4 time. It consists of four systems of music. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system includes a mezzo-forte (*mf*) dynamic. The fourth system ends with a forte (*f*) dynamic. The music is written for piano with treble and bass staves. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and ties are used throughout. The key signature has one sharp (F#).



TO ARMS!
AN DIE GEWEHRE.L. ORTLEPP, Op. 2.
Arr. by Preston Ware Orem.Tempo di Marcia. M.M. $\text{♩} = 120$.

SECONDO

The musical score is written for piano in 2/4 time, marked 'Tempo di Marcia' with a metronome of 120. It is in the key of B-flat major (two flats). The score is divided into six systems, each with a grand staff (treble and bass clef). The first system begins with a forte (ff) dynamic and includes a first ending. The second system continues the melody with a piano (p) dynamic. The third system features a forte (ff) dynamic and a 'sonore' marking. The fourth system includes a mezzo-forte (mf) dynamic and a first ending. The fifth system features a forte (ff) dynamic and a first ending. The sixth system concludes with a first ending and a 'Fine.' marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

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Nº 4078

TO ARMS!

9

AN DIE GEHWEHRE.

Tempo di Marcia. M.M. $\text{♩} = 120$.

PRIMO

L. ORTLEPP, Op. 2.

Arr. by Preston Ware Orem.

The musical score is written for piano in 2/4 time, marked 'Tempo di Marcia' with a metronome indication of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into six systems, each with a grand staff (treble and bass clef). The first system begins with a forte (ff) dynamic and includes fingerings (1, 2, 4, 5) and accents. The second system starts with a piano (p) dynamic. The third system features a mezzo-forte (mf) dynamic. The fourth system includes a piano (p) dynamic and a forte (ff) section. The fifth system continues with a mezzo-forte (mf) dynamic. The sixth system concludes with a forte (ff) dynamic and a 'Fine' marking. The score includes various musical notations such as notes, rests, slurs, and fingerings.

SECONDO

TRIO.

ff *mf*

ff *mf*

ff *mf* 1. 2.

p

ff *sf* 1. 2.

sf 1. 2. *D.S.*

PRIMO

11

TRIO.

TR ÄUMEREI.
RÊVERIE.

Edited by Preston Ware Orem.

RICHARD STRAUSS, Op. 9, No. 4.

Andantino. M.M.  = 46-54.

Andantino. M.M. ♩ = 46-54.

dolce
sempre pp

una corda

a)

b)

con tenerezza

c)

pp

p

pp

The pedal markings should be accurately observed throughout.
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2) The pedal markings should be accurately observed throughout.

First system of musical notation, measures 1-4. Treble and bass staves. Measures 1-2 feature a triplet of eighth notes (243) in the treble. Measures 3-4 feature a triplet of eighth notes (3) in the treble. Fingering numbers 1, 3, 5, 2, 5 are visible. Dynamics include *p*.

Second system of musical notation, measures 5-8. Treble and bass staves. Measures 5-6 feature a triplet of eighth notes (3) in the treble. Measures 7-8 feature a triplet of eighth notes (3) in the treble. Dynamic markings include *dim.*, *rit.*, and *pp a tempo*.

Third system of musical notation, measures 9-12. Treble and bass staves. Measures 9-10 feature a triplet of eighth notes (3) in the treble. Measures 11-12 feature a triplet of eighth notes (3) in the treble. Dynamic markings include *p* and *pp*.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Measures 13-14 feature a triplet of eighth notes (3) in the treble. Measures 15-16 feature a triplet of eighth notes (3) in the treble. Dynamic markings include *con tenerezza* and *pp*.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Measures 17-18 feature a triplet of eighth notes (3) in the treble. Measures 19-20 feature a triplet of eighth notes (3) in the treble. Dynamic markings include *un poco rit.* and *ppp*.

OUVERTURE - VOLUNTARY.

Grave. M.M. $\text{♩} = 52.$

(IN D, No. 11.)

PIANO OR ORGAN.

J. L. BATTMANN, Op. 75, No. 11.

The musical score for the 'Grave' section is presented in two systems. The first system includes a treble staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass staff is also in 4/4. Fingerings are indicated by numbers 1-5. Pedal points are marked with (Ped.). The second system continues the piece, featuring a 'rit.' (ritardando) marking. The third system shows a change in the bass line with more complex chordal structures. The fourth system transitions into the 'Allegro' section, marked with a new tempo of M.M. 120. The fifth system continues the 'Allegro' section with more rapid passages. The sixth system concludes the page with a final chord and a (Sw.) marking.

* This composition is also suitable for pipe organ or reed organ with pedals; when so used, the passages in small notes are to be played by the pedals, and the markings in parentheses are to be observed.

(Solo.)

(Solo.)

pp

(Solo.)

(Solo.)

ff (Gt.)

Poco meno mosso.

(Solo.)

(Sw.)

(Change Solo stop.)

ff (Gt.)



Tempo I.



L' Aiglon.

Grand Valse de Bravura.

ERWIN SCHNEIDER.

Intro.
Allegro.

Tempo di Valse. M.M. ♩ = 63.

4069 - 3 * From here go to $\frac{3}{8}$ and play to *Fine*; then go to A, play to end of page 19. Return to A and play to D.S.

This page contains the musical score for measures 1 through 18 of a piano piece. The music is written for the right and left hands on grand staves. The key signature has two sharps (F# and C#), and the time signature is 3/8. The score includes various musical notations such as notes, rests, and dynamic markings. A section labeled 'A' begins at measure 10, marked with a double bar line and a star. The tempo marking 'A tempo' appears above the staff at measure 10. Dynamic markings include *mf* (mezzo-forte) at measures 10 and 11, *poco rit. mf* (poco ritardando, mezzo-forte) at measure 12, *f* (forte) at measure 15, and *ff* (fortissimo) at measure 18. A section labeled 'Fine' is shown in a separate system at the bottom left, indicating the end of the piece. The page number '18' is located at the bottom right.

First system of musical notation. Treble and bass staves. Treble staff has a 5-measure rest at the beginning. Dynamics include *f* and *mf*.

Second system of musical notation. Treble staff has a 5-measure rest at the beginning. Dynamics include *f* and *mf*.

Third system of musical notation. Treble and bass staves. Dynamics include *f*.

Fourth system of musical notation. Treble and bass staves. Dynamics include *f*. The system ends with the instruction "D. S." (Da Capo).

Fifth system of musical notation. Treble and bass staves. Dynamics include *f* and *mf*.

Sixth system of musical notation. Treble and bass staves. Dynamics include *f*. The system ends with the instruction "From here go to A".

"It Was a Lover and His Lass."

From "As you like it."

SHAKESPEARE.

THOMAS MORLEY. (1557-1604)

Allegretto.

1. It was a lov - er
 2. This car - ol they be -
 3. Then, pret - ty lov - ers,

f *p* *p*

cresc.

and his lass, With a hey, with a ho, with a hey, no - ni -
 gan that hour, With a hey, with a ho, with a hey, no - ni -
 take the time, With a hey, wit a ho, with a hey, no - ni -

no, And a hey, no - ni - no - ni - no, That o'er the green corn -
 no, And a hey, no - ni - no - ni - no, How that life was
 no, And a hey, no - ni - no - ni - no, For love is crown - ed

p *p*

fields did pass,
but a flow'r,
with the prime, } In spring-time, in spring-time, in spring-time, The

on-ly pret-ty ring-time, When birds do sing, Hey ding a ding a ding, Hey

pp *mf*

ding a ding a ding, Hey ding a ding a ding. Sweet lov-ers love the

poco rit.

spring.

fa tempo *p*

LOVE'S OFFERING.

EDMUND SEVERN.

Moderato.

If love were a

rose-bud, Be - dight - ed with dew, I would pluck it, my

dar - ling, and give it to you;— If love were a

Ped. simile.

poco cresc.

con passione

jew - el that mon - ey could buy, — I'd give thee a

cresc.

cas - ket No queen could de - fy, — I'd give thee a

semplice

cas - ket No queen could de - fy. — But

colla voce. *poco rit.*

a tempo

love is not pur - chas'd, In whole or in part, So I've

a tempo

noth-ing to give thee, But love and my heart. But rose-buds may

cresc

with-er, And jew-els are vain, Yet on to e - ter - ni - ty

cen do sempre cresc. al fine

Love shall re - main; Yet on to e - ter - ni - ty Love

shall re - main.

ff *3*

Vocal Department

Conducted by
H. W. GREENE

IT was a critical moment in the life of Donald M. Watson. His father had commented upon his musical prospects in no flattering vein, and this is what he said:

"Now, Don, there is no use of temporizing with this question any longer; I have given you all the advantages that a considerate parent could justly give to a son having the gift of a voice and musical talent, and what use are you making of them? You neglect your piano, which is of the first importance to one who is looking forward to a vocal career; you slight your exercises and vocalises when you are at your practice, and fool the time away singing a lot of sentimental ballads, or worse, which I know your teacher never gave you. Your mind is divided between foot-ball, base-ball, lawn-parties, house-parties, golf, and music, and to your disgrace in about that order of precedence. You avail yourself of the slightest excuse to miss lessons which I have to pay for, and last, though by no means least, I find you are working at the cigarettes again, notwithstanding your promise that 'if I would allow you to devote your entire time to your music you would discontinue smoking altogether.'"

"I called upon your teacher on the way home this evening, and he tells me that, while your voice is exceptional, and your talent of a high order, he regrets to admit that your progress is not at all satisfactory. He said frankly that you show the need of thoughtful practice. I asked him: how much vocal work you could do profitably, and he said you were perfectly capable of devoting two hours a day to tone-study, scales, and vocalises, and half or three-quarters of an hour to repertory in the evening. Now, that, with three hours at the piano, is less than six hours a day. Not at all excessive for a boy of twenty who is as rugged and settled in health as you are. I have watched you closely and thought the matter over before entering upon this talk, and these are my terms; they are final:

"You are to have two probation periods, the second, of course, to depend upon the first. If you do what you know to be your duty for three months, I will extend your time of trial six months longer. If you hold out for the entire time there will be no further doubt of your success, for the habit of effort will be formed and the interest aroused and progress made will afford its own momentum. If at any time during this period you fail to meet the reasonable demands of your teacher, or do your duty as I see it, I will take you down to my shop and place you in the hands of the foreman, and you shall learn the trade of a machinist.

* * * * *

"Father," said Donald, "may I interrupt you?"

"Yes; what is it?"

"I have been thinking it over, too, for some time, and if it were not for the shame of backing down on a thing that has cost you a lot of money, would have spoken to you about it first. But I think you had better arrange to place me in the shop immediately; for, while I like music and enjoy singing, I am perfectly sure that, if I had to dig away at it six hours a day, I should grow positively to hate it; and if in the end it has got to be the machine-shop, why not save the money that would be spent on probation lessons, and let me get about it at once?"

* * * * *

No, THAT IS NOT what the boy said, but what he should have said; he took his lecture with becoming humility and promised his father that he would be

good and practice. But it is practically certain, if his father keeps his word, that the end of three months will find him chipping nubs off castings, or, since his father owns the shop, working at the lathe; for there is not the slightest use of trying to drive or hire a boy of twenty to do serious work at music. It is all very well to prod and coax children until they begin to sense the alluring charm of music, but success in the art is doubtful if young men and women do not feel the inward impetus to effort quite up to the limit of their endurance.

If there are parents who are in doubt about Don's advent in the machine-shop and are determined to prove the error by examples with their own children, we shall be glad to allow space for reports of progress.

* * *

STUDIO DIALOGUES.

No. 6.

Teacher.—"What an exquisite phrase! But you do not sing it well."

Pupil.—"If you knew how I had struggled with it you would pity me."

Teacher.—"Where is the difficulty? Don't you enjoy the atmosphere of the song?"

Pupil.—"Yes, to a certain extent; but I don't feel that I understand it very well."

Teacher.—"Macdowell is by no means transparent; one must become acquainted with his mode of expressing himself to appreciate his peculiar strength. Do you know anything about him?"

Pupil.—"Nothing beyond the fact that he is a songwriter. I suppose he is a Scotchman, isn't he?"

Teacher.—"Why do you think him a Scotchman?"

Pupil.—"Because the name is Scotch."

Teacher.—"And that is really all you know of him?"

Pupil.—"Yes, sir."

Teacher.—"But you have been studying his 'Sea Song' for two weeks now."

Pupil.—"Yes, and feel as if I had done very little with it."

Teacher.—"Perhaps that is because you don't understand the man."

Pupil.—"What must I do to understand him?"

Teacher.—"Study the man. Begin with his parents, getting not only his racial tendencies, but his peculiarities; who were his teachers; where has he worked; learn of his aims and ambitions; wherein does he differ from other writers of his class; he must be original in something, what is it? You should know him so well that you would feel in sympathy with his work whether you liked it or not."

Pupil.—"You think I could sing the song better if I should do this?"

Teacher.—"Possibly not, but I don't see how you could help it."

Pupil.—"Well, I'll try it. Give me another week on the song. I'll read up about him, and see if it makes any difference."

(Studio Dialogue No. 7 will describe the result of the pupil's experiment.)

* * *

THE PIANIST'S DUTY TO THE VOCAL CULT.

It is perhaps natural that every music-teacher should think most of his own specialty, and, in his interest in his own work, close his eyes to other branches of musical knowledge. This may be natural, but it is none the less deplorable. In this connection, it is well for the piano-teacher to beware, lest, in his piano interest, he overlook one fact, namely, that vocal music is the one natural

form of music inherent in the human race, and that the best of instrumental music is but an approximation toward vocal effects. When we wish to compliment a violinist or a pianist we speak of his "singing" tone. The human voice is the model instrument, one that has never been successfully imitated,—the most perfect instrument.

This being true, it behooves teachers of other branches of the art to further the cause of good vocal music whenever they have opportunity. The more the pupil knows about singing, the better he will play his instrument. The more persons sing, the more instrumental pupils there will be. The greater the public interest in vocal music, the greater it will be in instrumental.

Recognizing this fact, a number of the greater European conservatories, and perhaps, some of our own, insist that students of all branches shall study singing, at least to the extent of taking a course of a year or two in solfeggio. Thalberg, noted for the beauty of his piano-tone, says he studied singing for two years in order to obtain a proper conception of lyric tone to apply to his piano-playing. A pianist or violinist cannot bring a tone from his instrument better in quality than he has the mental power to conceive. As a man thinks, so is he. The tone that he thinks, that will he produce. We cannot rise higher than our ideals. The instrumentalist whose conception of tone is tied down to that made as the ordinary product of his instrument cannot rise to the greater heights of tone-production, even in the domain of that instrument. The instrumentalist who has no conception of, appreciation or love for, or approximation to the musical product of the human voice at its best falls far short of the possibilities of expression in his instrument.

For the reasons stated above, it is a duty that each musician owes to the people at large, as well as to his own profession and to himself, to do all in his power to further the cause of vocal music in his community. He should urge his pupils to study singing as a means of musical grace and a method of musical progress; he should lift up his voice and wield his pen for good music in the church-service; and more than this, he should assist in every way possible the formation and maintenance of an effective chorus in his community; more than one, if circumstances permit.

There is, unfortunately, a prejudice on the part of instrumental teachers and performers toward vocal efforts and toward the progressive choir or chorus-leader who tries to organize musical forces for choral performance. There is too much fear that others will get some prominence or advertising out of the affair. So they may. But by the time they have brought a choral club to the point of successful performance they deserve acknowledgment. The use of brain, talent, tact, and hard work cannot all be paid for in cash. Every atom of gain made in choral matters, every grain of added density in the vocal atmosphere of a community is of assistance to the whole musical cult; it redounds to the advantage of the pianist as well as that of the vocalist. It is a proposition that is easy of proof that in that city where there is a strong interest in vocal matters there is also a resultant interest in matters instrumental.

So let us help on the teacher that wants to do something with the human voice,—individually, in blocks of twenty, or in lots of a hundred. That is, if he is competent. If he does absolute harm to the vocal apparatus, as, unfortunately, some do, suppress him, quickly and promptly. But before you do, be sure of his incompetency. If he can do even fair work, help it along. He may do better next year. And in helping him, you are creating musical atmosphere and are helping yourself.—*W. Francis Gates.*

EMOTION in the hearer is caused by emotion in the performer. This is the mystery of music,—it is the mystery of all art; and to explain it would be to explain sympathy, to give the key to the divinest part of human nature; in other words, to fathom the unfathomable.—*Fastman.*

AN INCIDENT.

At a recent performance of "Pagliacci," the little two-act opera by Leoncavallo, I took my position in the row of standees by the rail that surrounds the orchestra circle of the Metropolitan Opera House. That position, during a popular opera, affords a splendid opportunity for the study of the musical and unmusical side of human nature. The enthusiasm of the musically unacquainted, the attitude of the critically important ones, and the expression of silent scorn of the intelligently critical ones for the former were instructive as well as amusing.

Let me give you a piece of advice: If you ever go to the opera, concert, or play, don't try to pose as knowing more than you do. You may fool one or two who know even less than yourself, but the majority of persons will surely read you aright; and don't forget that the quiet, unassuming person on your left may be a composer or one of the critics.

Leoncavallo tells a very amusing story of himself. One day when visiting a town in Italy he heard that his opera, "Pagliacci," was to be produced, and he decided to hear it incognito, as it was not generally known that the young composer was in town. It happened his seat was beside a bright-eyed and enthusiastic young lady, who, noticing that he did not join in the general applause, but remained quiet, turned to him and asked:

"Why do you not applaud? Does it not suit you?"

Leoncavallo, much amused, answered: "No, on the contrary, it displeases me. It is the work of a mere beginner, not to call him anything worse."

"Then you are ignorant of music," she said.

"Oh, no," replied the composer. Then he proceeded to enlighten on the subject, proving the music worthless and a tiresome without originality.

"See," said he, "this motif is"—and he hummed lightly a short melody; "this aria is stolen from Bizet, and that is from Beethoven." In short, he tore the whole opera into pieces.

His neighbor sat in silence, but with an air of pity on her countenance. At the close she turned to him and said: "Is what you have said to me your honest opinion?"

"Entirely so," was the reply.

"Good," said she, and with a malicious gleam in her eyes left the theater. Next morning, glancing over his paper, his eye fell upon the heading, "Leoncavallo on his 'Pagliacci,'" and reading further was somewhat startled to find the conversation of the evening before fully reported and accredited to the proper source.

He had, unfortunately, played his little joke on a reporter, who had proved too smart for him.—*Ex.*

* * *

DEPRESSION IN THE SINGING VOICE: ITS CAUSE AND CURE.

II.

THE CURE.

The cure for vocal depression begins, as did its cause, with the mental attitude. As the pupil thinks or is taught to think so will he do and act and so will be the result. The first principle of artistic singing is the removal of all restraint. The pupil must think singing as an act of vitalization, mental, physical, and emotional. He must sing with vitalized energy instead of muscular effort. True tone is the result of conditions demanded by Nature, not man's ideas. These conditions are dependent upon form and adjustment, and form and adjustment, to be right, must be automatic. There is only one way under the sun whereby it is possible to secure automatic form and adjustment, and that is through flexible movements of the entire body, and not by direct or local effort of any part or parts of it. Flexible bodily movements which vitalize and arouse the energy of the singer, which influence directly the conditions of tone at the organ of sound, through automatic form and adjustment, are first and foremost absolutely necessary in order to overcome vocal depression.

Some system of movements which shall develop flexible strength, and not rigidity, which shall give the student that which is known as "the singer's position," is, I say, first and foremost necessary. The reason is this—there is no strength properly applied without movement. Rigidity or a set condition of any muscle does not imply movement or the application of strength. The student or singer must place himself upon a level with the tone or upon the level demanded by the song, mentally, physically, and emotionally. When the mental attitude of the pupil suggests freedom, life, and energy through flexible bodily movements, the voice thus sooner or later becomes free, through the removal of all restraint or local effort.

The second principle of artistic singing is automatic or sub-conscious breathing. As before said, it is a law of Nature that, as the breath is taken, so must it be used. With the conscious local breath freedom of voice is impossible, as it requires conscious local effort to control. The pupil should be taught to take breath through movement, should be taught to do the thing which gives the breath, which causes him to breathe naturally and freely, should be taught, through movement, the principle which automatically controls the breath. In other words, breathe through action and control from position: that position and action which influences directly true conditions at the organ of sound through automatic form and adjustment. These movements and automatic breathing through them are a most wonderful thing for the beginner or the singer, but they depend largely, of course, upon his mental attitude, upon the way he thinks or is taught to think. In this way he constantly acquires technic, freedom, and ease, and the tone grows better and better through the better way of doing. The tonal result, as before said, depends upon the way or manner of doing, upon technic.

The third principle of artistic singing is high placing and low resonance. Tone must be placed, not pushed, up. The voice must be placed up and forward through freedom of form and action, and must reflect into the cavities, and thus secure added resonance. The pushed-up voice closes the throat and makes the full effect of low or added resonance impossible. Placing means much more than point of contact of the air-current; it means the form of all the cavities, the position of the organ of sound itself, upon which so much depends. The pupil must be taught to place the tone at once well forward and up without push or strain, but with reaction and reflection. This means a balancing of the two forces before mentioned, the perfect poise of voice, upon which life, freedom, spontaneity, and enthusiasm of voice depend. When the pupil can thus place the voice up and forward with reflection and the added resonance of the cavities and of the chest, when he can do this with free, flexible movement he has acquired much of technic and much of tone and is well prepared to study quality, character, and tonal effects in general.

The fourth principle of artistic singing is emotional or self-expression. This becomes the true motor power in the voice of the singer who has mastered the principles of free, flexible action and position. Singing then becomes a matter almost entirely of self-expression. These conditions of course are impossible when there is mental, physical, or emotional depression. But when the voice has acquired life, energy, and spontaneity through freedom of form and action, then emotional or self-expression becomes not only an easy, but a perfectly natural, condition of singing. It is the true expression of the properly trained singer and of the great artist. Of course, through all this study the singer has learned the value of vowels, and consonants: true vowel form and consonantal action which give him, through emotional expression, the power of vitalized word-energy. This he gains through the study of the elocution of singing, and by constantly applying it to the sentiment aroused by the words of the song. Under the above condition it is easy to see that depression in the singing voice is impossible.—*Edmund J. Myer.*

THE THROATY VOICE.

WITH reference to some remarks in *The Daily Telegraph* of London, on the scarcity of tenors, Mr. Gustave Garcia writes:

"A guttural or throaty voice is the result of sound pinched and strangled, which enables the singer to produce high notes, although not without force and violence. The consequence is that after long rehearsals or performances the throat can no longer bear the strain. With the proper studies the voice would settle down within its proper range, and probably prove to be baritone. Tenor voices—I mean real ones—are frequently throaty, especially when the language is guttural; but with application and intelligent study this defect can be overcome. . . . A fine, vigorous voice is no doubt a rare article. It always has been, nor is it likely that matter will improve unless young voices are treated more judiciously. Manuel Garcia often said that young singers ought not to study declamatory music until they had attained the age of twenty-five. Fortunately for us, we still cultivate in this country such masters as Handel, Haydn, Mendelssohn, and others, whose oratorios keep us well in hand as regards technic and also sustained and broad phrasing."

* * *

THE WORDS OF SONGS.

"In their first learning of notes they shall be taught the great purpose of music, which is to say a thing that you mean deeply, in the strongest and deepest possible way; and they shall never be taught to sing what they don't mean." Such was Ruskin's conception of the exalted ideal which should dominate the musical education of the young. How must his artistic soul have revolted against the sentiments sought to be expressed in many of the ballads to be met with in the popular concert program! We tolerate morbidity equally with the most hopeless inanity or empty passion if only coupled with sufficiently brilliant vocal gymnastics, or a piano accompaniment so spiced with chromatic harmonies as to be destructive of all sense of tonality. These may be accepted as artistic, but only in the sense in which we accept the delicate postures of the acrobat or the glaring daubs of the "greenery-yallery" school of painters.

How may one be expected to express sentiments as unreal as they are impossible? For example, there are songs in which the prevailing sentiment is a desire to be wrapped in the arms of the grim messenger, "Death." Of course, this is not expressed in a manner quite so shocking in its bluntness. To gratify the supposed demands of art this morbid sentiment is festooned with dreams of flower-beds bespangled with dew or seraphic faces of pallid hue. Still, when divested of such embellishments, the sentiment is such as cannot commend itself to men or women endowed with ordinary health and sanity. In a world overflowing with evidence of the bountiful liberality of an All-wise Creator, who has provided every form of beauty which the heart can desire, how can we, in truth, give voice to sentiments so unreal and absurd?

A serious responsibility rests with the teacher who is intrusted with the formation of the taste of youthful vocal students. The conscientious instructor will commend them than a tuneful melody or brilliant ac-qualities which render it desirable, it should not be debased by an alliance with words which are false in sentiment. Character-building is of paramount importance in all education worthy of the name. The ancient Greeks considered, and wisely, that, "As gymnastic exercise was necessary to keep the body healthy, so musical exercise was necessary to keep the soul healthy." Music was considered the most moral of all the arts, and remains so still, but those who would secure a full measure of the best which she has to confer on her devotees must seek it through some higher medium than that of the morbid or sickly-sentimental class of popular songs.—*A. T. Cringan, in the Conservatory Bi-Monthly.*

THE question: "How can A WOMAN'S SAY. I become a singer?" is frequently asked, and the reply most reasonable to expect would be: "Study hard, and pursue the right methods," which is at best unsatisfactory advice. Experienced teachers and artists hesitate before expressing their views promiscuously on this subject, knowing that advice half-understood or appreciated is as liable to be dangerous as to be helpful. Recently, however, circumstances combined so fortunately as to justify a prima-donna in speaking upon the question with which we began this paper.

She had returned to her home in the midst of a successful career, and was at a reception given by friends in her honor, who had invited her to express herself freely upon the subject.

"I found, early in my experience," Madame said, "that several things were essential to success: a Voice which can be trained to excellence with profit; Talent, to use the voice effectively; and Hard Work to develop both voice and talent.

"It sounds simple, but it is really very comprehensive. I sometimes wonder if the right quality of voice, for success, is not more rare than the requisite talent. It is all important for the student to speedily know if her voice admits of profitable culture; to know it at once will save much loss of time, money, and labor, and spare the student the bitterest disappointment. Few are the conditions encountered in life more wretched than failures of misapplied energy. To encourage doubtful voices and talents to persevere with a view to a professional career is a great wrong. I question if teachers and singers are as careful as they should be in this matter. It seems cruel to dampen the ardor of youth, yet 'born' voices alone can succeed. There must be a voice to begin with; afterward may follow the training. When competent instructors have decided favorably upon the voice, the student may take up the study hopefully, assured of something on which to base the hope of success.

"Having a voice, get the best teacher obtainable under the imposed conditions of locality, time, or money. In most grand-opera companies will be found noted singers trained in different schools or methods, but all perhaps at one time the students of great teachers. Superior teachers turn out successful artists; so it appears that they, as factors of success, count more than methods.

"Success is impossible without a good teacher. Yet the ideas entertained by many persons are curious, indeed. Not long ago I received a letter from a young lady in which she said that she had learned to play the piano without a teacher, using a chart instead, and she asked me to recommend a similar contrivance by which she might train her voice. I was unable to assist her on this point and said: 'The best chart I can recommend is a teacher of recognized ability.'

"After the selection of a teacher comes the work, patient years of toil, training the voice and talent. Conscientious attention to one's work and health are the student's best assets. Good general health, and bodily vigor are absolutely essential for the act of singing. I believe that physical health and strength of voice are synonymous conditions. How essential it is, then, that vocal students devote much time and thought to their physical well-being. Take care of your health, and your good health will take care of your voice. I fancy that those that know me consider health my favorite hobby, but it is a pleasant and beneficial one.

"I place great faith on the efficacy of out-door exercise and physical training. I take a daily walk regardless of what the weather is, be it warm or cold, rain or shine, through sleet, slush, or snow, I go for a long walk. I could not sing without out-door exercise; in truth, I should not feel well or fit for any employment without it.

"How do I keep from catching cold in draughty rooms and halls?

"It is not a wonderful secret. I depend upon the daily walks and out-door exercise to make and keep me rugged and not sensitive to cold, and, in addition, I bathe the throat with cold water. Many public singers do this and find it the best preventive. I also practice light exercises in-doors, with or without apparatus: breathing exercises and others. After the exercise, which brightens and stimulates the brain, I study whatever I have in hand. This course I have carried out almost daily since the beginning of my studies. I am thankful that I was early led to see the wisdom of this. I practice systematically; never overdo nor underdo my daily task. The voice suffers through neglect, but certainly more from overtaxing it, which is a common evil with the over-ambitious.

"I have said this to many students as a warning, for all are not cautious and systematic. Improvement is constant only with moderate daily use of the voice. The practice of 'making up' for lost time is harmful. American girls, I have reason to think, strive to crowd or hurry their work with the idea of shortening the period of study, but it is done with danger to themselves and their voice. The tiresome, plodding method is invariably safe. In art patience is wisdom.

"This is all very personal, I know, but the young ladies asked me to talk to them, and I could do little more than speak of my experiences and ideas. You may think it contains more about physical training than about vocal, and I ask you 'why not?' Your teachers will speak to you daily about your voice; I had in mind when I began to mention a few things which you might do with benefit to yourselves, and which would be of assistance to your teachers; and, furthermore, does not the condition of the voice, the happy frame of the mind, depend almost exclusively on physical well-being? I have found it so, and I believe it's true generally. Athletic sports fortunately are popular, and the girl who goes in for athletics will soon note the improvement in her voice, with increase of ambition, energy, and enthusiasm.

"Thus to become a vocalist it is necessary, first, to have the quality of voice; second, to study with the best instructors; third, to use systematically physical and mental exercises, and to work, toil, practice, patiently and conscientiously.

"It is not a royal road that leads to success, but the training and study necessary to travel it develops the best traits and the noblest qualities and talents, while the satisfaction of doing something well is not the least of its reward."—*Thaleon Blake*.

* * *

WHAT CONSTITUTES PROFESSIONAL SUCCESS IN MUSIC?

SUCCESS is a condition. It is recognized by comparison. It exists in all degrees; a man attains success in proportion to the measure of his approach to the object or ideal of his pursuit. If it is wealth and he acquires fifty thousand dollars, we call him successful, but not as successful as he who acquires one hundred thousand, and it is so in the pursuit of all things; results and comparison determine success.

By the term "professional" we are reminded of one who has studied and learned his art and who practices it to make a living. This being true, it would seem that a certain knowledge and a certain income are the only essential requisites for "professional success." But if a man attains success in proportion to the nearness of his approach to the object of his pursuit, can it be that the making of money is that object? By no means. It is the object of one following it, but it is not the object of the pursuit. This may seem like a distinction without a difference. But it is not so, they are not the same, though there is a certain relativity, a certain dependence one on the other, and right here is the vital part of our argument. Let me explain. A tailor does not make clothes that he himself may wear them; he makes them for money that he may live. His customers

buy them for warmth and comfort, and just so far as they provide these, just so far does he approach near the Altar of Success. And, again, a man does not publish books for he himself to read, but for the money he receives for them from those who desire the knowledge contained therein. Thus it is readily seen that we succeed in attaining the object for following a certain pursuit. In other words, that success, that condition which we seek and which is of direct advantage to us, is the consequent result of making our efforts of direct advantage to others.

Our pursuit is music, but the object of it is not so much music as culture; not that culture which is acquired knowledge, but that culture which plants within a recognition and desire for the purifying and refining of life. This is the object of music in its highest sense, and he who infuses this spirit into the mind and heart of another is realizing the very acme of success, be he professional or not. But what are the means employed to bring about such a disposition in a person? Fidelity to human nature.

This question of what is the purpose of music is an altogether natural one, it seems to me, because the study of music does provoke a certain delight and a certain fascination, and does compel our enthusiasm in such a way that we are prone to forget that execution is but a means to an end. Of course, music may and does exist with some for its own sake, and it is an advantage to us that it is so, for it is one great impelling force; but to believe that this is its sole aim and end is to deprive ourselves of the message it brings us. Yet the good done by those who are not awake to this realization is very great; for it stimulates them to do well that which they do. But its purpose is not to exhibit itself; for in so doing it sacrifices that which all minds consider music. I am of the opinion that we should approve and encourage the accomplishments of difficult feats in our art; for in this way we add growth to our growth; but we must keep our minds ever open to the message itself, and be not misled by its elaborate setting. The public is not misled, and the public is the best test of skill. It does not tolerate untruths; it makes its own choice of all the phases of art that are presented to it. It knows what it wants and it knows when it receives it. It is narrow and absurd to tell an intelligent and thinking people that, after all, the words of the songs and the sounds of the instruments were a minor consideration; for the principle on which the instruments were constructed was perfect and the execution of the singer was marvelous, and that was all they should expect. Yet this must be the belief of those who tell us that "Wagner's music is better than it sounds." Nonsense! a coat is not warmer than the warmth it provides us; a chain is not stronger than its weakest link. Wagner's music may be better than it sounds, but the better-plus does not exist for the great world, because it fails to respond to its sympathies. "In the beginning God created the heavens and the earth, but for me he created them not until he created me." And this is the secret of it all. Music exists, but only so far as the soul vibrates in sympathy with it.

Thus our limitations are not the limitations of the art itself, but the limitations of music for us. Its all sufficiency is only felt and recognized as we expand in growth and experience.

Professional success then is the meeting of this great deficiency. He who prepares the mind and heart for the reception of it and he who administers in a way satisfying and sufficient is realizing it, in its true sense.

Professional success is not counted by the dollars, but by the hearts that you have awakened to sympathy; it is not to know the vast accumulations of research and steady growth, but to make known the existence of peace and rest and sweet content for soul, not bodies. It is a sad yet beautiful conception, sad because it is rarely realized or comprehended; beautiful because it bids kindness into the heart, and that is enough.—*Josephine Leone Rhoades*.

straight, as it would not speak at all. The less curved the tongue is, the more prompt its speech will be. The more curved, the slower its speech, but the gain of power is enormous, as the amplitude of vibration is thus increased.

If the pipe is silent, presupposing that reed and barrel are scrupulously clean, either the tongue is not sufficiently curved or is curved so much as to blow and not vibrate.

If the note is weak, the tongue requires to be curved. If it is slow or too loud, the tongue must be straightened.

Tongues which are twisted, even though it be only an infinitesimal degree, will either refuse to give the note desired or will produce most extraordinary sounds. They must be thrown away and new ones placed in their stead.

The most minute attention to details and absolute cleanliness are necessary. Reed pipes must never be blown with the mouth. And, generally speaking, so much skill and experience are necessary whenever anything beyond tuning is attempted that it is questionable whether it is wise for a non-professional person to attempt more.

* * *

EVERY ORGANIST HER OWN MECHANIC. How many of the great army of lesser organists know anything about the internal machinery of the instrument they play? Men, as a rule, have some curiosity to observe, and some knack at mechanical device, but as the number of women organists increases day by day,—especially “piano-organists,”—there is a tendency on their part to relegate every slight organic disturbance to the tender ministrations of man and serenely and helplessly fold hands and wait. The organ-builder, if available, is in requisition; the tuner—if handy; any jack-in-the-trade, if desperate.

Now, of course, it may be urged, “a little learning is a dangerous thing,” and that such precious merchandise as a pipe-organ should be left untampered with by the untutored. Still, there is no sense in accepting the fair field of organ-playing and expect favor when the first breeze blows awry.

There is much, it is true, about the mechanical part of an organ that is beyond a woman's skill—and she should know her limitations, but serious troubles, such as cracks in the wind-chest, perforated bellows, and the like only happen once in a blue moon.

And, for the thousand little ills that (organ) flesh is heir to o' Sunday-mornings, in particular, a twist of a screw here, a tightened nut there, a belt to be laced, tightened, or loosened, an adjustment of wire, the efficacy of a drop of oil on the troubled crank; a bit of twine to relieve an aching joint; all these things are quite within the power of the weakest woman does she but master the situation sufficiently to locate the disturbance.

Catastrophes will happen in the best of cases to render the church-service or concert-hour a grave disappointment, but there is every satisfaction in knowing “She hath done what she could.”

Then, too, with a tolerably fair ear (and, if her ear be not fair, why under the sun is she in her present business?), with a fair ear, I say, she can soon, under the proper guidance, in the matter of lessons, learn to “smooth up” the reeds, sensitive as human throats to atmospheric changes, a little trouble, it is true—rather dirty, up the little ladders, if you like, but well worth her trouble.

I have heard offertories—brought out in solo upon a much neglected oboe whose tone was so croupy and hoarse that I was constrained to offer the sufferer a bronchial troche. And a beautiful trumpet of my acquaintance was not allowed to speak for ages because a tuner was not forthcoming and the young organist was afraid of getting his clothes dirty in the dark recesses of the organ.

What would we think of the skill of a doctor who drew every diagnosis and made every conclusion, from the outside surface of his patients, with no

knowledge of his anatomical construction, of the system of circulation of the blood, or action of various internal organs? I am afraid many a young woman organist I know, could she but take a glance at the “wheel going round” beyond her vision, would feel very much like the young fellow after his first course in anatomical charts and truths—“that he could never draw an easy breath again, knowing how many things there were inside of him to get out of order!”

“Where ignorance is bliss”—is it?

Not in the least, by all means learn the law of governing a development of organic lung-trouble, of palpitation of the motor—of aching, creaking, rheumatic joints, and you will often be able to be mistress of the situation, though weights fall, and trackers break, and keep panic out of the service and your head on your shoulders.—*Florence M. King.*

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SOME OF THE WORLD'S GREATEST ORGANS.

SOME of the largest organs in the world, with the number of speaking stops they contain, are as follows: Sydney Town Hall, Australia, 128; Crystal Palace, London, 120; Leeds Town Hall, Eng., 118; Garden City Cathedral, U. S. A., 115; Royal Albert Hall, London, 111; Chicago Auditorium, 109; Cologne Cathedral, 104; St. George's Hall, Liverpool, 100; St. Sulpice Church, Paris, 100; Ulm Cathedral, Germany, 100; St. Bartholomew's Church, New York, 98; Doncaster Parish Church, Eng., 93; Alexandra Palace, London, 88; Church of Notre Dame, Montreal, 82; Notre Dame Cathedral, Paris, 82; Marien Kirche, Lübeck, Germany, 82; Merseburg Cathedral, Germany, 81; a church in Cincinnati, U. S. A., 81; Westminster Abbey, London, 77; St. Paul's Cathedral, London, 77; Rotterdam Cathedral, 75; Church of St. Eustache, Paris, 75; Church of St. Dominico, Prague, 71; St. Michael's Church, Hamburg, 70; St. Denis Abbey Church, France, 69; St. Nicholas Church, Hamburg, 67; Melbourne Town Hall, Australia, 66; Carnegie Music Hall, Pittsburgh, 66; Halberstadt Cathedral, Germany, 65; The Trocadero, Paris, 65; St. George's Church, Montreal, 65; Beauvais Cathedral, 64.

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QUESTIONS AND ANSWERS.

F. L. P.—At the close of an interlude in a hymn what is the best way to give the pitch to the choir, by a single note (pitch of the soprano) or by a chord? Is it good taste or even allowable to precede the note by a grace-note a semitone below the note?

Answer.—Tastes differ in the matter of giving the leading note in hymns and in fact many discountenance the idea of any leading note, preferring to have choir, congregation, and organist start all together after a reasonable pause. Some organists go so far as to object to a leading note, but instead play the whole chord in a slow arpeggio manner. The latter method certainly covers up the confusion of the singers beginning at random, but it also tends to destroy all possibility of their beginning together. The soprano note given about two counts before the chord to which it is tied seems to be the best method, as it “leads” the singers and shows them at the same time whether the organist intends the stanza to be sung *forte* or *piano*. The prefix of the grace-note seems unnecessary and rather provincial.

N. A. K.—What is the difference in the construction of the *Vox Humana* and the *Vox Celeste*?

Answer.—The *Vox Humana* is a reed pipe, the top being almost entirely closed to smother the tone, while the *Vox Celeste* consists of two Salicional pipes to each note, one of which is tuned a little sharp, thus giving the undulation which is wrongly attributed to the tremulant, which, by the way, should not be used with the stop.

C. R.—Please give a short account of Samuel Rousseau.

Answer.—Born at Neuve-maison, Aisne, June 11,

1853. Pupil of the Paris Conservatoire and won the *Prix de Rome*, and in 1891 the *Prix* of the City of Paris. Since 1892 he has been the Chief of the Orchestra at the Théâtre Lyrique. He has written some songs and an opera or two, besides some organ-music.

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MESSRS. NOVELLO have just published a complete collection of Sullivan's hymn-tunes. They run to the

number of fifty-six, and four of them are from MSS. found after the composer's death. The tunes are all very singable, and together form a most interesting collection. The same publishers have also just issued a volume of the hymn-tunes composed by the late J. B. Dykes, which will be welcomed by all church musicians. To many it will come as a surprise that Dykes wrote as many as 276 tunes of various kinds, most of them worthy of a place in any tune-book. Many of them are old favorites, and will remain so for a very long time to come; others ought to find acceptance. The carols are exceedingly pretty; and the children's tunes, too, are effective. Perhaps it is worth noting here that Dr. Dykes's widow died quite recently at the age of 75. A very large sum was subscribed for her and her family by admirers of the composer at the time of his death.

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The annual examination of the American Guild of Organists for the Associateship degree was held in New York as well as at other centers on January 21st. The list of successful candidates has not yet been announced.

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A three-manual organ, with 36 speaking stops, is being constructed for the St. Luke's Church, Chicago, by George Kilger & Son, of St. Louis, after specifications drawn by Mr. C. Rupprecht, the organist of the church. The organ is said to be the largest organ in any Lutheran Church west of the Alleghenies.

* * *

A Pacific Coast paper thus describes a new organ which has been erected in one of the local churches. “It now boasts the finest pipe-organ in Southern California. It cost \$7000, has 1700 pipes which speak, and many more which do not.” A new organ containing more than 1700 pipes “which do not speak” would hardly attract many customers for the builder.

* * *

A new organ has recently been placed in the Gymnasium of Laselle Seminary, Auburndale, Mass., by the Hutchings-Votey Company which, while being nominally a two-manual instrument, as the space was limited, has a third manual, all of its eight stops being borrowed from the swell organ. If looked at as a three-manual organ, the fact that both swell and choir have the same stops seems detrimental, but as a two-manual organ in which some of the stops of one manual can be played for solo or accompaniment on another manual, the advantage over the two manuals is very evident. For instance, a solo can be played on the swell, using the Oboe and Flute, while the Salicional and St. Diapason can be used for accompaniment on the choir organ. An opening recital was given by Mr. H. M. Dunham, with a program varied in character much more than would have been possible with the simple two-manual organ.

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A series of nine weekly organ-recitals is being given during the months of February and March in the Battell Chapel, Yale University, by Mr. Harry Benjamin Jepson, Assistant Professor of the University. The programs are admirably drawn up, and cover a wide range of organ-music. Among the larger works are sonatas, Op. 193 and 196, Rheinberger; symphonies, Nos. 3, 6, and 8, Widor; sonatas by Tinel and Elgar, several Preludes and Fugues of Bach, and Concerto in G-minor of Handel. Mr. Jepson has just been elected by the Corporation to be organist of the new organ in Woolsey Memorial Hall, a description of which was in THE ETUDE for January.



CONDUCTED BY GEORGE LEHMANN

WHEREVER the teacher, young or old, may choose his field of labor, he may be sure of broader possibilities, and more numerous opportunities to exercise his talents, than fall to the lot of even the most-gifted soloist. That he chafes under certain limitations, and often feels that his artistic and material rewards are not commensurate with his toil and his anxieties, is both natural and justifiable. Whether friendless and unknown, striving for recognition and a satisfactory income, or well established in a community that appreciates his efforts by word and deed, there is necessarily lacking in his life the promise and sunshine that seem a fitting reward for sacrifice and achievement. But whatever the point of view, however numerous the difficulties that attend the beginning of his career, or however great his dissatisfaction with his artistic and financial progress, the teacher occupies a position of undeniably greater security and satisfaction than does the soloist. That he, too, constantly encounters disheartening obstacles, no one familiar with his work and his life can fail to understand. But there is much, indeed, appertaining to his work, to his hopes and possibilities, his sorrows and his joys, that is heavily veiled to the countless many who are to-day eagerly shaping their lives as he did his.

Here, in the United States, the ambitious and capable teacher has a tremendously broad field to choose from. His services are everywhere in demand, in every city, large or small, from the Atlantic to the Pacific coast. It would seem that, in so vast and prosperous a country, no earnest teacher need experience great difficulty in finding a field of labor at least reasonably satisfactory from the financial point of view, if not equally satisfactory in some other respects; but it is an indisputable fact that hundreds of teachers do fail in their anxious quest, and often, after striving a number of years for general advancement, find themselves helplessly trembling on the lowest rung of the ladder, unable to advance, stricken with fear for their future. These disappointments, with all the suffering which they entail, are strikingly common in the United States; but they are unnecessarily common, and numerous instances of failure are easily traceable to grave blunders and individual defects rather than to a slumbering or unappreciative community. The following, hypothetical, case clearly demonstrates our meaning.

A violinist of skill and fair reputation comes to New York with the purpose of making the metropolis his future home. He is more than ordinarily energetic in his efforts to lay the foundation for success. He utilizes every legitimate method of making known his presence, seeking favor and recognition as untiringly as the most prosaic and persevering tradesman. He does everything, in fact, that is calculated, and may ordinarily be depended upon, to insure success. But the musical seasons come and go, and all his efforts are fruitless. The best that he achieves after several years of toil and patience is absurd in comparison with the results attainable, with equal effort, in other vocations. Recognizing, at last, his

utter defeat, he either relinquishes his worthiest hopes and ambitions or begins life anew in some other city, where at least the chances of financial success seem favorable.

Such is the experience of not one man, but of many men who have come to New York with reasonable expectations of finding, in the leading city of the United States, a suitable field for earnest endeavor. But failures of this kind, though they engage our sympathy, prove nothing as to the true possibilities of success in any community. They prove, on the contrary, that some serious blunder has been made; that, perhaps, certain vital conditions have not been reckoned with; or that unfortunate personal characteristics, rather than musical and intellectual attainments, have counted in the ineffectual struggle and caused defeat.

The United States is, indeed, a vast field for the capable teacher; but it requires a grain of common-sense, or even wisdom, to choose from this promising field the particular city wherein one's merits and peculiar individuality will find a welcome, and the particular community that will respond to one's thoughts and feelings and ambitions. Of the existence of the field itself there cannot be the slightest question; but of the great difficulty of a sensible choice there seems to be little appreciation. The average teacher and player, who is capable of taking accurate measure of his own accomplishments, throws to the winds all considerations but these very accomplishments. He imagines that his abilities are the chief, if not the only, requisite in any city he may choose as his future home. Experience proves the fallacy of such reasoning; but experience is a ruthless teacher.

The young teacher should strive to be practical both in his professional work and in his thought. He should thoroughly understand that the years in which he is capable of earning an excellent income are comparatively few, and that for this reason, more than for any other, he should spare no effort to make suitable provision for the years when his services will no longer be in demand. It is the young and enthusiastic teacher that is sought nowadays, and more especially in this country. When age and infirmities replace youth and strength, the teacher may still be capable of commanding respect, but he is mentally and physically unequal to the strain of professional work. And if, in his old age, the teacher is not in possession of the means to provide comfort and peace, the work that his strength and inclinations still enable him to perform will be withheld from him.

One of the teacher's greatest discouragements is the brevity of our musical seasons. The majority of our students discontinue work long before the summer begins, and do not resume until either late in the fall or the beginning of winter. This is particularly true of the wealthier class of students.

Strange to say, however, our younger teachers generally strive to gain a footing among our more affluent amateurs, wholly disregarding the fact that it is the serious student of ordinary means who is devoted to his work the greater part of the year, and who, therefore, from the financial viewpoint as well as the artistic, proves the most desirable pupil. It sometimes happens, of course, that a teacher is fortunate enough to count among his pupils many who are both affluent and seriously devoted to their musical work; but it is quite natural that the wealthier class, as a rule, prove the least desirable

pupils. With them, music is pursued solely for pleasure, and their other pleasures and relaxations are always numerous, and naturally occupy much of their time and attention.

The busy teacher, of ability and reputation, always enjoys a fair income, often a larger one than is possible in many other honorable vocations. But, under the conditions that exist to-day, he must be content with material reward for his labors, for he will generally be disappointed if, in addition to an excellent income, he hopes for artistic pleasures and the realization of his higher aspirations. The teacher can, it is true, make an occasional public appearance; but a hard day's teaching leaves him neither time nor strength for study, and generally unfits him, mentally and physically, for public work. Even the satisfaction and joy of having guided a talented pupil along the perilous road of achievement are too often denied him; for the day surely arrives when such a pupil seeks a European teacher, and to the latter's abilities the world at large ascribes the former's attainments.

As to the teacher's social standing, in the United States, little need be said. Ability and force of character command, it is true, a certain measure of respect and admiration in every community; but it cannot be said that society regards the average teacher with the same favor with which it looks upon the financially successful worker in the more ordinary walks of life. Not that the teacher is socially ostracized, or necessarily regarded as an inferior species of human being; but he certainly has difficulty in impressing upon a community the dignity of his profession, and in obtaining the respectful recognition which his talents deserve.

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THE RODE STUDIES (Concluded). THE TWENTY-FOURTH CAPRICE.

THE tempo mark indicated in my edition for the Introduction to the last Caprice (104 eighths) is not quite in keeping with the character of

these few measures. A somewhat slower tempo will insure the repose which Rode obviously desired.

The three chords, in the first and second measures, are often played too energetically. They are, it is true, marked staccato; but it should be remembered that they are quarter notes, and that the tempo of the Introduction is a slow one. Besides which, they are played in the down-stroke, and the lifting of the bow will separate them sufficiently. The question of staccato, in the 5th measure, is not precisely the same, for here the chords consist of eighth notes, and it is also obviously intended that these should be played more crisply. What has often been said in these columns about the modification of the staccato dot holds good in the 6th and 8th measures. The sostenuto itself implies that the notes marked staccato should not be sharply detached.

The Agitato is necessarily played at the upper part of the bow. The tempo given (138 quarters) is approximately correct, but it is advisable, of course, to practice the entire Agitato in a slow tempo, and with sharply-detached strokes, until the wrist and fingers are thoroughly capable of increasing the speed.

The accentuations throughout this Caprice greatly increase its technical difficulties, and it is only by slow and conscientious work that these are mastered. Careful study should be made of the diminution at the 20th measure, and the sudden trasts in tone is of inestimable value to the player; but most students either attach too little value to this form of technical work, or, realizing its difficulties, are guilty of shirking it even as they are given to shirking other unpleasant forms of technical work.

The dotted eighth note (without the trill), which occurs so frequently in this Caprice, is often abbreviated through mere anxiety to perform what follows. Needless to say, the slightest disregard of such details destroys unity and rhythmical accuracy.

¹ The second of the series of three articles intended for students who seriously contemplate adopting music as a profession. The chief purpose of these articles is to acquaint such students with interesting and important facts bearing on the professional musician's life and work, rather than to influence them in their choice by definite expressions of opinion.

This concludes our analysis of the famous Rode Caprices. It is hoped that the attention that has been given them in these columns will have the result of at least impressing their importance upon our readers. It will also be understood, it is hoped, that no attempt has been made to devote to them either the infinite care which they require in the class-room, or the more searching investigation which would be called for in a volume on such a subject. It has been my purpose simply to create a greater love for, and interest in, these noble studies, and to elucidate that they contain much, both musical and technical, that is unappreciated by the average student of the violin.

* * *

TONE-QUALITY OF VIOLIN-WOOD AND OTHER FALLACIES REVIEWED.¹

It appears to be the prevailing opinion that the tone of the violin is in the wood, that it is the tone of the wood, and is produced out of the wood. The origin of this idea is very obscure, but it is enough to say that from this error have been evolved others that have been of material injury ever since their adoption.

One is the "letter-tone" that the wood should give off when sounded, or tapped. Some investigators reached the conclusion that the plates, that is, the top and back of the violin, should be tuned to some letter of the scale. Whatever may be said of their judgment in the matter, they have worked with a persistence that would have brought success out of any scientific problem; they have gotten out all there is in it, and may not hope for greater success than was met with in the beginning. The sublime confidence and faith that have been given these fallacies, even when results proved emphatic denials, are only equaled by the persistent adherence to self-evident errors. Of course, the theory has undergone many modifications; they have not fully settled on just the "letter-tone" that should be used. So, out of the diversity of opinion one says he tunes the top to B, and the back to B-flat, and tunes the bass-bar in unison with the top.

* * *

Now let me say: If this theory be based on a true principle of science, and they have worked it out to their entire satisfaction, the violin resulting should be *first class*. But is this the fact? They will tell you themselves that they only partially succeeded, at best, and that not more than once in twenty times. Still, they can see no fault in their beautiful theory, but spend their lives in riding a hobby that lands them just where they began.

Now, the fact is, that their experiments were *not* scientific; and if they would cut themselves loose from this superficial surface, and get down to the underlying principle of tone and its *cause*, just so soon will they begin to find some light on the subject; but just as long as they work on the theory that the tone is in the wood just so long will success be hopeless. When I have advanced this idea, until recently it has been met with indignant protest that I have dared to doubt the correctness of this pet theory. I can understand adhering to one theory until a better one be found; but that should not shut the door to investigation. If the acceptance of new theories were forbidden, where would the world of science stand to-day? Just where it stood in the beginning! How incomprehensible it is, that every department of science, in fact, everything known to men, may become so revolutionized and developed that the original is well-nigh forgotten.

¹No attempt has been made to edit this article by Mr. W. W. Oakes, or in any sense to modify the views expressed therein, or to substitute, for any of the author's expressions, editorial words and terms. Whether right or wrong, the author has something to say, and we prefer to let him say it in his own way, leaving criticism or judgment of his opinions to our readers. EDITOR, VIOLIN DEPARTMENT.

and the world be prepared to receive it without question, *except the one isolated subject of the violin! That must not be touched.* Heaven and earth may pass away, but the venerable theories bearing the moss and rot of four hundred years must stand, according to these animated mummies.

* * *

But what are the facts about these old theories? Have they existed all these years? Did the first makers formulate them? and hand them down to succeeding generations? Nothing of the kind. There is nothing authentic to be found, historic or otherwise, that can connect these ideas with the old masters. Their theories were very few and very crude. No, these ideas are simply modern emanations of erratic minds, and most of them have been matured within my own time. Let us examine this "wood-tone" theory briefly, and see how far science and common-sense will justify them.

First of all, they begin to test the "letter-tone" when the wood is in the rough block, ignoring the fact that the size of the block determines the "letter-tone," and that every shaving removed therefore changes the tone. But we will suppose they have succeeded in finishing the plate to their entire satisfaction; when the plate is glued to the ribs they will find that their "letter-tone" is changed, because it is united now to the ribs, thereby adding more wood, besides having reduced the vibrating surface of the plate by as much space as the ribs have taken up. This would put it beyond the possibility of retaining the same "letter-tone." But granting they had succeeded in finishing the violin "in the white" with just the tone desired. Now this may be possible (but not probable), and I have no wish to undertake such a task, as life is too short to be given up to guess-work, and that is just what such an undertaking would amount to. We will say, the tone sought for was C, for instance. As any addition or reduction of the weight will change this tone, when the wood receives its first coat of varnish it would no longer have that tone, nor will it ever have that tone again, except the violin is opened and brought back to C by the addition or removal of wood.

Again, granting that the violin has been fully completed, and it gave the desired tone C, or any other letter, which would be quite as good, you have only succeeded in making a very prominently imperfect violin, inasmuch as when any of the C notes were sounded on the strings, they being in unison with the "wood-tone," you would have one great explosive note, and all intermediate tones would be, comparatively speaking, silent, because the wood cannot give two different tones. If it could, a xylophone could be made of *one piece of wood*. It requires no elaborate elucidation to show either to the profound or to superficial thinkers that you would only enlarge the tone to which the wood was tuned. It requires no argument to prove that, if the shell gave off any given tone, when any other note was made on the strings it must be mute, because it finds no response in the wood. The manner of testing wood for its tone is by striking the wood. True, you can get a slight and imperfect tone with a bow, but, as striking the violin is not the method used in playing the instrument, it must follow that you get no tone whatever from the wood, because the tone is produced by vibration, and not by concussion.

* * *

I have been asked repeatedly: "What gives the tone, if it is not the wood?" Any scientific man will tell you, it is the *air* contained in the shell, and nothing else. This is the medium through which all sound is produced, and without it no sound can be produced. A cannon might be fired in a vacuum, and it could not be heard. Take a bell and suspend it in a glass-jar. If the tone of the bell and glass are the same, the tone will be enlarged, but exhaust the air, produce a vacuum, and the bell cannot be heard; so, also, exhaust the air from a violin and you get no tone. Now, if it were the wood that really produced the sound, exhausting the air from

the violin would make no difference, as the sounding part would be outside of the vacuum, and in touch with the outer air to carry the sound-waves, and the tone would be practically unimpaired. No! the fact is, the wood of the violin, when under manipulation of the bow, is as voiceless as the dead. This theory is capable of positive demonstration, and the same evidence that will establish this fact will show the fallacy of trying to tune the wood of the violin to any given tone.

As any piece of wood, or any combination of wood, can give off only one tone, a violin would have to be made of as many pieces of wood as there are possible notes on the violin, and each piece would have to be tuned in the making, and *kept separate*; for if they were joined together, they would become as *one* piece of wood, which would change the "tone" of each separate piece, making one tone of the whole. This shows the utter impossibility of making a violin on the theory that the wood produces the tone (even though the wood might contain the very music of the spheres), and it must be a self-evident fact, to all who knows anything regarding tone, direct or sympathetic.

As I have said, the air is the conveyor of sound, and without it there can, of course, be no sound. When one speaks, we say we hear the voice; the fact is, we do not hear the voice, but we have the effect of the voice carried to us by air-waves caused by the voice. If the speaker be at a distance, he has *ceased* speaking before we hear the words. A concussion of whatever nature it may be produces an air-wave, an exact counterpart of the concussion. I do not mention these facts as anything new, but as leading up to the true principle of violin-tone. Certain persons have been working with the idea that the wood gives out the tone, and that the excellence of a violin is due to the tonal quality of the wood.

If we discard this idea, and accept the fact that the vibration of the plates acting on the *confined air* produces in sound the perfect counterpart of the vibration, we have the solution of the infinite number and variety of tones that can be produced on the violin, and in no other way can the different tones be accounted for. As I have endeavored to show, it cannot be from the "tone" of the wood.

If, then, we accept the theory that the tone of the violin is due to the vibration of the wood acting on the confined air, the *supposed mystery* of the violin must disappear at once. It equally overthrows the notion (modern, also) that one model is better than another. So the long-cherished and dearly-loved fallacy that the "Strad" model was the best must step down and out, as also must that unscientific and narrow-minded idea of *varnish*, on which so many contend that the excellence of the violin depends.

These fallacies—viz.: *wood, wood-tone, model, and varnish*—have been but stumbling-blocks to all modern violin-makers. I say modern, because there is nothing to show that any of the old makers entertained any of these ideas, as is evidenced by the diversity of their models, wood, and varnish.

I am glad to record in their favor the fact that each chose his own particular line of work, and adhered to it more or less. Some of them made some slight departures, but always came back to their real chosen line; consequently the modern errors are unjustly placed on the shoulders of the old makers.—W. W. Oakes.

(To be continued.)

A POPULAR fallacy is that you can always make a movement sound more lively by taking it faster. To be sure, the fallacy is only in the "always": for vivacity of effect certainly does, as a rule, increase with rapidity of tempo. But there are cases where it does not. Vivacity of rhythmic effect depends far more upon the rapidity of the beat—that is, upon the shortness of the rhythmic unit—than upon the actual speed with which one note follows after another.—Apthorp.

Children's Page

Conducted by THOMAS TAPPER.

CLUB BIRTHDAYS. MARCH 1. The Mozart Club. Pres., Helen Stackhouse.

March 10. The Cecilia. Pres., Elizabeth C. Henderson.

March 13. Young Ladies' Carol Club. Pres., Elizabeth Hurlbut.

Every month we will list the clubs which formed a year before. We suggest a special club-birthday meeting, a report of which should be sent to the Editor of this page.

IN the February CHILDREN'S PAGE we promised a portrait of Beethoven as a child. As THE ETUDE will be somewhat particularly concerned with Beethoven a month later, we will defer the Beethoven biography and illustrations until then so as to participate in the general spirit of the issue.

We present this time the portrait of a wonder-child, Pepito Arriola, and a biographical notice. This may be used in the class.

A general request for "Questions" comes to us, and we are glad again to present "Music School." Many variations on this form of reviewing studies will readily suggest themselves. The teacher should avail of them to the fullest extent.

Two books recommend themselves for use as classroom singing, and for club-meetings. They are the "Rote Song Book," by F. H. Ripley and Thomas Tapper, and "Songs in Season." The former is published by the American Book Company, New York; the latter by the A. Flanagan Company, Chicago.

Will club-members take under consideration the writing of a brief poem, say of three stanzas, which shall serve as a club-song? These poems should be sent to the Editor, and the best of them will be set to music to become the general Song for THE ETUDE CLUBS.

Nearly thirteen hundred members of THE ETUDE CHILDREN'S CLUB are already enrolled, and many new members are coming in daily. The successful club-song will, consequently, be sung by a large chorus.

GEOGRAPHY.

MUSIC SCHOOL.

1. In what province was Haydn born?
2. Name a living composer of African descent.
3. What composer has found inspiration or suggestion for his music in Algeria?
4. Name two famous composers who were born in Hamburg.
5. What great composer of the eighteenth century traveled the most over Europe?

HISTORY.

1. Where was the "Messiah" first performed?
2. What famous composers have visited the United States?
3. Name four symphony writers of the eighteenth century.
4. Who wrote the "Creation," Judas Maccabæus, "Euryanthe," the "Christmas Oratorio"?

GRAMMAR.

Correct the following:

1. She struck the wrong note.
2. The white and black notes of the piano.
3. The music was in quick time.
4. [Club-members should discuss the expression "half-tone" and "half-step." Can you imagine either?]

PEPITO ARRIOLA. This remarkable child was born in Ferrol, a Spanish city, December 14, 1896. Certainly, if childhood indications count for much (and they certainly did in the case of Mozart), he will one day be a master of his art. At present his talent shows itself to be remarkable.

One day, when he was but two and a half years old, he heard his mother play the melody of a simple piano composition. No sooner had she left the room than he went to the piano and immediately picked it out. Naturally the mother was astonished. The boy was given the most careful attention and after



Pepito Arriola

a journey to Paris, where his skill was much wondered at, he went to Leipzig and became a pupil of Professor Reckendorf of the Conservatory. It was Arthur Nikisch who recommended that the boy be placed with Professor Reckendorf.

Recently he gave a concert before many distinguished people (remember, he was six years old last December). The program was: Beethoven, C major Rondo. Kuhlau, Sonata. An Improvisation in the style of a Spanish dance, then a dramatic Improvisation.

He is said to play not only beautifully, but with individuality. A writer who heard the Improvisation above referred to described it as a vivid picture of happy child-life. After Pepito had played his theme he wrote it out, exactly where he had heard it, not an octave higher as it would have been easier to express it on the staff-lines instead of below them.

Nikisch, who has heard Pepito and taken a lively interest in him, speaks of him as a phenomenally gifted child. One stands before his phenomenal music talent as before a riddle. His gift of playing and of extemporizing, his memory all seem to be equally

great. His progress at the study given him by Professor Reckendorf even for two months only was phenomenal.

Undoubtedly this child will fill a great place in music. He is called by some the little Spanish Mozart.

Certainly his wonderful gift entitles him to a designation even as great as this.

THEORY LESSON. LAST time we learned about the tell-tale triad. You remember, also, that we have learned about the tell-tale seventh chord, the Dominant, G—B—D—F, for example.

Now, having learned a few chords individually, let us see about putting them together. First, a few names. Play the major scale from C, on the piano. C is *do*, or Tonic, or keynote; F is *fa* or Subdominant; G, is *sol*, or Dominant. The others have names which we do not need yet. Now play with the left hand in $\frac{3}{4}$ time, the tones C, half note; F, half note; C, whole note.

The chord (triad) of C is C—E—G; the chord (triad) of F is F—A—C. Play the chord of C with C on the third space, G on the second line, E on the

first line, fingering thus: 2. Then play the triad of

C, fingering 5; then again the chord of C.

Now play these chords in $\frac{3}{4}$ as suggested,

thus:

C	C	C
G	A	G
E	F	E
C	F	C

This is simple. It is a formula, called Cadence. When the cadence is made with the Tonic and Subdominant chords it is called Plagal.

This cadence should now be played in every key; and in three positions, as

follows:

E	F	E
C	C	C
G	A	G
C	F	C

 and

G	A	G
E	F	E
C	C	C
C	F	C

Having learned the Plagal Cadence, the cadence made with the Dominant chord will prove simple. Play in the same meter. The first position is

thus:

C	B	C
G	G	G
E	D	E
C	G	C

This is called the Authentic cadence. Play it in the second and third positions and in all keys.

New Words in this Lesson: Tonic, Subdominant, Dominant, Cadence, Plagal, Authentic.

A CHILD'S MUSIC.

It is possible and practical to educate every child to feel and to listen intelligently, to be familiar with the best music literature. From this we can select material suited to the very youngest and to each succeeding year. Mothers, even those who think themselves unmusical, can take simple courses of study, without much outlay of time, which will fit them to guide the little foot or perhaps, simply to co-operate intelligently with the teacher, an almost incalculable assistance to her.

Let the children dance and sing to every good musical form, ancient and modern; for it is from dancing and singing that these forms have grown. Let them learn the rhythms of work, of machinery,

—the poetry of mechanics. Let them write their own little rhythm tunes and singing tunes and baby verses. This can all be made into simple plays, and the children will grow in music and music will grow in them. It will be associated with keen pleasure, and they cannot help loving it. From such training will result a national demand for and love of the best music, a rich soil for the development of American musical greatness.—*Kindergarten Review*.

ODDS AND ENDS. MORE than 3000 persons in Japan make a good living by breeding, training, and selling what are known as "singing insects." The insects somewhat resemble our crickets, being known in Japan by the name of kusa-hibari. The music which they make resembles that of a silver bell, and, though rather monotonous, is very clear and sweet. The Japanese keep the insects in tiny cages, and take great care of their strange pets.

I know a teacher who has not changed her program for twenty years. The world is full of Rip Van Winkles, and the school-room has its full quota.

The teacher who washes her face in vinegar every morning cannot expect to be the president of a sunshine club in the class-room.—*A. J. Demarest*.

Of all things, give me a teacher with a superabundance of common-sense. Common-sense is an article that is never found on bargain-counters. Its worth is far above rubies, and blessed is he who has this almost God-like attribute.

I WILL give you the title of a few songs for club use: GENERAL CORRESPONDENCE. "New Year's Day"; published by Ginn & Co.; No. 93 of "The Coda Collection." Price, 2 cents. "New Year's Song," by Brahms; published in "Music and Musicians," The John Church Company, No. 13.—*S. L. Brobst*.

TITLES OF SONGS.

"The Child's Song to the New Year," by Clarence J. Blake; published by Miles & Thompson, West Street, Boston; printed on heavy cardboard. Price, 5 cents. "Easter," by Jessie L. Gaynor; found in "Songs in Season," published by A. Flanagan, 266 Wabash Avenue, Chicago. Cloth, 75 cents; paper, 50 cents. "Nature's Easter Story"; found in "Song Stories for the Sunday School"; published by Clayton F. Summy Company, 220 Wabash Avenue, Chicago. Price, 15 cents. Clayton F. Summy Company also publish a book, "Song Stories for the Kindergarten"; but the Easter Song is found in "Song Stories for the Sunday School."

PUZZLE STORIES. OUR young readers have apparently been delighted with the Puzzle Stories printed in the CHILDREN'S PAGES. The story of "Little Bartle" and the story of the "Express Train" were splendidly translated by many. The authors of the best papers received are given below. If others are received too late for insertion in this issue, they will appear in the CHILDREN'S PAGE for April.







Esther Anderson, Nettie Barnwell, Sallie Barnwell, Marie M. Brune, Mabel E. Button, Edna Buvens, Marguerite Buvens, Rozell Crabtree, Gladys Craig, Nina Franklin, Marie Freund, Edna Fulfer, Jessie Gates, Marie Gould.

Margaret Hartley, Caroline Hassel, Louisa Hassel, Mary Hassel, Bertha Harper Holt, Mathilda Horn, Helen Hugg, Minnie M. Jarvey, Ethel Johnson, Genevieve Lochner, Hilda Luther, Elta Mann, Nellie Mann, Celestine Miller, Louise Morley.

Sallie Nixon, Mattie Norman, Helina Ostrom, Jane Patterson, Grace Rochrer, Maude Rogers, Alice Rubsch, Laura Seely, Sadie Ervine Steele, Annie Swanson, Ruth Valin, Marie Vogelgesang, Estelle Walker, Iona Wheeler, Cora Williams, Signa F. Wood.

Answers without names, from Galesburg, Ill., and Williamsport, Pa.

THREE NEW PUZZLE STORIES.

One day as I was walking in the garden I saw a girl leaning on a . As I looked at my garden I saw that the garden was too  and . I made up my mind to fix it which was not *sub.to* work. I *poco a poco* *accelerando* grew tired and took a  in the yard which extended from *D. C.* *al fine* of the barn. As it was  ing dark and I wished to help I went inside to get some fancy work which was on *diminuendo* velvet, and when I got tired of that I ate $\frac{1}{2}$ of a  pie and went to sleep.

Grace Rochrer.



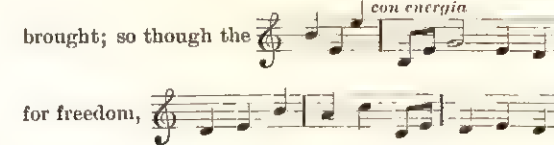
who dwelt on the  of town.



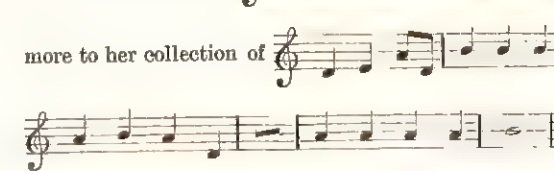
to see the  *con brio*



















had.  *con energia*



brought; so though the  for freedom,



not to his desires but  more to her collection of  One day as *Sve.* and his *poco* sister wanted to go up town, the snow was falling *piano*; so he told her to get her sled and he would pull her. She ran *presto*, got it, and was soon  ted comfortably. Then *wie* he pulled her with his R. H. she said "Go *andante* for we have  an hour of *tempo*." Soon they came to a  and the *poco* girl gave her  for him to  and , while she  d her hood on. Then he resumed his *opus*, and his  eyes soon saw the shop he was to go to. It was a  building, the  of which was one  as tall as the  building. He was *primo* to enter, so bought the groceries and a *dolce* candy  for his *poco* sister. On their way home he ran *allegro*, for the wind had *crecendo* and was blowing *forte*. When they got to the *fine* of their journey, they said they would  it soon again, *wie* they had enjoyed it *assai* much.

Bernice Martin.

CLUB CORRESPONDENCE.

My class of fifteen pupils is desirous of joining THE ETUDE UNION. We meet once a month for study, sometimes Music History and Theory, and always the short story of some composer's life. We have studied so far about Liszt, Mozart, Beethoven, and Chopin, and this year we hope to do much good work along these lines. Our club name is "The Poco Club."—*Mrs. Kate Pierce*.

We organized "The Major-Minor Club," December 17, 1902. We meet once a week, on Wednesday evening, from

7.30 to 8.30. We have a fine of five cents for absence and one cent for tardiness. We are going to study Mozart first. The members of the club are: Bernice Burch, Pres.; Edward Murphy, Treas.; Ethel Murray, Edna Burch, Arthur Stratham, and Hazel Flint.—*Anna Merwin, Sec.*

We have formed an ETUDE CLUB which is to be known as the "Mozart Club." There are fourteen members. Addie Rous, Pres.; Edith Martin, Sec.; Rush Hellyer, Treas. We meet once a week. Last week we took up Mozart. The piano selection was "Mozart's Minuet," by Addie Rous. Biography, Helen Dick. Essay on his last work, Elsie McKinstry. Vocal solo, Doty Ruth.—*Addie L. Lehman*.

My pupils and I have organized a club to be known as the "Progressive Musical Club." We held our second meeting January 10th. After the business meeting the evening was spent in playing the F and G game, followed by a musical program. The club numbers twenty-five members at present. We have a meeting once a month. The pupils who have joined are so well pleased with the evening's enjoyment that I think those pupils who are not members will soon decide to join.—*Sadie E. Holcombe*.

Our pupils are active readers of THE ETUDE, hold discussions weekly upon points therein, and each one takes pleasure in learning the music solos, duets, and vocal pieces. Dec. 18th "St. Cecilia's Club" gave a Von Weber Recital. The program included: Last Idea; Preciosa; Oberon (left hand); Polacca Brillante; Euryanthe; "Freischütz" (4 hands); Cradle Song; Barcarolle; Concerto, Op. 70; Invitation à la Valse (8 hands).—*Sister M. Aurelia*.

The junior pupils of our music class were organized into an ETUDE CLUB by our teacher, Miss Mary Merrill, Sept. 13, 1902. We call ourselves the "Harmony Club." We have ten members. Miss Merrill is the director of our club and May Patten was elected Sec. for the first year. We meet every Saturday morning, study Harmony, Sight-singing, and Tone-perception, and Tapper's "First Studies in Music Biography." About once a month we have a pupils' Recital. We have finished studying the lives of Bach, Handel, and Haydn, and are now studying Mozart.—*May Patten*.

On Saturday, Jan. 17th, I organized a club of my junior pupils, ten members, who call themselves "The Major and Minor Club."

They appointed me the Manager and General Supervisor and the following officers: Florence Brophy, Pres.; Effie Martin, Vice-Pres.; Florence Gardner, Sec.; Luella Brown, Treas. We will hold our meetings every two weeks, on Saturday afternoons. An admission fee of ten cents will be charged and members can be taxed as we need new material. This is a very poor community for a musical organization, but we intend doing our best to improve matters.—*Esther Levin*.

I am writing to tell you of the formation of our club June 8, 1902, with fifteen members. By vote it was decided to call the club "Orpheus."

The officers are Pres., Nellie Newman; Vice-Pres., Zella Robinson; Sec., Louise Bossetteter; Treas., Margery Wright. A good many of the members take THE ETUDE. The club expects to begin work as given in that magazine soon.—*Zella Robinson*.

An ETUDE CLUB was formed by my pupils, and we will be called the "Schumann Etude Club." There are ten members. Pres., Helen McCoy; Sec.-Treas., Hazle Green. We will meet once a month, have a short musical program, and study musical literature.

We organized January 3d, this year.—*Helen McCoy*.

We have formed an Etude Club at Smethport, Pa., to be known as the "Schumann Club."—*Sallie Nixon*.

My pupils organized a "Saturday Musical Club" Jan. 3, 1903. The officers are: Leda Wise, Pres.; Eugene Schwartz, Vice-Pres.; Ethel Schwartz, Sec. Meetings will be held on the first and third Saturdays of each month.

The members will study the lives of some of the composers, give recitals, play musical games, etc. The club colors are pink and white. We live in the heart of the Rocky Mountains, so the children do not have very good musical advantages, and we expect to gain a great deal by means of the club.—*A. Mills*.

I have organized my class into a study club since Oct. The children and other members decided upon calling themselves the "Liszt Music Club." The presidents and secretaries are elected monthly, while I continue the permanent vice-president and do the planning, making suggestions, etc. The first Pres., was Mary Davis; Sec., Nora Payne. We are studying the lives and music (in part) of the great composers. We meet twice a month. I think that the club work has been of benefit to the pupils. Recitations, games, and questions of a musical nature vary the programs. Please enroll the "Liszt Music Club" among your ETUDE CHILDREN'S CLUBS.—*Eliza Russell Payne*.

I send a report of the work that is being done here by the club formed by my junior pupils, the "Beethoven Club." We have been meeting every two weeks since September and the children are very much interested in the work.

At a recent meeting we adopted red and white as our club colors, and for a badge we have a button on which is a good likeness of Beethoven. We have just finished studying about our club composer, and at the next meeting each member is to have a composition on the story of his life.

We have also a "Roll of Honor" in our club. Every month each child has a plain white card with his or her name on it. These cards are strung together with red ribbon and hung on the wall, where all can see them. Each week a gilt star is placed on the cards of all those who have practiced their required time every day that week. A double star, formed by combining two stars, is given to anyone who has done more than the time required of them. For a certain number of stars, each child is given a "Perry Picture" of some musician. The rivalry among the children to see who will have the best card results in regular practice and good lessons.—*Ethel M. Bucher*.

I write to tell of the formation of my junior pupils into a club for the further study of music, which we organized Jan. 12, 1903, with eight members enrolled. I have had class meetings for several months; but, thinking a club more interesting, have formed one as above stated.

The name of our club is: "THE ETUDE MUSIC CLUB." Our motto is: Perfection should be the aim of every true artist.—*L. Van Beethoven*. Our officers are: Pres., Miss Mary Murphy; Vice-Pres., Mr. Robert Hester; Sec., Miss Mary Speight; Assist. Sec., Miss Lizzie Alsmann; Treas., Miss Zetta Roberts; Directress, Minnie M. Pryor. These officers serve three months. Colors, pink and blue; and flower, the poppies. Once every three months we will have a musicale to which the parents and friends will be invited. The members, who are very enthusiastic, are delighted with the plan. We intend to follow closely the work on THE CHILDREN'S PAGE.—*Minnie M. Pryor*.

Musical Items

THE house in which Beethoven died at Vienna is now being destroyed.

FRAULEIN FRITZI SCHEFF, of the Grau Opera Company, will star in light opera next season.

THE Berlin "Klavier-Lehrer" is agitating the formation of an association of German music-teachers.

COLERIDGE TAYLOR, the English composer, began his musical life as a choir-boy, in the parish church at Croydon.

THE *Concert-Goer*, of New York has been sold to the *Chicago Musical Leader*, of which Mrs. Florence French is editor.

BACH's "Passion According to St. John" was given complete, for the first time in Paris, in January last at the *Conservatoire*.

MADAME MELBA is still in Australia. From there she will go to San Francisco, crossing the United States from west to east.

EDWARD MACDOWELL's recitals have proven popular. All the seats were sold in advance of his recital at the Brooklyn Institute.

PLANQUETTE, best known as composer of "The Chimes of Normandy," died in Paris, January 28th. He was born in Paris in 1853.

MARIE WIECK, Robert Schumann's sister-in-law, gave a "Schumann Evening" in Dresden in January. She is now eighty years of age.

A SYMPHONY by Dohnányi, the young Hungarian pianist who toured the United States a year or so ago, has been brought out in Europe.

A SERIES of people's concerts has been organized in Lausanne, Switzerland, the admission fee being twenty centimes (four cents) to subscribers.

THE next Triennial Handel Festival will be held this summer at the Crystal Palace. A pianoforte and music-trade exhibition will be held at the same time.

THE Steinway art grand piano made some years ago for the late Henry Marquand, at a cost said to be \$50,000, was sold at public auction recently, bringing \$8000.

MADAME ROGER-MICLOS, a French pianiste, is the latest aspirant for pianistic honors and financial success in American cities. She was well received in New York City.

A NEW YORK piano-dealer makes the statement that the small grand is the piano of the future. The demand for this style is much greater than at any time heretofore.

A LIBRETTO for a new opera is awaiting Mascagni's return to Italy. The subject is said to be taken from the French Revolution, and the opera may be called "Marie Antoinette."

MR. RICHARD BURMEISTER has accepted the position of head of the piano department in the Royal Conservatory of Music, Dresden. He will commence his work there next September.

ANNOUNCEMENT has been made that Duss, the handmaster, has made contracts with Madame Nordica and Jean de Reszke by which they will be the soloists for his next season's tour.

FOUR letters by J. S. Bach, recently discovered in the archives of Sangerhausen and offered to a Berlin collector for \$720, will not be sold, but will be placed in the care of some one of the existing Bach museums.

Music, the monthly magazine, edited and published for a number of years by W. S. B. Mathews, has been merged into another Chicago publication of a general

character. Mr. Mathews will be a contributor to the new paper.

A CONCERT-grand piano especially designed and decorated for the White House has been presented to President Roosevelt by Mr. Charles H. Steinway. The piano is decorated in gold, mounted upon three eagles, with outspread wings.

A BROOKLYN man has patented what he calls a duo flute. By attaching a reed mechanism to a Boehm flute he produces a quality of tone combining the flute and clarinet character. Like the flute, it is a non-transposing instrument.

THE large organ in Carnegie Music Hall, Pittsburgh, is to be rebuilt according to the ideas of Mr. Lemare, the present organist, by the Hutchings-Votey Company, of Boston, at a cost of \$2500. The work will be completed by April 1st.

THE Wagner heirs received in 1902, \$115,000 in royalties from his operas exclusive of the Bayreuth profits. "Lohengrin," the most popular, returned \$68,000. It was given in the United States 312 times, for which about \$20,000 was paid in royalties.

LONDON correspondence says that a contract has been made with Madame Patti by Mr. Grau for sixty concerts in the United States, Canada, City of Mexico, and Havana, at \$5000 for each concert, the tour to begin in New York, November 3, 1903.

THE official reports of the Paris Grand Opera make the highest salary \$1400 a month, paid to a tenor, Mons. Affre. The prizes, so far as money is concerned, are certainly not in Paris. Jean de Reszke received during his last season here, over \$2000 a performance.

ON the 14th of April Jean de Reszke's private theater in Paris will be opened. It is modeled after the Bayreuth Festival Theater, and has a seating capacity for 120 spectators. The orchestra is concealed from view as at Bayreuth, and space is allowed for thirty players.

WILLIAM K. BASSFORD, a well-known American composer, died at Belleville, N. J., recently. He was born in New York City, April 23, 1839. He had some instructions in piano from Gottschalk, his studies in harmony and composition being carried on under the direction of Samuel P. Jackson.

THE manuscript of a setting of Moore's poem, "From Chindara's Warbling Fount I Come" ("Lalla Rookh"), by Weber, was sold in London lately for \$65. This is considered the composer's last piece of work. It was sung at his benefit concert in London, May 21, 1826, two weeks before his death.

THE Minister of Fine Arts of France has ruled that hereafter pianos of foreign makes are to be ruled out of concerts receiving state aid. This, coming so soon after the demonstration against Madame Bloomfield-Zeisler, in Paris, who played on a Steinway, looks as if the French piano-makers are behind the ruling.

HERSCHEL, the astronomer, was organist and music director at Bath, England, before he made a success in the field of science. Galileo, the astronomer, was the son of Vincenzo Galilei, the Florentine composer, so intimately associated with the early history of the opera. The astronomer was also a skilful musician.

MR. ERNST PERABO, of Boston, while in London last fall, presented to the British Museum a manuscript of Schubert's Op. 78, in the composer's own handwriting. According to Mr. Perabo's statement, the composition was written in Vienna in 1826. The manuscript came into Mr. Perabo's possession in 1883.

A BILL has been introduced in the Illinois Legislature to provide for a board of examiners to pass upon the qualifications of all music-teachers in the state. The board is to consist of five members, at least two pianists, one vocalist, and one violinist. The fee for license to practice the profession is to be three dollars per annum.

THE Rhode Island Society of the Cincinnati offered a fine gold medal for the best setting of S. F. Smith's

hymn, "My Country, 'Tis of Thee," to be used as a national anthem. The competition closed February 22d. Dudley Buck and S. P. Warren were the musical advisers to the committee. Up to the time of going to press the award had not been made.

THE trustees of the Chicago Orchestra have expressed a feeling that the enterprise will have to be given up on account of a lack of public support. The annual deficit has been upward of \$30,000 for some time. They say: "It is impossible to continue meeting this deficit, as heretofore, by the precarious expedient of subscriptions annually solicited."

MR. LOUIS C. ELSON gave a very interesting lecture in the Garrick Theater, Philadelphia, February 16th, with the assistance of the Philadelphia Orchestra, under Mr. Scheel. This was one of the lectures in the course of five educational concerts. The first two were delivered by Mr. W. J. Henderson and Mr. W. F. Apthorp. The last two will be by Dr. H. A. Clarke and Mr. H. E. Krehbiel.

AUGUSTA HOLMES, a successful French composer, died in Paris, January 28th. Madame Holmés' first composition was published with success when she was but fourteen. After this she spent several years with the best teachers, which put the seal of good technic on her great talent. Her works included several symphonies and other large works for orchestra, operas, choruses, and songs. She was born at Paris, December 16, 1847.

ACCORDING to a German work containing statistics about operas, concerts, etc., in Germany during the season of 1901-1902, the most popular operas ranged as follows: "Carmen" and "Faust," each 293 performances; "Tannhäuser," 268; "Cavalleria," 249; "Freischütz," 243; "Trovatore," 238; "Mignon," 220; "Undine," 217; "Faust," 212; "Flying Dutchman," 194; "Czar and Zimmerman," 190; "Martha," 190; "Magic Flute," 173; "Die Walküre," 162.

NEW PUBLICATIONS

NEW SONGS FOR COLLEGE GLEE CLUBS. Hinds & Noble. 50 cents.

The pieces in this collection have been tested by the musical organizations of various American Colleges, and represent the best of the kind. We are glad to note an advance in real musical merit over the class of pieces formerly found in such collections, pieces that never deserved a recognition by any organization connected with an institution of learning and culture.

HOW TO WRITE AN ACCOMPANIMENT. By J. B. HERBERT. Fillmore Brothers' Company. \$1.50.

Although treating directly of but one subject, the book is, in effect, a work on composition, showing the various ways in which an accompaniment can be prepared for a given theme. The practice of the best composers is shown and the methods by which they devised the accompaniments to their themes, vocal and instrumental. The many examples from composers of high rank are valuable to students of composition. A careful study of the best available models is necessary before the young composer can venture for himself.

MASTERS IN MUSIC. A Monthly Magazine. Bates & Guild Company. \$2.00 a year.

Each issue of this magazine is to be devoted to one of the world's great musicians, and will include a study of his life and works as well as music illustrating the various styles of the composer. A portrait is also included. The series will be a valuable help to those who are studying history of music through composers and their works.

PUBLISHERS NOTES

DURING the present month we will publish a new volume of very easy pieces, similar to "First Parlor Pieces." The only difference between the two volumes will be that this last work will be suitable for the piano as well as the organ, although the pieces themselves are all piano-pieces. There will be over twenty-five pieces in the volume, and they will cover a wide range of composers. Here are a few of the pieces, which will give some idea of the character of the book: "Gaily Chanting Waltz," by Behr; "The Young Recruit," by Rathbun; "Little Hostess Waltz," by Engelmann; "Sunset Nocturne," by Read; "Haymaker's March," by Zimmerman; and "To the Playground," by Margstein.

As usual, we will give our readers an opportunity to purchase this volume at a reduced rate during the month of March, and the advance price on this volume will be 20 cents, postage paid. This is less than 1 cent apiece for each piece published. The paper will be of much better quality than is usually found in books of this kind, and in every particular the book will be gotten up in our usual first-class manner. The offer on this book will only continue during the present month. There is scarcely a teacher who reads THE ETUDE but can find use for at least one copy of a work of this kind. The book will be ready for delivery about the 10th of the month.

WE are obliged to disappoint our readers in the delivery of the Leschetizky Method, by Fräulein Prentner. We were in hopes of being able to announce that the work would be ready for delivery during the month of March, but at the last moment it is necessary to send a complete set of proofs over to Germany. This will necessitate a delay again of four weeks. It is the pride of the author to place on the market an errorless work. The work, however, is almost completed and we can positively promise that the next month will find the work on the market.

During this month all those who desire have a chance to subscribe for the book at the advance rate, \$1.00.

"METHODICAL SIGHT-SINGING," by F. W. Root, is on the market, and the Special Offer which we made in last month's issue is now withdrawn. We, however, will be very much pleased to send the work "On Sale" to any of our patrons who would like to examine it. This work is along a line that is almost new. It is not a singing book for learning to read the notes, neither is it a voice-training book, but a preliminary work which every student of the voice should go through. It leads up to regular voice-training. It is also suitable for class-work in colleges.

We will publish another work on the voice by Mr. Root during the present month. The work is entitled "Thirty-two Studies for the Voice." It is along the lines of Sieber's Vocal Studies, now generally used by voice-teachers. Anyone who desires a change from Sieber will welcome this new work of Mr. Root's.

The advance price on the "Thirty-two Studies for the Voice" will be 25 cents postpaid. This work is one of a series that we are now publishing for Mr. Root under the general title of "Technic and Art of Singing." It forms a complete course of voice-culture from the very beginning to the highest grades, and it will be well for all our readers who are interested in the voice to procure at least one copy of all these new works that we are now issuing.

MR. C. W. LANDON's work entitled "First Studies in the Classics," which we have had on special offer for some months, is now on the market, and the special offer withdrawn. We pronounce this new vol-

ume of Mr. Landon's one of the best compositions of easy classics that it is possible to issue. Every piece in it is a gem. Any pupil studying this volume is bound to undergo a change of taste. It is such a volume as a pupil who has any ambition at all should study. It cultivates a taste for the more refined in music. No pupil studying this volume will ever complain of the classics' being monotonous or tedious. In fact, the whole volume is inspiring. The selections are made from all of the great masters and only those compositions that have become popular. Mr. Landon has searched through the complete classical literature in selecting the numbers for this volume. The uniformity of difficulty in this volume is also to be mentioned. None of these compositions are out of the range of the average player. In quite a number of cases the pieces have been altered for this volume. We would heartily recommend all teachers to examine this volume, as it will certainly add strength to every teacher's repertoire.

WE have just published a new Easter anthem by Paolo Giorza, which can be used either for the Catholic or Protestant church. It is a setting of the hymn, "Regina Coeli." The English words that are used are "Christ is Risen." Giorza has written one of the most popular *Regina Coeli's* that has ever been written for the Catholic Church. It is sung more than any other piece for Easter in the Catholic Church. This new one is Number 2, and is on the same lines as Number 1, and those who are acquainted with his popular one will be very glad to know that he has written a new one of equal merit to the first one.

"SIFTINGS FROM A MUSIC STUDIO," is the title of a little work by Mr. Albert W. Borst that will be found full of suggestion, impulse, and stimulation by everyone who does any work in music either as a professional or amateur. It consists of a number of sententious paragraphs on points connected with music-teaching and music-study, something in the style of Schumann's celebrated "Rules," but not so long as many of the latter. Mr. Borst's "Siftings" are the "grain of wheat" of music-teaching, winnowed by years of experience with pupils and observation of their characteristics. In addition to the original paragraphs, Mr. Borst has included in the work a large number of aphorisms from the best musical thought of years. The price of the booklet for March only is 5 cents, postage paid.

THE ETUDE MUSIC STUDY CLUB and its plan of work has caught the attention of teachers all over the country and the indications are that it will be incorporated as a *required* part of a course of study. We offer this to teachers in connection with THE ETUDE, and it is certainly a very easy way in which to secure most valuable material for pupils. The work in History and Theory is now under way. Within a month or so we shall begin studies in Music Biography. No teacher can afford to neglect this opportunity of strengthening his or her work among pupils. It is in accord with the best modern educational ideas, and we confidently expect that before the end of this year a large majority of the teacher-readers of THE ETUDE will have organized classes following the course of study prepared for THE ETUDE MUSIC STUDY CLUB. So long as the supply of supplementary pamphlets lasts we will send them to teachers who are interested in this work. This pamphlet contains additional matter, questions, and other teaching helps, intended for the leaders of the clubs. The lessons only are printed in THE ETUDE each month.

"STUDIES FOR THE LEFT HAND," by E. R. Kroeger, should prove most welcome to piano-teachers and of great value to students. Until within recent years the proper development of the left hand seems to have been much neglected, and even at the present there is a dearth of acceptable studies designed for this purpose. These studies by Mr. Kroeger are the work of an experienced teacher and composer. They are

beautifully made and of melodic, rhythmic, and harmonic value in addition to their decided technical value. Each study is preceded by a useful preparatory exercise, these exercises being constructed on a chromatic basis. These studies may be used in alteration with the Cramer-von Bülow studies, or they may succeed them, being about the same grade or in some cases slightly more difficult. They will be published in two books, in sheet form. We will send, on special offer plan, one book for 20 cents or both for 35 cents, postage paid.

"MELODIOUS STUDIES IN STYLE AND MECHANISM" represent a new phase in the work of a popular and versatile American composer, Mr. P. A. Schneck. Mr. Schneck's fluency of melodic inventions is well displayed both in his church music and piano-pieces; he is no less happy in these studies. In addition their technical excellence is beyond question. There are six studies, each illustrating a special technical point, such as: Running-work, Arpeggios, the Trill, Wrist-work, Octaves, Double notes. This work will be well liked by both teachers and students, as they form a short technical course in themselves. The special offer on this work for the month of March is 20 cents, postage paid.

"MELODIOUS AND CHARACTERISTIC CONCERT STUDIES," by C. H. Döring, represent the work of a teacher of years of experience, many of whose works have been used for a long time with great success. These studies are almost like pieces, each illustrating a point in modern technic. They are brilliant and sonorous, the interest being well sustained in all of them. They are bound to prove acceptable to students, and a welcome change to many teachers who are weary of pursuing the same old, well-beaten track of conventional studies year after year. Special offer for March, only 20 cents, postage paid.

ELSEWHERE in this issue, among the advertising pages, you will find a notice that we are prepared to furnish to order oil-paintings of any of the great composers, made from the best likeness obtainable.

These portraits will be painted by an artist of experience, and we desire to say that this is an opportunity for all schools and teachers who desire to ornament their studio, office, or parlor with pictures far superior to the prints that it is now possible to obtain.

The price of these pictures is extraordinary. This artist will make any portrait that you desire, for a limited time, for \$15.00, the size to be 18 x 24. This price does not include framing. We can furnish a very acceptable gilt frame for \$5.00.

If you have not already prepared your Easter Program, have us send you a selection for that purpose. We have one of the largest stocks of Easter anthems, solos, etc., which can be found in the country, and we are glad to send on approval. Our "On Sale" plan is on a much more liberal basis than you can obtain anywhere else. Music of this sort we expect returned in thirty days, that is, within a reasonable time. The discount is the same that we allow on regular orders. Our regular "On Sale" plan, a stock of music to be used from during the entire teaching season; we would prefer that this be not returned until July or August of each year. If you are interested in this plan, send for our circular.

It seems natural that the publisher of a journal, such as THE ETUDE, would likewise publish other educational works of equal merit. Those of our subscribers who deal with us will no doubt attest to the truth of this supposition. This house has published the most used and most successful educational works published during the last decade. Beginning with Mason's "Touch and Technic" our successes have been exceptional. Mathews' "Standard Graded Course of Studies" and the several instruction books by Charles W. Landon, and the latest piano instructor, "First Steps in Pianoforte Study," not to mention a long list of literary works and text-books on almost

every branch of musical education, have followed each other in quick succession, all almost equally useful and popular.

We are glad to send all of our catalogues free, and we should be very glad to have the teachers of the country order our instruction books through their local dealer. If it is not possible to obtain them, however, send to us. Our terms and discounts are very liberal. We should be glad to send anything, particularly our own publications, "On Sale." In ordering our editions from other dealers than ourselves be sure that you get the *Presser* edition. A number of our works being successful are followed by other publishers. Be sure, therefore, that you get *Presser* Edition.

* * *

EACH year the circulation of THE ETUDE increases to such an extent that we think we have reached as large a clientage as it would be possible for such a journal as THE ETUDE to appeal to, but each year we must record another and a greater increase. Our circulation at the present time is larger than any other musical paper ever issued. It, therefore, offers to advertisers, at a low price in comparison with the circulation, a medium unprecedented for the making known of anything of value to musical people.

We desire to speak particularly at the present moment of the summer-school business. A large majority of our subscribers desire during the summer to brush up a little in their studies, learn new methods, and mingle with the profession in the larger cities, or, better, at some country or sea-side resort, thus combining study with pleasure. Write for terms in the April, May, and June issues for summer-school advertising.

* * *

THERE has just appeared from the publishing-house of Theodore Presser a very excellent edition of Czerny's *Velocity Studies*, Op. 299. There are numerous other editions of this standard and useful work, but we would draw your particular attention to this edition. The plates are carefully fingered, larger than those usually published in book form, the paper is the best obtainable, and it is published in paper-bound book-form, similar to our same edition of Köhler, Duvernoy, Heller, Bach, etc.

The price of this complete edition is only 60 cents retail, subject to our usual liberal discount on this style of book.

* * *

WE must again ask our customers to make orders as plain as possible. It matters not how large the order is, if it be plain and to the point it will be promptly and correctly filled. Do not crowd a large order on a postal card and do not forget to sign your name plainly on each and every order, giving street and number or box, or, if on a free delivery route, the number of the route. The failure on the part of customers to observe such rules causes the loss of much valuable time.

* * *

POSTAGE stamps are accepted as cash in payment of accounts. Hundreds of stamps, mostly two's, are received, but it will be a real favor if more of the five- and ten-cent denomination are sent, as it will save time in counting and they are more convenient for use on large packages.

All letters containing stamps should be registered. It is unsafe to send in any other way. The cost of registration is but eight cents, and you are insured against loss. We are not responsible for remittances of cash or stamps in an ordinary letter. Postal and express money-orders, bank drafts, and checks are also safe.

* * *

ORDER BY NUMBER.—A great saving of time in the filling of orders will be made if sheet music of our own publication is ordered by number, and not by title. The numbers will be found in all our circulars and catalogues, which are furnished upon application. Be sure to specify *Presser* Edition.

All the cheap editions such as Schirmer Library, Edition Peters, Litolf, etc., should also be ordered by

number; care should be taken, however, to specify the particular edition wanted each time. This is most important, and we ask your co-operation, as it will hasten the filling of orders and save valuable time. All our own sheet music and also the classical editions of Schirmer Library, Litolf, Peters, etc., are placed on our shelves in numerical order.

Therefore order by number whenever possible—the name or title is not necessary at all.

* * *

"THEORY OF INTERPRETATION," by A. J. Goodrich, received a very flattering notice in a recent issue of the *Musical Courier*. We quote from this review: "The work is hardly a 'theory'; it is a system based on a compilation of facts, and constitutes the best—and in one sense the only—feasible scientific explanation that has been made of the laws of interpretation. It is of value equally to the beginner and to the virtuoso, to the student and to the teacher. The 'Theory of Interpretation' takes the place of no other book, because it is unique. There is no other living writer on musical theory who could have covered this particular ground like Mr. Goodrich. The work should be on the desk of every student, teacher, and concert pianist."

* * *

SUBSCRIBERS IN TENNESSEE, KENTUCKY, ARKANSAS, MISSOURI, AND THE LOWER PORTIONS OF INDIANA AND ILLINOIS PLEASE TAKE PARTICULAR NOTICE.

A fraud agent, now operating under the name of W. A. Lewis, and whom we have known under many aliases, the same man of whom we inserted a notice about two years ago, is operating in the above-mentioned sections.

To the best of our knowledge this is the man who was released last July from the Lawrence, Mass., penitentiary for the same offence.

He takes subscriptions for THE ETUDE at \$1.00 per year, and uses a printed receipt other than the receipt of which you will find a fac-simile printed on page 81 of this issue.

Any subscriber on whom this man calls will be doing the public and ourselves a great benefit, if they will allow him to take the subscription and have him arrested immediately, telegraphing us. Do not hesitate a moment.

If the man has been in your section, notify us at once, mentioning always, however, the date that he was in your vicinity. Owing to the fact that complaints are not received until four or five weeks afterward, it is next to impossible for us to catch him.

* * *

MUSIC IN VARIETY in the style of the music and in the grades of difficulty has been sought for in the music supplement to this issue. Binet's

"*Fantaisie Tarantelle*" is a brilliant piece in every respect, one that will attract a hearer and will please the player. It has some admirable technical qualities. Schneider's "*L'Aiglon*" presents a concert waltz that will be welcomed by advanced players. In every way it will be found an unusually valuable piece. We feel certain that the two pieces just mentioned will be found of great use to teachers in making up recital programs. For the advanced player who wishes a piece for a fine program, one by a composer of the first rank, we present "*Triumerei*," by Richard Strauss. It can be studied very closely to secure an artistic interpretation. For players less advanced we have included Kern's "*Cradle Song*," Bertha Metzler's "*In the Time of Apple-Blossoms*" waltz, and Ortlepp's popular military march, "*To Arms*," arranged for four hands. These are all first class teaching pieces. Battmann's "*Overture Voluntary*" will suit those who are looking for organ-music, either for the church-service or for the social circle. It can be played on the piano or organ. Our songs, "*Love's Offering*," by Severn, is sure to be welcomed by teachers and singers. While it is educational, in a certain sense, if well learned and properly sung it will prove a fine concert or recital number. Morley's music to Shakespeare's poem,

"It was a lover and his lass," goes back to the end of the sixteenth century. It is one of the best old English songs extant.



WANTED—AN INDUSTRIOUS, INTELLIGENT YOUNG woman, preferably between twenty and twenty-five years of age, to receive, free of charge, board, lessons in advanced piano-playing, and thorough training in principles of correct teaching in a prominent conservatory of music, in return for services in teaching pupils in the lower grades of piano playing. The applicant must be a fairly good pianist, have decided talent for teaching, and be able to furnish unexceptionable references as to character. Address at once: Musical Director, care of Theodore Presser, 1708 Chestnut Street, Philadelphia, Pa.

FOR SALE—AN ESTEY TWO-MANUAL STUDENT ORGAN, with 30 notes in pedals, 19 stops, beautiful pipe top. B. R. Lamb, 255 Beech Street, Pottstown, Pa.

AN EXPERIENCED TEACHER WHO HAS RECEIVED A thorough musical education abroad wishes a position as teacher of piano and harmony in school or college. Address: E. J. D., care of ETUDE.

THE CHICAGO PIANO COLLEGE ANNOUNCES A NEW plan of Music Study which will be put into effect at the beginning of the Spring Term, April 13, 1903. Hereafter we shall begin a Second Class in the Spring which will continue for four consecutive terms (including the Summer Term) and finish the year's work the following January. This plan will permit of study through the Vacation period, and the completion of the Course two Terms in advance of the next regular class.

E. T. PAULL'S GREAT "STORM KING" MARCH-GALOP is having a large sale. This piece is a favorite with teachers. Readers of THE ETUDE who have not as yet looked over the special offers made by E. T. Paull Music Company should not fail to read their column "ad." found on another page in this issue. As the propositions they make can only be had by patrons of this paper, look for the column containing E. T. Paull Music Company's publications.

YOUNG ARTIST (CONCERT-PIANIST), PUPIL OF Isidore Seips (Cologne), A. de Greef (Brussels), and Mauritz Leefson (Philadelphia) wishes a position as an instructor at a fashionable institute or conservatory. Address: J. L., care of ETUDE.

FOR SALE—A SET OF ORGAN-PEDALS TO BE ATTACHED to any piano. Will be sold at a sacrifice. Address: W. E. H., care of ETUDE.

A WELL-KNOWN TEACHER AND SINGER DESIRES TO locate in city or town where her abilities as singer and vocal teacher would be recognized. Address: H. D. P., care of ETUDE.

DERTHICK'S "MANUAL OF MUSIC." ANYONE DESIRING to dispose of a copy of the above at a low price will please address E. A. Churchill, Ureka, Cal.

WE HAVE TO ANNOUNCE THIS MONTH A CHANGE in the title of a music method which has achieved a wide popularity and which is well known to readers of THE ETUDE under its late title: "*The Burrowes Musical Kindergarten Method*." For some time it has been felt by its many teachers that the word "kindergarten" has been too narrow to convey an adequate idea of the method's scope, or to work. Its new title is "*The Burrowes Course of Music Study*," which it is hoped will convey the impression of completeness and practicality in which its first title was somewhat lacking. "The Burrowes Course of Music Study" has, under its former name, achieved a large following of teachers, and the demonstrations given by the authoress, Katharine Burrowes, at several state and national conventions created much favorable comment. It is to be hoped that under its new name it will be even more successful in the future than in the past.

TESTIMONIALS.

Your book, "*First Steps*," is just perfect. I have two little pupils (brother and sister) studying from it, and they are advancing rapidly, whereas they had been called dull pupils formerly on Czerny's Method. I am delighted with your Method, and shall always use it for beginners, then go on with Mathews' and Mason's. —S. H. Ransear.

I want to congratulate you upon the "*Musical Essays in Art and Culture*." I consider this one of the most noted contributions to musical literature that we have had in the last ten years. —J. Emory Shaw.

I must compliment you on your valuable paper. It improves as it gets older, and the oftener one gets the paper in book form, thus rendering it almost indestructible. The longer I have the book, the more valuable it becomes to me. —Carl W. Voellger.

Allow me to offer a word of praise on your excellent publication, THE ETUDE. Not even in the old country, England, have they such a musical journal: one so broad, so an, no matter what his standing, should, nay, can afford, to be without it. It is of infinite value even to the amateur. —M. J. O'Donnell.

Conducted by PRESTON WARE OREM.

We would again impress upon our readers the value of the ETUDE STUDY CLUBS as an adjunct to these organizations, furnishing a definite plan and material for study and work.

LOCAL MUSIC-TEACHERS' ASSOCIATIONS

It was a matter of real gratification to me to read on the editorial page of *THE ETUDE* the urgent suggestions as to the "value of organization among musicians and teachers," locally speaking: first, because of the great potentialities for good in the de-

About a year ago we organized what is known as the Music-Teachers' Association of Lebanon." As formally stated, it was formed for the purpose of developing a deeper and broader interest among its members in their work, and to acquire a higher and truer conception of the profession. The practical advantages that are perceptible in the short term of its existence are a uniform system of charges, a more cordial and liberal spirit, and the mutual improvement that must come from such work. Quarterly meetings are held on the first Saturday afternoon in March, June, September, and December at the home of some member, or other suitable place selected by the executive committee. Two of the four meetings in the year are devoted to the members' pupils. That is to say, each teacher is entitled to bring several (not more than three) of her best pupils, selected from an honor-roll determined by the best work of the previous six months; and these pupils furnish the program. It needs no proof to satisfy anyone that this must necessarily be a great incentive to good work on the part of both teacher and pupil. After these programs light refreshments are served.

The other two meetings of the year are given (1) to a program furnished by the members (teachers); and (2) to something on the order of a lecture or recital by some artist. The qualifications for admission are simple and broad, requiring only that members shall be music teachers in active work, or persons preparing especially for the teaching profession. The membership is, of course, supervised by an executive committee. I am glad to say that we believe it is an unqualified help and force for advancement of higher standards and better work and the promotion of cordial and harmonious feeling.

I trust you will keep on promulgating the idea and pushing the plan.—*Mrs. Roie Adams Grumbine.*

THE ETUDE MUSICAL CLUB was organized January 14th, at Liberty Hall, 255 Court Street, New York City. About twenty young men have already enrolled, and they hope that in a very short time they will increase their membership considerably.

Their mission is to implant the true merits of the great composers in the hearts of its members, and they earnestly hope that every young man musically inclined will join them.

The following officers have been elected: Harry Seidemann, Pres.; Louis Sucsskind, Sec.; and Max Haussman, Treas. The second meeting will be held January 20, 1903, at the above-named hall. All young men are invited to be present or communicate with them.—*William Wooley, Director.*

✱ ✱ ✱

THEY DO NOT THINK IT NECESSARY TO GRADE THE
STUDY OF MUSIC.

ONE disadvantage a teacher often finds in his work is the lack of co-operation on the part of some parents in regard to their children's music-study. Persons who look upon any other study in an intelligent way sometimes expect the music-pupil to do the most unreasonable things. They cannot see why their children have to take certain studies, and why they cannot take certain pieces after only taking a few lessons. They do not look upon music as a *graded* study, and do not understand why their Mary Ann cannot take the same piece some other pupil is taking, who has studied twice as long.

Still these same parents would not expect a child in the second or third grade at school to take studies that should not be taken until they reach the fifth grade.—*Frederick A. Williams.*

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QUESTIONS AND ANSWERS

V. W. M.—1. The Virgil Practice Clavier is recognized by many teachers, both private and those connected with conservatories, as a valuable adjunct in laying a solid foundation in piano-technic, and is used for that purpose, even if a number of teachers do not find it desirable to use the Virgil system of exercises in their work.

2. "Gradus ad Parnassum" means "The Way to Parnassus," which was a mountain in Greece sacred to Apollo and the Muses, and famous for a temple to Apollo. Hence it came to be used as a synonym for art-mastery, and one who had traveled the "Way to Parnassus" had reached the higher ranks.

3. In the Turner Octave Study in which the time signature is C2, play it first with four counts to the measure, afterward with two. In the latter case the movement will likely be a little faster, only one accent on the first beat (half note).

A. H. G.—1. Prior to the pianoforte were the harpsichord and the clavichord. In these instruments the tone was produced by a sort of plucking motion, the idea being based on the use of a plectrum. The modern piano, formerly called Hammerklavier, differs from the harpsichord and the clavichord by producing the sound by means of a blow upon the string.

2. If Bach were not the first to use the thumb in playing a keyed instrument, he was the first to use it systematically and to base his teaching and playing upon its use.

P. M.—1. We shall not undertake to recommend a work on "the principles of the Old Italian School of Singing." At the present day there is no one work recognized as the best. The term "Old Italian School" is variously interpreted, and has become the subject of much controversy. The practice of many successful teachers is to use the works of different writers for different purposes, certain ones for the first studies, certain others for second grade, and still others as the pupil advances. A selection of vocalises from the works of the best writers has been made by Max Spicker, that will possibly be useful to you. Sleser's Eight-Measure Vocalises are much used with beginners. We call to your attention a note in the Publisher's Column regarding Mr. F. W. Root's Vocal Course.

2. We know of no one work on the interpretation of Mozart's sonatas. Instead of trying to get books devoted to the works of one composer, why not make a study of the principles of interpretation so as to be ready for any composer's works? Goodrich's "Theory of Interpretation" is a very complete work on the subject. The price of this book is \$2.00 retail.

3. We have referred your inquiry as to scores of "L'Africaine," "Le Prophète," and "Les Huguenots," by Meyerbeer, to the publisher of THE ETUDE, but do not find copies with French and German text in stock. A large German catalogue that we consulted does not mention such an edition.

J. F. C.—There are two ways of reading vocal music, the "Movable Do" or the "Fixed Do" systems. The former principle is at the basis of most of the systems in use in this country. It is available for the reading of nearly all songs and part-music, but in a piece that modulates freely the singer will have trouble unless he has sufficient knowledge of music to be able to tell the new key. A great trouble with the published works on sight-singing is insufficient drill in modulations, not simply in making them, but in telling the new key. We have no work on the "Fixed Do" system at hand. A letter addressed to the Editor of the VOCAL DEPARTMENT, in care of THE ETUDE, Philadelphia, Pa., will be forwarded to a teacher whose work is along "Fixed Do" lines. In the letter it will be well for you to explain your difficulties.

P. B.—Possibly the pupil of whom you complain, holding the wrist below the level of the keyboard, has an improper position at the piano. One sitting too low is apt to acquire this habit, especially if the wrist, as it should be, is held loosely. Try practicing the position of the hand and arm and management of the wrist at a table.

A. C.—In practicing sight-reading it is best to begin with something very easy, so easy that it may be played in fairly rapid time at sight. Then proceed by easy and gradual stages through more difficult music. You will find Landon's "Sight Reading" valuable for your purposes. Duet-playing is splendid practice either at the piano or with other instruments.

J. C. W.—1. In playing three- and four-voiced chords of all kinds, both wrist- and arm- touches are employed in practice.

2. The use of the first and fifth fingers on black keys in the grand arpeggio is advocated by many teachers for all pupils and is excellent practice. If the thumb-crossings and the carrying of the hand are properly managed, the grand arpeggios may be played with perfect legato.

3. In legato octaves the fourth finger is often used on black keys.

L. C.—We would recommend you to read the article by Perlee V. Jervis in the January ETUDE, "The Private Teacher versus the Conservatory" as a partial answer to your query. There are teachers of the highest prominence who have never taught in conservatories, there are others who have done so almost exclusively, and there are some who pursue both methods.

B. C.—If you could use some of the devices employed in musical kindergartens to interest pupils, you might find them advantageous with the pupil of whom you complain. Everything must be done to make music attractive to young pupils, especially those to whom practice is a drudgery.

B. A. H.—1. The proper way to memorize is by an analysis of the composition to be studied. That is to say, the rhythmic, melodic, and harmonic structure should be carefully considered in detail, and in addition all passages analysed from the technical standpoint. In memorizing a number of faculties are called into play: the visual, which seeks to carry in mind the printed page; the analytic,

which seeks to remember the construction; the technical, or mechanical, which causes the fingers to carry out certain passages previously practiced many times; the aural, in which the ear is brought into play to assist and correct all the others.

2. A certain amount of elementary theoretical knowledge is nowadays considered indispensable on the part of all piano students. At least a few minutes of every lesson should be devoted to this side of the work.

H. F. D.—Bowling is a healthful exercise, and should not, if properly pursued, be of any disadvantage to a pianist. Care should be taken, however, to avoid accidents, such as falls and straining of the finger-joints. A most beneficial all-round exercise for a pianist is to take fifty deep breaths daily.

W. E.—1. The "Pedals of the Pianoforte," by Schmitt, contains all necessary information as to the use of the pedals set forth in a practical and interesting manner.

2. The "Octave Studies," by Döring, and those by Kullak contain passages and exercises exemplifying all touches and all methods of fingering used in octave-work.

3. The pupil you mention as reading less well than formerly has probably been covering too much ground. Insist on slow and accurate playing and do not proceed to the next step until having thoroughly mastered the preceding.

HOME NOTES.

MR. ERNEST KROEGER, of St. Louis, has recently published a set of "Ten American Character Sketches" which should be known to everyone who is interested in compositions by American composers which are available for concert and recital as well as teaching purposes. We quote a few titles: No. 1, The Gamin; No. 4, The Lonely Ranchman; No. 9, Indian Air, with Variations; No. 10, Voodoo Night-Scene.

A RECENT faculty concert was given by the American Violin School, February 24th. The Orchestral Club, of 40 performers, under director Joseph Vilim, assisted.

MR. GEORGE WHITEFIELD ANDREWS is giving a series of organ-recitals in Warner Hall, Oberlin Conservatory, from September 29, 1902, to June 15, 1903.

THE South Atlantic States Annual Music Festival will be held in Spartanburg, S. C., April 29th, 30th, and May 1st. Two afternoon and three night concerts. "Faust" and "Aida" will be given in concert form. The Boston Festival Orchestra, Emil Mollenhauer, conductor, will assist. Dr. R. H. Peters will be director in charge of the Festival.

THE concert at the opening of the new organ for the First Presbyterian Church, Ackley, Iowa, was given under the direction of Henry W. Matlack, organist, February 6, 1903.

DR. HENRY G. HANCHETT has recently given with success his lecture "The Pairs of Musical History." Bach, Scarlatti, Beethoven, Schubert, Liszt, and Chopin are represented in the lecture.

MARY E. HALLOCK, the pianist, filled a return engagement at Wilson College, Chambersburg, Pa., February 16th. She played at Hagerstown, Md., on the 13th, and at Carlisle, Pa., on the 14th.

GUSTAV L. BECKER gave the third of a series of lecture-recitals at his home, 1 West 104th Street, New York City, February 7th. The subject of a brief talk was "The Relation of Mendelssohn and Schumann to the Romantic Movement."

PUPILS of the Western Conservatory, Chicago, gave a recital recently, the program of which included selections arranged for sixteen hands on four pianos. Ensemble playing is a characteristic feature of the conservatory recitals. Such playing not only affords excellent drill in preparation, but also lends a pleasing variety to the program.

THE sixth faculty recital at Limestone College School of Music was given February 5th by Mr. George Pratt Maxim. Schubert, Beethoven, Macdowell, and Liszt were represented on the program.

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Some one is going to win the money, and it may be you; anyway, it does not cost you any money to try. There is only one easy condition, which will take about one hour of your time, and which we will write you as soon as your answer is received. This rebus is not as easy as it appears, and it will take a great deal of brain work to solve the nine cities correctly. The envelope containing the correct answer has been sealed and deposited with a leading safe deposit company of Boston, and will not be opened until after the close of the contest. This, we believe, is the only honest way of conducting a contest, as every one will have an equal chance. In the event of a tie, we will request five persons who have answered our advertisement to act as a committee to award the cash pro rata. They will be invited to come to Boston at our expense and be our guests while in this city. We take this original method of ours of selecting a committee to show our good faith, as we want to treat all in the fairest manner possible. The Committee will be selected, solely upon their merits, from among our contestants, and, in addition to their expenses being paid, we will allow each one Five Dollars a day for their time. You may be asked but not compelled to act as one of the Committee. The Committee who decided our last contest was composed of the following named persons:—Fitz James E. Browne, Montreal, Can.; Fred. T. Tremble, Saranac Lake, N. Y.; Mrs. O. F. Little, Lincoln, Neb.; Mrs. Rosine Ryan, Houston, Tex.; Mr. C. D. Baldwin, Cascade, Ia.

Now, in addition to the cash prizes mentioned above, we are going to give to some one who complies with our easy condition, an opportunity to win and secure from us, without any labor or expense on their part, one of the following **Twenty-five prizes which will consist of a free trip to Europe lasting forty days; which means every expense paid, first-class, from the time you leave home until you get home.** Below you will find the daily itinerary:

Tuesday, July 21, sail from Boston via S. S. Cunard Line. Wednesday, July 22, due at Queenstown, Ireland. Thursday, July 23, land at Liverpool and take especially reserved cars for Warwick, Hotel "Warwick Arms." Friday, July 24, make a coaching trip to Sholtery and Stratford-on-Avon, returning to Warwick. Saturday, August 1, visit Warwick Castle, the Leicester Hospital, and the old church of St. Mary, taking an afternoon train for London, "St. Erwin's Hotel."

Friday, August 7, leave by day express, proceed to Newbourn, cross the Channel to Dieppe, and through Normandy, reach Paris. Grand Hotel St. James. Thursday, August 13, leave Paris on a morning train for Brussels, Grand Hotel. Saturday, August 15 (Evening), leave Brussels on evening train for Antwerp, one hour distant. Sunday, August 16, in Antwerp, Hotel Central. Monday, August 17, go by morning train to The Hague and Scheweninzen. Hotel des Indes, The Hague. Thursday, August 20, proceed to Rotterdam, and sail by Steamship of the Holland-America Line. Saturday, August 29, due in New York.

To give you a slight idea of the places visited, we append the following:

In London, two days' carriage drives, and visits paid the Guildhall, the Museum, the Corporation Gallery, St. Paul's and the Crypt, Fleet Street, the Law Courts, Middle Temple Hall, the Temple Church and grave of Oliver Goldsmith, the Embankment, Parliament Buildings, Houses of Lords and Commons, Westminster Abbey, Whitehall, Trafalgar Square, the National Gallery, Piccadilly, St. James and Green Parks, Marlborough House, St. James' Palace, Buckingham Palace, Hyde Park, Rotten Row, the Albert Memorial, the Royal Albert Hall, South Kensington Museum, the British Museum, Smithfield Market, the Mansion House, Bank of England, the Old Curiosity Shop, and Tower of London.

In Paris. There will be carriage drives, two days to visit the Palais de Justice, Ste. Chapelle, the Pantheon, the Church of St. Etienne du Mont, the Luxembourg Gallery, the Tomb of Napoleon and Les Invalides, the Eiffel Tower, the Trocadero, the Place de la Concorde, the Madeleine, the Park Morceau, the Boulevards, the Opera House, the Porte St. Denis, the Column July, and Place de la Bastille, Pere-la-Royal, and the Gobelins Tapestry Works. A whole day will be devoted to a trip to St.

Chaise, Notre Dame, the Morgue, the Galleries of the Louvre, the Palais Cloud, thence to the Park of Versailles and the Great and Little Trianon, and to visit the state carriages. From here the party will proceed to the grand Palace at Versailles, and devote the afternoon to its treasures of history and art. In Brussels. Drive, and visit the Hotel de Ville, the Church of Ste. Gadule, the Palace of Justice, and the Wiertz Picture Gallery.

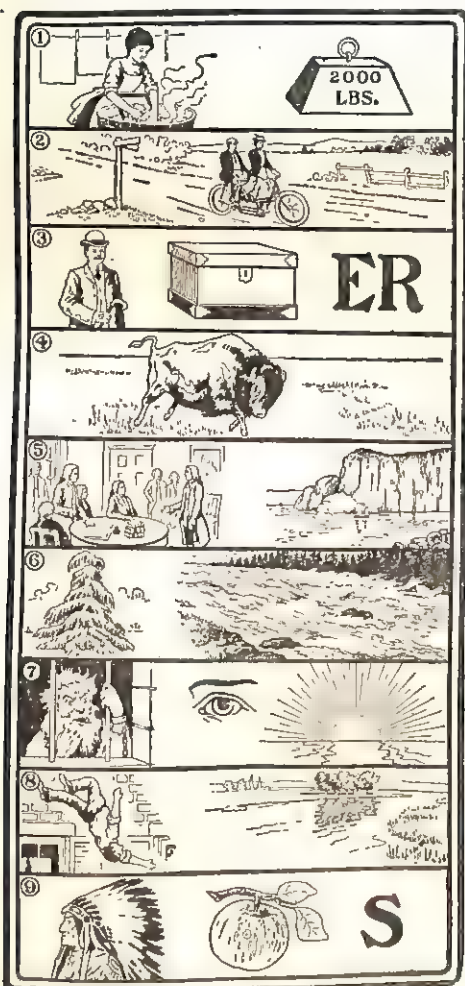
These are prizes which are worth trying for, and only come once in a lifetime. It will be under the auspices of the "BROWN BOOK," which means that every one will have a good time.

Now, outside of these twenty-five free European trips, there will be a twenty-sixth prize of Three Hundred and Fifty Dollars, a twenty-seventh prize of Two Hundred Dollars, a twenty-eighth prize of One Hundred Dollars each, and Fifty Prizes of Five Dollars each. You have an opportunity to win and secure Twenty Prizes of Fifteen Dollars each, Twenty Prizes of Ten Dollars each, and Fifty Prizes of Five Dollars each. There is positively no deception, and as for trickery, how can there be when the Committee is selected from the contestants, and you yourself might be chosen to decide who the winners are.

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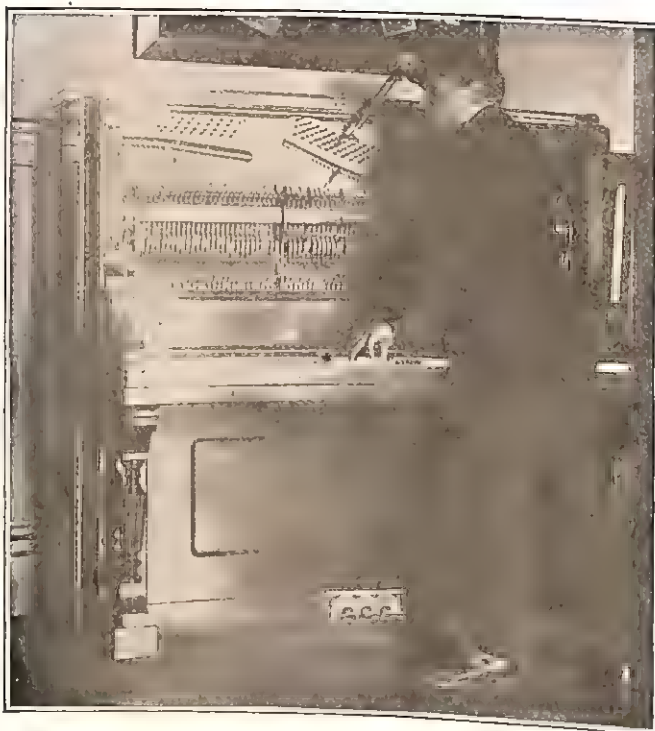
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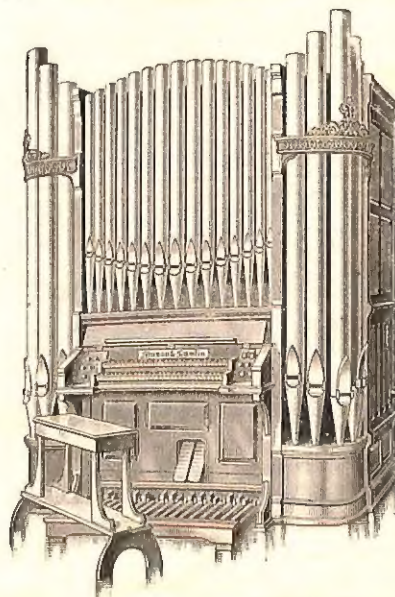
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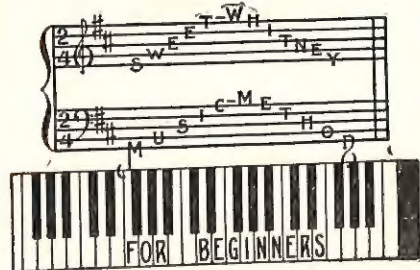
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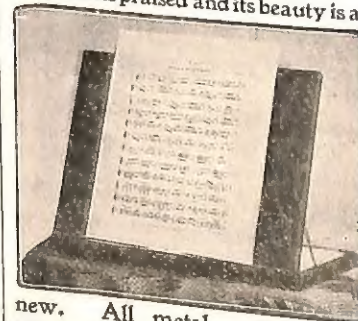
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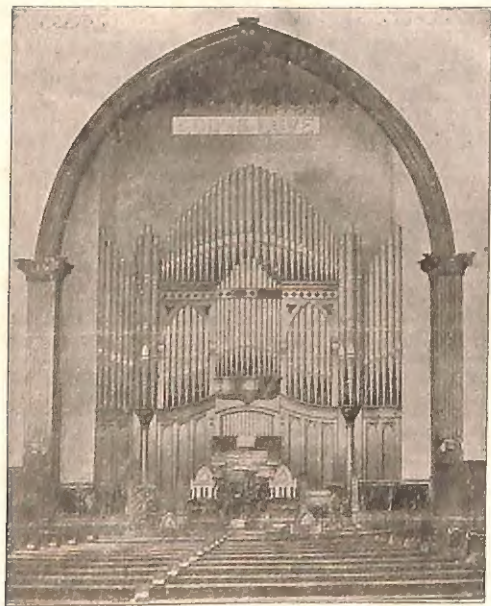
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