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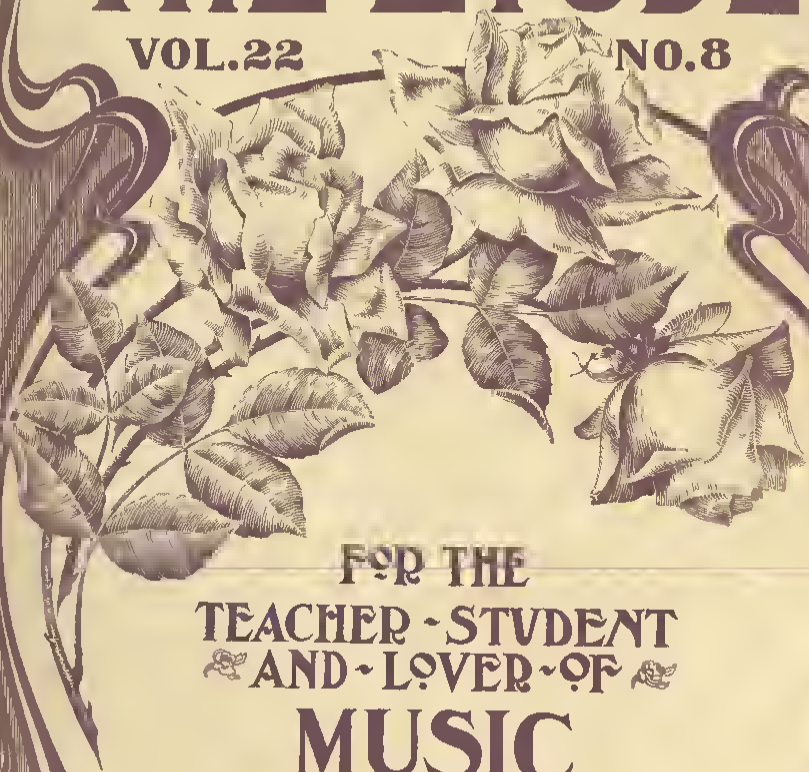

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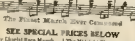

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THE ETUDE

VOL. XXII — PHILADELPHIA, PA., AUGUST, 1904. — NO. 8.

Talks with the Artists

MME. HELEN HOPEKIRK

By EDITH LYNWOOD WINN

The afternoon was a joyous one early in April. The lawn of Madame Hopekirk's Brookline (Mass.) residence was very green, as if some kind hand had coaxed it into an early freshness, and, as I looked up I discovered that bright crocuses, sweet anemones, pansies, and fragrant violets were cosily nestling together in the pretty windows that extended from the parlor and studio, while a rich, soft yellow silk curtain formed a background that made one long for a glimpse within that artistic home.

A knock at the door, then an almost-muffled ring of the doorbell and lo! Madame Hopekirk stood before me, smiling a welcome.

One cannot go to Madame Hopekirk note-book in hand. She is too sensitive an artist to be "interviewed" in the ordinary sense. Her refined and impressive face betrays something of the enthusiasm and culture derived from her European life and study.

She is never aggressive or self-centered. Long residence in different countries has given to Madame Hopekirk's youthful and poetic face a less Scottish appearance than I expected, for one's impression of an artist on the concert stage and in the home are radically different. There were, however, the tone of voice, the inflections, the gestures of a genuine Scotchwoman, born to be a cosmopolitan yet born also to wear the heather at her breast and the moorland pictures of her youth in her memory forever—as her unmistakable birthright.

There are some persons whom you cannot change by a long residence in a foreign country. They are too strong to be alienated. They are too genuine to be imitators. I observed that Madame Hopekirk wore an old Celtic medallion at her throat and a bit of real old Irish lace. A lace ruffle fell over her hands, and I noticed that her gray hair was coiled gracefully in a mode which marked her as one who scorns conventionality in dress or external appearance.

"I was born near Edinburgh," she said, "and my ancestors were Celtic. That is why I take such an interest in Gaelic songs and the national music of Scotland, but there is another reason too, and that is the Scotch people do not take sufficient pride in their folk-songs and national song literature. Many of them do not recognize their old melodies. Of course there are a number of folk song collections, among others the 'Celtic Lyre,' which you see here. This book furnishes the Scotch villagers with many a beautiful song for long wintry evenings. I have selected the best songs from all sources and supplied accompaniments. Some of the Gaelic songs are more than one thousand years old."

Then she sat down and played several beautiful airs which she collected on her recent trip to Scotland. I observed that her manuscript was extremely neat and readable.

"What a joy your music page must be to publishers," I ventured, "and how carefully you prepare your work."

She smiled as she remarked: "Here is one curiously quaint song. I heard it in the Isle of Iona last year every evening at milking-time. It is called 'Iona Cattle.'" Then she played while I listened, and fearing to interrupt her mood, kept back many questions that came to me.

MME. HELEN HOPEKIRK.

As she played there seemed to be some strange likeness between the Gaelic songs and the Russian folk-songs. This is perhaps due to the fact that many folk-songs of both types are based on the five-toned scale with the fourth and seventh omitted.

Our subsequent conversation led up to a discussion of the new Russian school and Madame Hopekirk spoke of several Russian works which interested her greatly, mentioning at the same time a conversation with Tschaikowsky when he came to direct his symphony in New York.

She said: "He told me that the younger Russians were not willing to work for the mastery of the technic of expression. They often failed because they strove to present impulses without the skill that comes from constant writing."

Her Artistic Career

Madame Hopekirk first studied with teachers in Edinburgh. She spent two years at the Leipzig Conservatory and then went to Leschetizky in Vienna. Her first concert appearance in Leipzig was with the Gewandhaus Orchestra in 1878, and her first English concert was at the Crystal Palace in 1879, when she played the Saint-Saëns Concerto in G minor. This work was introduced as a novelty and was then newly written. After her concerts abroad Madame Hopekirk came in 1883 to America. She played the Saint-Saëns Concerto in Boston at a symphony concert, in 1883, and then began a tour of the principal cities in the States. In the course of three years she gave upwards of twenty recitals in New York and Brooklyn with a new program for each, while another twenty were spread over Boston, Chicago and Cincinnati. She played at the Philadelphia Festival in 1884, Brooklyn Philharmonic under Theodore Thomas, Buffalo Philharmonic, with Van der Stucken's Orchestra; in fact, with all the principal orchestras of the country. In 1886 she returned to Europe and Leschetizky. At that time she studied composition with Navratil and orchestration under Mandl. She afterward played at the Vienna Philharmonic concerts under Hans Richter and at his London concerts. In 1890-91 she again visited America, and in 1897 came to Boston, in a suburb of which, Brookline, she is living at present. Madame Hopekirk does not seek publicity. She has played, besides the concerto mentioned, Tschaikowsky's concerto in B-flat minor (1891), the Beethoven concerto in E-flat major (1893), and her own concert piece for piano and orchestra (1904) with the Boston Symphony Orchestra. She has also played with Arthur Nikisch in other cities, and frequently with the Kneisel Quartet. Her songs are tender lyrics and eminently singable. Among those which have been sung here are "Jockie's Ta'en the Parting Kiss," and "Oh, Can Ye Sew Cushions." Her Gaelic song-book will be a treasure when it appears. Never once does Madame Hopekirk depart from the simplicity of the true lieder in her songs.

Queries and Comments

I have always wondered what prompted the moods of composers.

"Will you tell me what moved you to compose," I asked of Madame Hopekirk.

She laughingly replied, "I composed as I felt, and, when the time came for steady application, I felt that relations with other countries had not affected my racial tendencies. This I realized in the Tyrol after a long pause. Something in the landscape carried me back to Scotland and everything I wrote had a certain Celtic flavor."

"What are your ideas concerning the selection of a concert program?" I asked.

"A concert program," she said. "Oh! that is a great subject and rather a difficult one. A concert being, after all, rather an unnatural thing, a program has to be adapted to forced conditions, such as indicate themselves when various individualities are present. I do not think it should ever be longer than an hour and a quarter and it should contain just what the artist likes to play or sing—if possible for what he does not like he will not do justice to."

Further conversation elicited the information that

It is difficult to arrange a program in which the much played classics do not appear and that there are few really good modern works suitable for a concert repertoire. Among them are the works of Debussy, Fauré, Stcherbatcheff and Charles M. Loeffler.

"May I ask your views of class teaching?" I ventured, for I had heard that Madame Hopekirk disliked very much to teach "by the clock."

"Yes," she cried, "I enjoy class teaching, but I can not give such short lessons as are supposed to constitute class teaching. I enjoy most of all having several pupils come at the same time to play before each other. One grows much by the individual criticisms uttered in the presence of several other pupils. All pupils must be treated as *individuals*, and not as types. Some excel in one point in which others are lacking. It is well to have pupils hear each other play. Then the teacher gains, in turn, from the pupils. No week passes without one's learning something from teaching."

"Do you find American pupils receptive?" I asked. Her eyes brightened.

"Oh, yes," she replied, "they are very intelligent and eager to learn. Their chief fault is that they are apt to think that work can accomplish everything, yet they accomplish wonders sometimes with their intelligence and capacity. Very strong musical feeling is rare, but I do not know any country where it is common. I often wish that some of my English friends could hear these American women play at times."

After a pleasant dialogue concerning the New England imagination the subject of the Leschetizky system presented itself.

"Is the Leschetizky system practical for Americans?" I asked.

"That is a broad question," she replied. "I have lived in Vienna near Leschetizky and have worked with him. He is a wonderful teacher for those who can take what he has to give them. Americans flock to him and other people, too, from all over the world. Some succeed. Others come back and are not heard from. He is a great teacher in that he teaches people to think things out for themselves. Some pupils have a logical mind and can do this. Some can sift out from his teaching just what they need for their particular line of work. Some do not become artists because no teacher can make them artists. Some have no power of analysis. Some are very receptive, others are not. Leschetizky's great quality is his power of directing you toward further investigation."

I recalled that the Countess Potocka, the sister-in-law of the Vienna teacher, said in her recent work: "Professor Leschetizky says himself that his method, so much written about, itself not occupy more than half a page!"

Madame Hopekirk was saying: "Great artists are very changeable. One day Leschetizky says one thing. The next day his mood has changed. You must take him as you find him. I recall an instance of which he told me. A pupil wrote down everything which he said in order that she might not make any mistake the next time she came for a lesson. When she returned she began to play. He stopped her.

"'Why do you do it so?' he said.

"'But Professor,' said the pupil, 'I wrote down on [illegible] everything which you said at the last lesson [illegible].'

"Leschetizky threw the music on the floor with the greatest contempt and anger. 'And you call yourself an artist!' he cried."

In reply to a question as to why the followers of Leschetizky play so differently, Madame Hopekirk replied to me, "Artists develop alone after they leave Vienna."

It was time for me to depart. My hostess had already been overkind.

"I do not believe in too much method," said she, as I rose. "You cannot say 'Raise the finger thus and you will produce certain effects.' The impulse must come from within; it must be a part of your musical conception. You must treat each pupil as an individual and study his or her needs. All pupils should be treated alike in one respect—they need the foundation well laid, whether they aim at concert life or teaching—certain *things* must be learned.

"I do not think children should play the piano early unless there is indication of talent. Let them learn to sing, and the earlier the better."

How staunchly she works to bring down the prices for concerts in Boston by herself setting the example of placing the price of tickets at fifty cents and one dollar!

[illegible]

"I do not invite people," she said. "[illegible] play to empty seats than to fill the hall with people who are induced to come. No, I want an honest audience."

The next Saturday evening she played at Symphony Hall. Did I imagine her Concertstück was laden with the salt of the moorlands and did I stand with hands full of heather while the southern breezes wafted their fragrance to me?

I was not in Tyrol. I was in Scotland on the moorlands, or in the Isle of Iona, and I heard the villagers far away singing their evening songs in their little cottages.

To-day a concert program of Madame Hopekirk's is before me. She has spent weeks and months upon the preparation of it—much more time than it would take to work up old things. But she says that she has to "put things away to rest for a time." There is a work by Stcherbatcheff on the program. She likes his works.

"I am not an authority on Russian music," she says, "but it seems to me that a great deal of modern Russian music suffers from a too extremely local color. It is, in a sense, like the so-called Scottish kailyard literature as opposed to the best work of a man like Stevenson, who, though dealing with local types, rids them from the local and parochial, renders them so to speak.

"Of my program I can say that I prefer to play things I have never heard anyone else play. The things one has studied long ago and listened to so often and often one rarely plays with proper freshness. If we could only hear them for the first time now! New works one is free to interpret, but with the old one cannot be sure that what is given is the player's own or unconsciously are we influenced by all that we have heard."

BIOGRAPHICAL PICTURE GALLERY

BY W. FRANCIS GATES

Each paragraph presents an episode in the life of a great composer or performer. Who is referred to in each?

During the past several months THE ETUDE has presented under the above heading a series of word pictures, each one describing an event in the life of a well known composer or artist. Each description will occupy but fifty or sixty words, and the name of the person referred to will come easily to the mind of anyone well read in musical history.

There will be twelve or more pictures in each issue. Can you tell who the central figure is? To stimulate interest in the matter THE ETUDE offers to the one who makes the best record on the whole series a copy of Baltzell's "History of Music"; to the one who sends in the second best list of answers a two years' subscription to THE ETUDE; third best a copy of any book published by us selected from our catalogue. (This does not include Riemann's Dictionary offered for first prize.)

Let each one who wishes to compete for this prize and has [illegible] numbered as in the series at present on a postal card [illegible] a letter addressed to the editor of THE ETUDE, and with no other matter [illegible] the card [illegible]. There must be the [illegible] number, the name of the answerer [illegible] and the postal address [illegible] can be taken [illegible]. A record will be kept and [illegible] announced in the second issue following the final list. Answers will not be given until after the whole series has been published.

LAST SERIES

47. At Beethoven's funeral one of the crowd that watched in the procession of mourners was a young but not handsome musician who is reported to have said, "Well, I wonder who will be the next of us to go to the grave." As it happened he himself was the next of the great composers to be carried to the cemetery though he had none of the great honors awarded to Beethoven.

48. There was in a great opera house especially built for the purpose a throng of music lovers from all civilized countries. The conductor is a little man who has so entranced the great singers that they [illegible] [illegible] until the diminutive [illegible].

49. In a palace in [illegible] in Venice [illegible] prominent figure in the musical world [illegible] his last days. He sits day by day [illegible] after playing a few measures seeks a [illegible] to his bed and there in a short time [illegible] his last.

50. In one of the European courts [illegible] a principal musician has fallen out of favor with the king. One day he follows the king [illegible] barge [illegible] other in which he has installed a number of musicians who play music written for the occasion. The monarch appreciates this attention and again takes the composer into his favor.

51. Some friends visiting one of the [illegible] composers find him writing in bed. [illegible] sheets of manuscript are strewn over the covers [illegible] one rolls off to the floor. It was a [illegible] The writer simply turns over and [illegible] another, thinking that more simple than to get [illegible] and pick it up.

52. A publisher has asked several [illegible] to write him variations to a certain theme. [illegible] one of these musicians puts his head [illegible] and throws to the manuscript of "The [illegible]" and exclaims: "There are [illegible] now in God's name, leave me in peace."

53. A great opera is completed all [illegible] and the manager is urging that it be [illegible] The composer puts him off till the last [illegible] finally when there was no longer any [illegible] task he sits down and in one night [illegible] overture of his day.

54. Creeping upstairs to the attic [illegible] bosom go the parents of a little boy [illegible] making the music after all have retired [illegible] find the lad in his nightclothes [illegible] clavichord so eager is he to gain [illegible] had been forbidden to waste his time [illegible] music.

55. As a great pianist-composer [illegible] bed he calls to his sister to approach [illegible] burn all her unfinished compositions [illegible] it to the public and to myself to publish [illegible] good. But her injunction was not [illegible].

56. One of the great composers [illegible] room which his music was printed [illegible] strain on his sight. An English [illegible] his operation [illegible] the pain of [illegible] times to compose as long as his [illegible].

57. Before a large church stands a [illegible] is leading, thin through the contrap[illegible] Bach's "Passion music." As the work grows in its absorbed and finally [illegible] eye is turned page after page [illegible] a time. [illegible] sing tight [illegible] and of [illegible] turns out [illegible] and asks the [illegible] earth they are singing.

58. A great composer in his eagerness [illegible] Beethoven's commendation visits him to show [illegible] of his compositions. Beethoven receives him [illegible] the deaf man could [illegible] but the young [illegible] was so awed and awed by the proximity [illegible] great that when certain errors were pointed out [illegible] into the street speechless. Still his work [illegible] highly cherished.

59. The composer of an opera and the [illegible] theater it fell into a quarrel in the orchestra [illegible] and adjourn to the theater steps, where a duel is fought. The life of the harpsichord player [illegible] only by the point of his opponent's sword being caught by a metal button. Who was this harpsichord playing conductor?

60. One of the greatest performers the world has seen, a man used to all the pleasures that can be imagined and all the luxury that money can buy, goes to Rome and applies for clerical orders. He is admitted to a certain rank in the priesthood, which change in his way of life produces much ridicule on the part of the writers of his day. This seeking of clerical orders was said to be caused by disappointment in a love affair.

By all means let all musical students learn how to write fugues, all about the subject and the answer, tonal and authentic, illegal, the stretto, the episodes, inverse movement, augmentation, diminution, pedal points—all about it, and then, when you have learned how, don't write one.—*Cramer.*

AIM AT THE BEST

BY J. S. VAN CLEVE.

The distinction between aspiration and ambition is that the former concerns itself chiefly with self-unfoldment—that is, attainment—the latter with relative rank—that is, with the attainment of position, renown, a place on the rolls of worldly glory, that is to say, in brief, which is just praise, and large, or with the gaining of money. The relation of praise to life is that of a stimulant; the relation of money may be, in a necessary conditioning element at a deadly menace, but the real nourishment of the genuine musical faculty is to be found in the art itself. It is a mistake to laugh or sneer at the lofty aspirations of youth. Alas! many of them, most of them, are predestined to nonfulfilment, and yet, who could live at all but for the sweet whispers of hope, and the flashing rainbow pictures of fancy. The illusions of life are among its best possessions, and only the dull or the conceited will sneer with bitterness over the shedding of our dreams and hopes. There is a rather fantastic sentence of Emerson which is often quoted, which does, despite its arrogance and its touch of bumptiousness, contain a kernel of vital truth. He said: "Hitch your wagon to a star," and though this is just a little obscure and might be interpreted in several ways, it evidently is designed to recommend the allying of our efforts with the highest things within our ken.

Some years ago a young friend of mine entered a competition for a prize offered by a wealthy art-lover of Cincinnati who proposed to give $250.00 for the best string quartet produced by the members of the musical club. This young man had but little experience in setting the notes in orderly array after the similitude of a string quartet, yet he felt the stirring of musical ideas in his heart, and so he entered the lists for the tournament, although his musical shield was emblazoned, and unemblazoned.

In conversation with one of the older members of the club he said: "I have taken Beethoven as my model." This pianist's companion was a noted wit, and his wit had always a decided tang of bitterness and the alkaline burn of scorn. He was fond of his jest, and he recked not if delicate sensibilities were left raw, if only he had the saw-toothed laugh at the expense of another. So he said: "That is fine, for now you can work with a solid assured feeling as to how your effort will come out." This was only the unnecessary statement of one of nature's crystallized laws; my friend did not for a moment dream that he should reach at a single bound the ineffable mystery and spiritual inspiration of Beethoven, the musician of musicians, but he considered rightly that by setting before his mind's eye the image of a great man he would catch at least a modicum of the soul of that man, and would at any rate do more than he could by aiming his arrows of thought at a low or some incomplete object quite on the level of his own most stagnant moods.

Beethoven inscribed on the manuscript of that work which he himself regarded as his greatest and most successful work, the mass in D major, these words: "It came from the heart; may it reach the heart!" It is in this desire for a noose with our fellow, whether above or below our own level, this hunger for the strictly human companionship, which is the touchstone of the best human struggle. Beethoven was great in himself; he was by circumstances cruelly concentrated upon himself, yet he longed for the interchange of his soul with that of his fellow beings. Do not then curb the wings of the young composer or executant too strictly within the wire walls of a pedantic cage or within even the stone wall of a chilly cynicism.

Encourage the young robin to climb to the edge of the nest, and to lean on that invisible element which is his own by hereditary right. The world is not all finished. Not all the poems are written, not all the paintings are sold on fixed canvas, not all the songs of voices or instruments are set down in notes. As soon as the pedant finishes writing his theses proving that art has reached its outermost confine of the possible, he lifts his eyes and satisfied eye only to see the young iconoclastic genius using his rules as a gymnasium wherewith to develop the power of violating convention and enlarging strength by enterprise. Let the player match himself against the best that he can find, yet beware of allowing the thirst for the envious admiration of others to take the place of that nobler thirst which is quenched only by the possession of God—that is, of the absolute good of the ideal.

Money we must have, as a medium of activity, just as the fish must have the water to swim in, just as the bird must have the air to fly in, just as the horse must have the earth to prance upon; but in water and in air and on the earth the chief thing is to find life, to find one's own life, to become a link in the universe of God.

Now in these summer days watch the birdies of the eager plants. How each points directly at the sun; each goes on and on toward that sun, each unfolds all that it feels pent up within it, in the ample kingdom of that sun, and is happy, each according to its own hunger for life, and its own capacity for attaining life, but not one of all these plants, not the blade of grass, not the rosebush, the aster, or even the pine tree expects to reach the sun and to stand on the same level with the king of life.

STUDIO TALKS

BY E. REID SPENCER

At lessons and at practice exercises and technique should come first. After one has been playing for some time the hands acquire extra warmth, strength and agility for the time being, and mechanical difficulties are mastered much more easily. The ideal pianist is master of the technical difficulties of what he plays to such an extent that they are nothing to him, and that he makes no effort conscious to himself or apparent to his audience, being similar in this respect to a strong man who can lift with perfect ease a weight that could be raised only with great conscious and apparent difficulty by one much weaker than himself. When playing the mind of the performer should be concentrated entirely on expression and interpretation and the technical obstacles should be surmounted spontaneously and unconsciously. For the reason given above, technical work immediately preceding, instead of following, pieces, will insure a much more satisfactory performance of the same.

There is no such thing as absolute perfection in art. If every tone was mathematically correct the performance would be expressionless—witness the effect of mechanical pianos. The ancient Greeks purposely left trifling inaccuracies in their architectural measurements, otherwise the artistic effect would have been destroyed. It is possible for a teacher to attempt to exact too high a standard from a pupil. His individual capacity must be considered, also whether he is studying for an accomplishment or professional life. And technical work may sometimes be carried too far on a certain study. If a pupil were to spend a year on his first scale, he ought to have a high standard of excellence with the same at the end of that time. But after it has been mastered at a certain speed he may well take up another one like it and try to have it go better than the one preceding before laying it aside, then another in the same way, etc. At the end of the year he will have made more progress in every way. More work will have been covered, and interest will have been kept up by the changes in the work, thereby getting better results from practice.

A man who cannot hold one horse and prevent his running away should not be allowed to try to hold two at the same time. Neither should a pupil be allowed to play with both hands simultaneously when he cannot master either one separately and with ease.

Method is everything. It is not so important what notes are played, and when, as how they are played. When practicing one should not allow his vigilance to relax for one second, or the correct method will surely depart. It is an easy matter to start right, but a difficult matter to keep right. When the correct method becomes fixed as a habit, and as automatic and unconscious as breathing or walking, then, and not until then, may the attention be withdrawn for the consideration of interpretation and expression. The pilot of a ship does not leave the wheel for one second, or the ship would get off the course. And yet many students think their practice will bring results without undivided and undeviating mental concentration on the method. And although a ship's pilot dares not leave the wheel for one minute, some students think that the missing of a bi-weekly or a weekly lesson is a small matter. As well expect a ship to keep on the course with an inattentive pilot as a student to make progress without a struggle every inch of the way, to prevent the development of a bad method.

There are three stages in practicing a piece. The first stage consists of merely learning the notes. The second stage is learning the time and mastering the technical difficulties; speed last of all. It is in this stage that the method should be applied. The third stage is for interpretation and expression. In things of a purely technical nature this stage is either incidental or absent altogether.

It often happens that a certain object cannot be seen without reminding a person of something else. Every rest in music should be associated in the mind with a jump. Jump the hand quickly and accurately to the next note so as to be ready when the time comes. The entire hand should also be shaped for the following notes, whether they are a part of a scale passage, arpeggio passage, etc. The shaping should be done while the hand is in transit, so that each finger takes its proper position at the same time. Hand-shaping should be done without looking at the hand. The player should have the "feel" of every possible stretch, chord and position in his mind, so that he could take position in the dark if need be. But the player may look at his hand when jumping to see that the jump is not too short or too long. It is often advisable in slow practice to sacrifice a large part of the time value of a note just previous to a rest. Even if it is of fairly long duration, it may be played with a sharp staccato. This is to give the hand a start as early as possible for the note after the rest. What would be staccato on slow practice will be correct time value in high speed; and no matter how quickly and accurately the hand may be able to jump, a start too late will be fatal. The start should be as early as possible. Procrastination is as bad in music as in anything else. And even if the rest may be so long as to give the hand plenty of time, the jump should be instantaneous. Then there will be no danger of forgetting and arriving late or not at all.

Some pupils can play with the metronome one note to a tick but find difficulty with two or more notes to a tick, even though the speed may be well within their limit of correctness and ease. They should know in advance which notes coincide with the ticks, listen to the metronome rather than to themselves, and see that the note and tick come exactly together. Should there be a discrepancy, try to remedy it next time. Getting off the track might be pardoned, but not so keeping off the track. Another help is to count time with the metronome, but two, three or four counts to the tick as the case may require. Do this for a few bars before commencing to play, and until the mind can imagine a tick for every note. It is helpful.

How many pupils practice carelessly, and are on their good behavior, so to speak, at their lessons! Practice should be just as careful and as conscientious as if the teacher was present. Lessons will surely indicate whether you are one of them or not.

Sometimes it is not best to practice a piece entirely through over and over again. Repeated parts may be omitted at practice to save time, and those parts that are the most difficult should be practiced several times to once for the easier parts.

A player's physical and nervous strength is his capital. It should not be wasted. False motions, nervous mannerisms, etc., little extravagances that seem to do no harm when playing simple things, become habitual and render advanced performances impossible. When the capacity is taxed to its utmost one cannot afford to waste one bit of strength, and the presence or absence of the littlest mannerism may make or mar the result. The more advanced the performance the less it takes to spoil it.

A teacher has two things to accomplish with every pupil. One thing is to make him understand what to do and the other is to get him to do it. The second task is often the harder of the two. Information must be placed in the mind of the pupil and then caused to bring results at the fingers.

Twenty-sixth Annual Convention of the Music Teachers' National Association

BY FREDERIC S. LAW

The Music Teachers' National Association has passed through not a few vicissitudes and changes of condition during the twenty-eight years of its existence. Beginning modestly in the bare class-rooms of a Western college, the last meeting at St. Louis, June 28th to July 1st, was held amid surroundings of more than Oriental splendor. In 1876 it had its inception at the initiative of one well known to the readers of THE ETUDE, Mr. Theodore Presser, then teaching at the Wesleyan College in Delaware, Ohio, gathered together during the Christmas vacation, a few teachers to talk over the difficulties of their profession, to devise means of meeting them successfully and to raise musical standards generally. Now, as then, such are the aims of the association. In 1904 the same body, grown to a representative importance undreamed of a quarter of a century ago, is honored by an invitation to meet in a place chosen to commemorate an event of national significance on a scale of magnificence hitherto unparalleled in the history of celebrations.

It was feared that the effect of a meeting held in the midst of the Louisiana Purchase Exposition might be a disastrous loss of interest. But such fears were not realized. The attendance was gratifying, the financial balance though small is on the right side of the ledger. The counter-attractions were, to be sure, strong enough to prevent a great throng at any one time; members came and went according to their interest in the topic discussed, but there was always enough on hand to carry the sessions through with spirit and enthusiasm.

The program had been cleverly arranged to meet the exigencies of the situation. The pedagogic character of the last two or three meetings, held in comparatively quiet, retired places, was notably diminished this year. The resources of the Exposition in the shape of orchestra and organ, the superb Festival Hall in which the large concerts were given, made it possible to give weight and emphasis to the purely musical features which accorded better with the prevailing atmosphere of the occasion. The meeting of the National Educational Association at the same time and in the same place served somewhat to restore the balance. The two associations used the halls interchangeably; the joint sessions which were held in the interests of public school music did a good work in bringing together those of both bodies devoted to the education of the young.

Tuesday, June 28th.

The first session was opened by addresses of welcome from Rolla D. Wells, on behalf of the city of which he is mayor, and from Pres. David R. Francis of the Exposition Company. Then followed the organization of the Senate and Council, after which the first concert was given—a lecture recital by Miss Mary Hallock of Philadelphia, preceded by a fine performance of Schumann's "Papillons," Op. 2, by Nathan Sacks, of St. Louis. Miss Hallock's subject was "Pulse and Rhythm in Verse and Music." Her lecture was an outgrowth of a recent thoughtful article which she wrote for the *North American Review*, popularized and rendered more intelligible by musical illustrations. Miss Hallock is well known as a pianist of force and ability; this lecture revealed her as a thinker of power and originality. Her exposition of the theory that pulsation and rhythm in music and poetry are based upon the heart-beat, and always fall within certain defined limits conditioned by the physiologic laws of circulation, was followed with eager interest.

The afternoon organ recital was given by Edward M. Bowman of New York, assisted by his daughter, Miss Grace May Bowman, contralto. Mr. Bowman's former associations with St. Louis assured him a welcome of the warmest. He began with Bach's Prelude and Fugue in C minor, and ended with Guilmant's organ suite, Op. 80. Miss Bowman, who sang for the first time in the city of her birth, was received no less warmly than her father. At the meetings of the Senate and Council which followed, necessary business was transacted, nominations were made, and the president, Thomas à Becket, of Philadelphia, delivered the annual address. A committee was appointed to take steps toward enlarging the duties of vice-presidents, in order that they might have more power in bringing State Associations into closer relationship with the parent body. At the same time the Missouri State Music Teachers' Association held a business meeting; other sessions were carried on jointly with the National Association. A social hour followed at the Missouri State Building. In the evening the wonderful illumination of the grounds and "The Pike" furnished entertainment for all. The Exposition Orchestra played in the beautiful "Tyrolean Alps" and gave a program especially selected for the Association.

Wednesday, June 29th.

Wednesday morning brought the formal interchange of greetings between hosts and visitors. Mrs. William D. Steele, of Sedalia, president of the Missouri State Music Teachers' Association, made an address of welcome to the National Association, which was acknowledged by Mr. à Becket.

The first Round Table on the program was for piano teachers, but, owing to the absence of the chairman, Wilson G. Smith, of Cleveland, it was not held. The second Round Table was for voice teachers; chairman, Frederic W. Root, of Chicago. Mr. Root had been in attendance but was suddenly called home on account of illness in his family. His paper, "Specifications of a Three Years' Course in Singing," was read by W. H. Pommer, of St. Louis, and provoked a general and interesting discussion.

The concert which followed was given by Mme. Birdice Blye, pianist, of Chicago, and Miss Pauline Woltmann, contralto, of Boston. Before the afternoon organ recital a joint session of the supervisors of music in the public schools was held. Mrs. Maud Burt Parr, of Cleveland, read an instructive paper on teaching singing in the primary grades. Other papers were read by Miss Lucy Robinson, of Wheeling, Va., Dr. A. E. Winship, editor of *The Journal of Education*, William A. Hodgdon, of St. Louis, whose appointment as supervisor dates from 1864.

The organist of the day was Wilhelm Middelschulte, of Chicago, who played an exacting program with astonishing mastery, entirely from memory. Among other works by Bach he played the Fugue in D major from the first book of *The Well Tempered Clavichord*, giving a remarkable example of pedal dexterity in the enunciation of the subject. The severity of his program was agreeably modified by the singing of a quartet of ladies. He was followed by Miss Frances Densmore, of Red Wing, Minn., who gave a lecture recital, "The Music of the American Indian." This was highly interesting, embracing as it did an exhibition of native musical instruments and illustrations of their songs and peculiar manner of singing them.

The evening concert was on a scale of considerable magnitude. The Exposition Orchestra, under the leadership of Alfred Ernst, played the official march, "Louisiana," by Frank van der Stucken; the official waltz, "On the Plaza," by H. K. Hadley; and an overture, "The Dreamer," by H. P. Hopkins. The second part of the program consisted of the cantata, "King Olaf," by Carl Busch, of Kansas City, who led the work, which was sung by the Philharmonic Choral Club of Kansas City. The soloists were Mrs. Genevieve Clark Wilson, soprano; Holmes Cowper, tenor; Arthur Beresford, bass; all of Chicago.

The music suffered somewhat from conditions of locale. Beautiful and stately as Festival Hall undoubtedly is, an annoying echo occasionally mars the effect of voices and instruments. Much has been done to nullify this unfortunate peculiarity and with partial success, but it was particularly evident in the chorus singing and in rapid passages, either sung or played.

Thursday, June 30th.

Thursday began with a Round Table for teachers of harmony, N. J. Corey, of Detroit, chairman. Mr. Corey's subject was "Harmony in its Relation to Composition." One of his leading thoughts was that the harmonic tendency which is so characteristic of modern music is beginning to give way to a more contrapuntal treatment, and the musical art of the future will be more equally composed of a combination of both principles. Mr. Bowman conducted the Round Table for organists, and read a paper on "The American Church Organist." The term organist, he explained, might better be replaced by musician, since in our churches the organist generally acts as director and choir-leader as well. An interesting discussion covered too much ground to be more than hinted at in this connection; the irreligious organist, the ideals and aims of the church musician, his co-operation with the clergyman in planning the service. Under the last head Mr. Corey made a suggestive remark; he thought that church music should be confined to the voicing of praise, perhaps also to prayer; that teaching came under another head.

The morning concert was a piano recital by Albert Weinstein, of New York, assisted by Mrs. Franklyn B. Knight, contralto, also of New York. At half-past one Thomas Whitney Surette, lecturer on music for the American University Extension Society, addressed the convention on "The New Music Education." He gave an account of the effort to popularize the works of the great masters through the piano-playing instruments, and exhibited part of the music library, [illegible] approved and in use by the music department of Harvard University. This consisted of a [illegible] case containing a miniature score of the work illustrated, rolls for the pianola, lesson papers prepared by competent authorities, a biography, [illegible]. The principle of training musical perception through frequent repetition of the works chosen for study has been put into operation in a number of colleges and universities with the result of greatly increasing the attendance of music courses and of increasing general appreciation and understanding of the great classical masterpieces. It is, in fact, a practical application of Theodore Thomas's oft quoted remark that popular music is but another name for familiar music; that if Beethoven's symphonies were heard as often as Strauss's waltzes they would become as popular.

At the organ recital Mr. Middelschulte was a triumph by his noble playing of Bach's Passacaglia, Fantasie and Fugue in G minor, albeit the acoustics of the hall were not favorable to the rapid figuration of the subject of the latter. His own "Perpetuum Mobile" for pedals alone, was an astonishing tour de force. As on the day before, he played everything from memory. The vocalist was Mrs. Georgia Lee Cunningham, soprano, of St. Louis. The concert in the small hall was rendered by Mrs. Alice Leonard, soprano, of Detroit; Mrs. Bernice Carr Ilver, pianist, of St. Louis; Miss Ida Simmons, pianist, of Kansas City; Milton B. Griffith, tenor, of Chicago, and Theodore Lindberg, violinist, of Lincoln, Nebraska. The evening concert was opened by Charles Galloway, of St. Louis, official organist of the Exposition. The vocalists were Mrs. Grace Whistler Misick, contralto, of Chicago, and Frank H. Webster, baritone, also of Chicago. Mrs. Lulu Kunkel-Burg, of St. Louis, played the violin, and Mrs. D. [illegible] Kriegshaber, of St. Louis, and Henry P. Eames, of Lincoln, Neb., were each heard in a group of piano solos.

Friday, July 1st.

The Round Table for piano-teachers on Friday morning was postponed on account of the absence of the chairman, A. D. Hale, of Boston. It was held later in the day under the leadership of W. I. Bentley, of Galesburg, Ill., who took Mr. Hale's subject, "The Musical versus the Mechanical Treatment of Pianoforte Study." The Round Table for teachers of singing was conducted by John Towers, of St. Louis, who spoke on the elocutionary side of vocal art. His apt illustrations, his incisive style of speaking, his picturing of the affectations and mannerisms of singers afforded mingled instruction and entertainment. He was followed by Mr. Edward Summers, of Pittsburgh, who read a thoughtful paper on voice culture and tone production.

The concert which followed was given by Miss Jenny Ringen, contralto, of St. Louis, and W. C. E. Seeboeck, pianist, of Chicago. Miss Ringen proved herself a rarely gifted singer. Temperament, feeling, and voice are hers, though her vocal technic is not yet entirely above reproach. Mr. Seeboeck, as usual, played a charming series of his compositions, for the most part in small forms. He is nothing if not original, but even his originality apparently quailed before playing the concluding number of his Chopin group—the étude in C, Op. 10, No. 1. It would have been interesting to hear this technical study treated as a concert number, but he substituted the charming one in A flat, Op. 25, No. 1, which he played with exquisite grace and charm.

At half past one there was a second joint meeting of musical supervisors of the public schools, addressed by W. H. Forster and N. Coe Stewart, of New York. The organ concert an hour later was given by F. W. Riesberg, of New York, assisted by his wife, Mrs. Harriet Barkley Riesberg, soprano. Mrs. Riesberg roused great enthusiasm by her singing of the Bach-Gounod "Ave Maria" and the air "I will Extol Thee, O Lord," from Costa's "Eli," and on a recall sang Arditi's waltz "La Rosa Rose" with brilliant effect. Following the organ recital came the most largely attended of the concerts held in the small hall. It was given by the Olk String Quartet, assisted by Miss Kathryn McGuckin, contralto, all of Philadelphia. Their selections had been forwarded too late to appear on the program; they were a quartet by Haydn, a suite by Rachmaninoff, and a third unfamiliar number, all of which awakened a storm of applause and hearty recalls. Miss McGuckin was no less successful in her aria from Meyerbeer's "Prophet," the well known "Ah, Mon Fils," sung in German, and a group of songs by Massenet, Dvorák and Chadwick.

The evening concert, the last and twentieth, opened with a "Dedication March," by Adolph M. Foerster, of Pittsburgh, played by the Exposition Orchestra. Other orchestral numbers were Chadwick's overture, "Melpomene"; a fantasy, "Dawn," based upon American Indian melodies by the composer Arthur Farwell, who is doing such a good work in collecting the folk-music of the Indian; two numbers from an "American Suite" by W. H. Pommer—"The Octoroon" and "In the Cornfields." Walter R. Spry, of Chicago, played Weber's "Concertstück," accompanied by the orchestra. Mrs. A. I. Epstein, soprano, of St. Louis, sang a group of songs, and Madame Sturkow, of Chicago, played several piano solos.

Officers for 1904.

The officers elected for the coming year are: President, Louis C. Elson, of Boston; Vice-president, William D. Armstrong, of Alton, Ill.; Secretary, Francis L. York, of Detroit; Treasurer, Walter R. Spry, of Chicago.

Exceptional advantages are promised for 1905. The place of meeting will be New York. The sessions will be held at Columbia University; the university halls and dormitories will be thrown open to house delegates and members.

LESSONS FROM THE PIANO PLAYER

BY EDWARD BURLINGAME HILL.

A young doctor recently came to me for advice. He had played the violin as a boy, he said, and had spent much time over it; but during his arduous medical studies and the increasing demands upon his time in hospital service and his increasing private practice, he had been able to work less and less at his violin playing, so that finally he could give little pleasure to himself or his friends and had given up his music altogether. He wished to know what I should suggest that would take little of his valuable time and still furnish some musical recreation as a relaxation from his professional duties. To play the piano well, he knew, required an early training which he had never had, as well as incessant practice to keep up technic. Would a few lessons on the 'cello perhaps give him enough to satisfy his simple musical needs? I thought a few moments and then asked: "Why not rent a piano player?" He laughed immoderately at what he supposed was the flippancy of my suggestion. At last I succeeded in explaining that I was perfectly serious; that with one of these instruments technic is ready-made without the constant labors of finger-exercises, and that it is astonishing to find what musical effects and really artistic interpretations could be obtained after a little experiment with this ingenious instrument.

I do not know whether he took my advice or not, but I believe that a good mechanical piano player is not only of value to the amateur and unskilled music-lover, but that there are many hints of the highest practical importance to students and teachers which are worth investigating. These I shall try to take up under separate heads.

I. Technic.

The absolutely faultless and fluent technic of the mechanical instrument is at once the admiration and despair of all pianists, not excepting even the most finished technicians. Its superhuman velocity, its marvelous evenness and distinctness are a delight to the ear. We have all heard the story of how Rosenthal, the Roumanian virtuoso, who has conquered pianistic difficulty to an extent exceeded by no living artist, rushed from his dinner upstairs two steps at a time to see who it was that was playing his double-note study on Chopin's D flat waltz faster than he could—only to find that it was a mechanical player. This is only one illustration of many that could be given to show how closely the effects of the finished virtuoso can be reproduced. It is therefore clearly worth while for both teacher and student to listen frequently and attentively to well known examples of piano literature and attempt, if possible, to profit therefrom. It is of great assistance to students to hear the pieces they are studying done on one of these instruments; for often after hearing how easily it glides over some difficult passage, they can often improve, wondering in their own performance. Imitation is a great factor in successful teaching and in acquiring. Pupils can often play some particular technical exercise after hearing their teachers do it, when they were unable to cope with it beforehand. It will thus be seen that the "piano player" can give very efficient advice and practical examples on many points.

II. Accent.

One of the most noticeable features of the mechanical player is its economy of accent. We hear with surprise how many pieces sound well with far less accent than we ever use in playing them. The technical figures stand out more clearly on the one hand, and the general interpretation sounds on the accentual much freer and simple. A close study of the great pianists in this respect will speedily convince the most unobservant not only that they are extremely careful to avoid excessive accent, but that they are positively sparing in the use of them. Accent is apt to contract the muscles; too many or unnecessary accents tend therefore to interfere with the perfect relaxation of arm and wrist that is so necessary to fluent technic. Of course the mechanical player goes too far; its lack of accent is its weak point, and later improvements have been aimed to remedy this defect. But on account of this very failing the lesson to be learned on this subject is all the more forcible and obvious that, with an instrument in which one's powers of accentuation are so limited, such musical effects and so much illusion of accent can be produced. Such artists as de Pachmann or Godowsky, with comparatively slight physique, give the impression of producing a far greater range of dynamic effect than is really the case because of their accurate and subtle command of accent and their sensitiveness to its effects. So in the same way the instrument under discussion can help us enormously in cutting off superfluous accent, and also at the same time show us how much effect of rhythm can be obtained with far less than our ordinary effort. In addition our technic will be freer and more elastic, and our muscular resources will be immeasurably increased.

III. Balance.

With the first of these mechanical players it was necessary to exercise great discretion in the choice of pieces. Studies, brilliant show pieces, almost any of a moderately fast pace sounded extremely well and a considerable amount of pianistic effect could reasonably be expected from them. With slow pieces or with those containing a sustained melody with an accompaniment the result was almost ridiculous. An accompaniment of repeated chords hammered away relentlessly, or an extremely prominent arpeggio stalked up and down the keyboard like an agitated hen, while a shy, unpretentious melody tried in vain to make itself heard. This defect also has, I believe, been removed to a large extent by inventions which are embodied in the later instruments, but it presents so apt an illustration of the playing of some unintelligent pupils as to be irresistible. It is often nearly impossible to keep apathetic or literal minded pupils from playing every note with equally determined accent, without any subordination of accompaniment to melody, or any proper emphasis of important bass notes indicating special harmonic effects. In other words they fail utterly to appreciate the character and qualities of the musical structure of a piece, that it has its main framework, its walls, paneling, or other ornamentation, etc., and that interpretation should relegate each element of a composition to its due and appropriated position. After sufficient talk and explanation of the subject I can conceive no more vivid illustration of the wrong application of these principles than to play Chopin's prelude in E minor on a piano player of the oldest type!

IV. Phrasing and Tone.

In delicate finely articulated phrasing, in polyphonic playing which makes such strong demands on independence of fingers, in all the immense province of tone effect, the pianist may assert his fingers of flesh and bone above the felt-covered "fingers" of his mechanical rival. Here it is that the latter becomes effective in proving by its few far the value of the artist; examples of these maintain ideals of mental control indicated in the full development of the above-named qualities. They are the trade-marks of artistic individuality, which are personal and can never be imitated by any mere machine. The piano is an exceedingly imperfect instrument. It cannot sing a melody with absolute legato; it cannot diminish or increase the volume of tone on one note. By searching one could doubtless find other imperfections, but it is the one instrument on which the effect is produced largely by mental suggestion, by appeal to the imagination. We cannot really control phrasing or dynamics on the piano as the stringed, wind, or brass instruments do. The pianist gets around this difficulty by juggling his accents. To outline a phrase he uses strong and weak accents; to make a crescendo he deceives us by accenting each successive note more strongly up to the climax of the phrase. Nevertheless it is not a real crescendo, because by the inevitable nature of the piano each note must begin to diminish as soon as it is struck (although almost imperceptibly).

The same careful balance of power in all playing of compositions into which the polyphonic element enters is demanded. It is in the alertness and tractability of the fingers controlled by the intelligent perceptions of the mind that the pianist must expect to show the essentially artistic qualities which make him superior to a machine, however clever.

In close relationship to phrasing and dynamic effect stands the all-important quality of singing tone, of "color-effects," an skillful contrasting of the different registers (so to speak) of the piano. Here again is a lesson to be learned from the comparative helplessness of the mechanical player in this respect. It will, I think, be sufficient to remind the pupil that a beautiful resonant, and intelligently varied tone lies at the very foundation of musical effect.

V. Use of the Pedals.

Rubinstein has declared that the pedal is the "soul of the piano." We certainly never realize this so perfectly as when we hear some great piano work rendered on a mechanical player by someone who is ignorant of the resources of the pedal. The dry tone, the absence of "atmosphere," the lack of brilliancy, all present powerful evidence as to the necessity of a judicious use of the pedal to produce the interpretative effects of which the pianist is capable.

Then again if the performer on the mechanical piano players does know how to manage the pedal, it is astonishing to see how immediately the resemblance to the pianist's performance is noticeable, and how much more deceptive the whole effect is. It may seem very trite to point out at this late day that it is advisable to use the pedals, but I do not think that anyone will realize how absolute necessary they are and what a huge element they are in musical effect until they are given some impersonal proof like the miraculous achievements of the instruments we are discussing. Then too one's pedaling can be greatly improved by experimenting. When free from the responsibility of striking the right notes and other technical annoyances, one can investigate the uses of the pedal in a scientific way.

I do not assume that I have in this article exhausted the possibilities of "Lessons from the Mechanical Player." Far from it; but the subject has seemed suggestive of certain points of interest both to teachers and students. I have confined my attention to presenting a few of the more obvious and practical hints for the study of piano playing.

THE CONTRALTO'S LESSON

A STORY OF THE OPERA.

BY WILLIAM ARMSTRONG

II.

[illegible] with his polish and elegance of manner [illegible], then amused, the people with whom he was thrown. But his simple heart and [illegible] determination to succeed in the one thing in which he had any chance won him friends. Before two [illegible] "the little Count," as they named him, [illegible] almost as many people in French as he could [illegible]. Always cheerful, his wife was his world, and with her to share his lot the place of his abiding made small difference. She was the one theme of his talk. If people smiled sometimes as they listened, it was always behind their hands, for Enzweiler respected sentiment. Madame de Laines, so used to his devotion that she no longer noticed it, took small account of his comings and goings. Her own work absorbed much of her time, the remainder she devoted to Paris and regrets. The people about her interested her so little that she long ago had ceased to spare them any attention. The single person for whose commendation she seemed to care was that of Herr Schoch, the first conductor at the opera, a man whose musical word stood for much. Any praise from him raised a flush on her cheek, not because of its artistic appreciation, but because it meant an advance on the one road of escape. Her performances at the opera were successful, but she appeared an isolated figure, different to everyone in the cast. There was no sympathy in her own work, nor did she evince the slightest in the work of those about her. Her attention was concentrated on those shortcomings which they had told her in Paris she needed to overcome, and in getting her rôles letter-perfect. The life that she led was in a world with a population of one.

In singing one night the rôle of the Princess in "Aïda" she had startled her audience by the passion and bitterness of her portrayal of the scene with Rhadames in which he refuses her final appeal to his heart. The Count, glowing with delight at her success, was following her to her room still talking of it when she shut the door and locked it between them. Throwing herself on the bed she wept bitterly. It was to Paris, her beautiful Paris, that had cast her off, that her passionate appeal had been made, and not to Rhadames.

Madame Krahn, a singer whom she had known as Mademoiselle Grandis of the Paris Comique, and now on her way with Herr Krahn from Berlin to fill London engagements, called upon her the next morning. Because of her attitude toward those who had been her friends prior to her departure from France, Madame de Laines' visitors were few. Madame Krahn was a welcome exception. She brought her news of the great world from which she was exiled. Her success of the night before, instead of rallying her hopes, had depressed her. Her only reply to the congratulations of Madame Krahn was a passionate regret that her performance had been wasted.

"They have no one in London this season who can do the Princess as well as you. Would you come if they sent for you?"

"Yes, if they want me in June I think I could get leave. London is not Paris, but still——"

"It is one long torment in Enzweiler."

In amazement [illegible] she exclaimed, "What have I here?"

"The Duchess Hilda says——" began Madame Krahn. The allusion was unfortunate.

"I beg you do not mention her name. I saw her applauding last night. Doubtless she is telling this morning that I am her *protégée*. If she is not, the lie is sure to come when she will. And it is I who will compel her. What has this miserable marriage [illegible] for me that she should have behaved as she did. The title may be of some help after I have made a success, but beyond that it is useless." In her excitement she said much more, and Madame Krahn was glad to withdraw when she could.

The Count returned from his round of teaching that night pale and absent-minded, in manner. Madame de Laines, who was anxious to see the first scene of "Tannhäuser," called a careless "Good night" and left for the theatre.

When she returned she ate the supper that had been spread for her and was leaving the room when her eye fell on a letter. It was addressed to her in her husband's handwriting. As she picked it up a guilty fear told her that he had heard part, at all, of what she had said to Madame Krahn in the morning. Its opening of the latter confirmed her suspicions. It was tenderness and heartbroken [illegible] at the inopportune. At the close he said that he would never see her again. It was [illegible] of sad [illegible] which would have [illegible] except that she knew so well who [illegible]. As she sat down uncertainly a bit of paper [illegible] to the floor. Picking it up she found [illegible] to her name for the small [illegible] in bank. Even then she would not regard the letter as in earnest. He would get over it and come back to ask her forgiveness as he invariably did when she had hurt him beyond his patient endurance.

But the night wore on. The [illegible] little clock struck, but still she sat waiting. She had counted the strokes mechanically and gone on with her thinking. The past had come with a rush into her mind. In procession the days dragged themselves in front of her. The time of their marriage when it had so lightly set aside the protests and threats of relatives and friends; his sympathy on her fiasco at the Opéra Comique, a sympathy that she had met with a contemptuous outburst; his defeat of his name because she shared it; the cheerfulness with which he had left Paris that held all the associations of his life; his sturdy determination to work, and his complete content in bearing her with all her constant rebuffs and caprices. These things and more came to her as she sat motionless, holding the check and the letter.

As the dawn was sending sickly bars of light along the floor there came a clang at the bell that startled her like a shock in the stillness. Opening the door she made her way uncertainly down the stairs to the street.

Outside a group of peasants stood silent. On an improvised stretcher of two poles was the body of the Count. They had found him on going to work at the edge of the town, lying face downward between the rows of cabbages, his clothes soaked with blood and dew.

Madame de Laines, not uttering a sound, knelt quickly and pulled aside the gay-colored quilt that covered his face. His eyes were half opened, but he closed them at sight of her and feebly tried to turn away. Still saying nothing she took his hand, crusted with mud and blood, and kissed it. Then she directed his carried upstairs.

The doctor summoned made an examination, attended to his patient, and left in a cheerful mood. The little Count in his nervousness had proved a bad marksman, but his sensitiveness and imagination had made the affair seem a fatal one until unconsciousness kindly set in.

Assured of his condition, Madame de Laines left him to write a letter to the Duke.

"Your Grace," it said, "my husband, Count de Laines, attempted last night to commit suicide. It was my fault. I know that you were a friend of his family. On this account I ask that you prevent police investigation in the matter, for I fear in his weak state, that the publicity would kill him."

The next night she sang Orpheus in Gluck's "Orpheus and Eurydice." In the "Che faro" she startled her audience again. There was much expressed in her voice that had never found expression there before. It was like the first unfolding of a wonderful flower whose ungenial law had been bitter tears.

She must have loved the little Count, after all," said more than one of her hearers.

Condit one appeared now strangely reversed. On her convalescence the Count had gone about his teaching again, at first with a shrinking nervousness that it had been hard for him to overcome. Gradually he grew absorbed in his work in the exclusion of everything else, although still far from strong, for the shock had left ill effects.

Madame de Laines forsook, engrossed in a tireless preparation for the career which meant to her a draught from the cup of the world in which thus far she had only sipped, seemed to find a new happiness independent of Paris. In thoughtfulness of the Count's comfort, something to which she had given no heed heretofore, she equaled his former kindliness to her.

He accepted everything she did with exquisite politeness, seeming promptly to forget it when that lady was by. When she was [illegible] pero, as she had now more frequently and [illegible] recognition on the part of her public [illegible] never proved [illegible] he allude to [illegible] which he had taken such pride.

Madame Krahn on her way back [illegible] from England stopped as usual at [illegible] and called on the Countess de Laines. [illegible] shrinking, at the sight of her, from all [illegible] his unhappy recollections [illegible] her arrival. Madame de Laines had [illegible] of his remaining in the room that [illegible] and absolute calmness. He had already [illegible] to do that.

There was news of Paris and [illegible] the part of Madame Krahn that Madame de Laines had not accepted the London engagement [illegible] many new rôles to describe in detail. Altogether the visit was a long one.

When at last she was gone, de Laines asked with an eagerness of tone that showed suppression of the excitement back of it:—

"Why did you not accept the London engagement of which she spoke? I thought you would like to go, to get away from Enzweiler."

"Not if you cannot go with me," she answered. "When the offer came you were ill and I did not even mention it to you."

The little Count all the languor [illegible] his manner, and the old light in his eyes [illegible] his face, his face almost handsome with the joy that transfigured it. That night he went to hear her sing at the opera and, hearing her, recognized that she had found that which he had once taught her—a heart.

"SAMUEL PEPYS LOVER OF MUSIQUE."

BY FREDERIC S. LAW

Who does not know of Pepys, the famous diarist of the seventeenth century? Who can tell why he made the faithful transcript of daily life comparable in its minuteness and its [illegible] revelations only to the autobiography of Cellini and the "Confessions" of Rousseau? Day by day he set down every happening, good or bad, definitely set out, with an exactness which spared nothing, not even himself. He no doubt little dreamed that the key to the cipher in which he fondly imagined he had concealed these revelations would one day be discovered and that they would be laid bare to the curious eyes of another century. Why, else a frankness which has few parallels in literature he should not have destroyed the telltale leaf, who can tell?

The musician must but be drawn to the man who declares that "Musique is the thing of the world that I love most." The period in which he lived was that of England's greatest musical activity. The diary is full of valuable information as to the musical life and art of the time. It was then that her greatest composer, Henry Purcell, rounded out a too short life with such promise of maturity that had he lived to follow up his youthful achievements the English school of music might not have succumbed, as it did later, to foreign influence, which robbed it of originality and spontaneity. Pepys makes no mention of him though he doubtless knew him in his later years. When he gave up the keeping of his diary in 1669, on account of failing eyesight, the composer was a lad of 11 years. The Purcell of whom the latter writes the "Master of Musick," is the boy's father. Another of his friends was Matthew Lock, known for his music to "Macbeth." Still another was Henry Lawes, at whose instance Milton wrote his "Masque of Comus" for the Earl of Bridgewater, and who not only composed the music for the songs, but took the part of the Attendant Spirit. Roland Gibbons, organist of Westminster Abbey, was also a friend of Pepys, who sought the counsel of some stone singer to learn all that he could about the dearly loved art. His enthusiasm never waned; when an old man he wrote, "Much was music of more use to me than now."

Last year being the bicentenary of Pepys' death, May 26, 1703 (he was born February 23, 1633), Sir Frederick Bridge, organist of Westminster Abbey, prepared the book, "Samuel Pepys, Lover of Musique," from several lectures which he had delivered at the Royal Institution. From this book, devoted to the musical allusions in the diary, are taken the following gleanings, which can hardly fail to interest the [illegible] of to-day.

Pepys occupied the important position of Secretary of the Admiralty under James II. The famous diary, not so long in its voluminousness, covers a period of only a little more than ten years, but in his letters and in the records of the thirty-three years which elapsed before his death his life is fully brought to the ken of the historian. He was a man of great ability in his official capacity, and up to the time of his death was considered an oracle in naval affairs.

He was by no means satisfied with merely hearing music; he studied its theory as presented by all available authorities, played several instruments, composed songs—of one, "Beauty Retire," he was not a little proud, he modestly says, "and a very fine song, it seems to be." His portrait in the National Gallery shows him holding this song in such a way that the music can be plainly read. He was not without a canny streak for all his love of music. One of his entries runs as follows: "Long with Mr. Berkenshaw this morning at my musique practice, finishing my song 'Gaze not on Swans,' which pleases me well, and I did give him £5 for this month or five weeks that he hath taught me, which is a great deal of money and troubled me to part with it."—a sentiment not confined to music patrons of the seventeenth century. Another entry shows that the critic then, as now, was not always free to speak his mind plainly without giving offense. Hearing a young lady play on the "tryangle (probably a triangular spinet)," he writes: "But, Lord, it was enough to make any man sick to hear her; yet I was forced to commend her highly."

Not satisfied with studying music himself, he wished to have musicians about him, and only his wife, but his servants must learn to sing. The greatest recommendation the latter could have was the possession of a good voice and a quick ear. Indeed his musical enthusiasm more than once seems to have imperiled his domestic harmony. He writes of coming in from the garden where he had been singing with his wife and her maid: "I find my wife plainly dissatisfied with me that I can spend so much time with Mercer teaching her to sing and could never take the pains with her. Which I acknowledge; but it is because the girl do take musique mighty readily, and she do not, and musique is the [illegible] thing in the world that I love most." Again, "After dinner making my wife to sing. Poor wretch! her ear is so bad that it made me angry, till the poor wretch cried to see me so vexed at her, that I think I shall not discourage her so much again, but will endeavor to make her understand so and do her good that way."

But he found singers worse than his wife on another entry testifies: "But, Lord, how did I persuade myself to ask Betty Turner to sing? To see what a beast she is for singing—not one single note in tune, so that but for the experiment, I would not for 40s hear her sing again—worse than my wife a thousand times; so that it do a little reconcile me to her." It is to be hoped that poor Mrs. Pepys gained what doubtful comfort there might have been in this comparison.

He took great pleasure in his office boy, Tom—"a brave boy; he sings anything at first sight." It is a pleasant picture that we have of his household that April afternoon when he and his wife with the two "girles," Mercer and Barker, and the boy, "it being most sweete weather, stood singing in the garden until supper was ready, and there was great pleasure."

His love of musical companionship, indeed, once brought him into great danger. He took a young Italian musician into his service in order to have assistance in his studies. His enemies seized the opportunity to accuse their tutor of being a disguised Jesuit and his master of being a Roman Catholic plotting against the government. On this charge he was committed to the Tower, but ultimately released.

Pepys adds greatly to our knowledge of the musical instruments of his time. Some of them he played and he mentions many more. Of one of these there is no existing example—the Arched Viall—tuned with lute strings and played on with keys like an organ. He played various stringed instruments, the lute at first his favorite instrument, the treble viol, the tenor viol, the bass viol, but his preference was for wind instruments. The ingenuous account of his rapture at the play of "The Virgin Martyr" is worth quoting as giving the key to the sensitively musical nature of the man. "But that which did please me beyond anything in the world was the wind musique when the angel comes down, which is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife; that neither then, nor all the evening going home, and at home, I was able to think of anything, but remained all night transported, so as I could not believe that ever any music hath that real command over the soul of a man as this did upon me; and makes me resolve to practise wind musique, and to make my wife do the like."

He therefore took up the flageolet, and the diary abounds in reference to the pleasure which this instrument gave him. Mrs. Pepys appears to have made amends for her poor singing by achieving some mastery on the flageolet, for he writes that he played on it with her, "which she now does very prettily—she do out-do therein whatever I expected of her." He also speaks of the recorder "which I do intend to play on, the sound of it being of all sounds in the world the most pleasing to me." This is the instrument which gives occasion for Hamlet's indignant reproach to his friends: "You would play upon me; you would seem to know my stops; you would sound me from my lowest note to the top of my compass; and there is much music, excellent voice in this little organ, yet cannot you make it speak. 'Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, yet you cannot play upon me."

More than once Pepys is tempted to break the fascination of music—"being fearful of being too much taken up with musique, for fear of returning to my old dotage thereon and so neglect my business as I used to do." And later: "Mr. Hunt, the instrument maker, brought me home a Base Viall to see whether I like it, which I do not very well; besides I am under a doubt whether I had best buy one yet or no because of spoiling my present mind and love of business."

We can only be grateful that his attempts to break the spell were in vain and that we have in his unique diary such a light thrown on the music of his day and generation.

TEACHING MATERIAL FOR CHILDREN

BY W. D. ARMSTRONG

"What material should I use?" is the teacher's problem. The first lesson will make a lasting impression. A good start means a successful career, a bad one a zigzag road on which there will be many difficulties. Music in the public schools has been widely discussed and various methods employed. Looking at the subject from a purely practical standpoint, the *desideratum* to be obtained is the exact reading of music, at the same time its esthetic, literary, and mathematical aspects touched upon.

All music teaching should produce good readers. It has been found advisable to begin without an instruction book. Let the teacher have at hand some music paper. After explaining the first principles and writing them, have the pupil thoroughly understand them *mentally*, then afterward play them on the instrument. Progress is made slowly with one point demonstrated at a time. It is surprising what an immense amount of knowledge can be obtained in a year.

The story is told of Mr. Leschetizky, who, when reminded by his pupil that the hour had passed and that they had gone over only a few phrases, responded that if that much were correctly learned at each lesson his repertoire would be in a few years enormous.

After the notes of either or both clefs have been mastered as to their names, and time-values, the musical perception may be quickened by the use of duets, such as the easier ones by Diabelli. It is well to grasp the idea at an early stage that the notes must be played to the count, and that there be no slowing up of the time in order to find the correct note or the fingering. Pupils are to be led to imagine that they are always playing with some one else; if they wait or hesitate an instant the others will leave them behind.

You ask how this habit of stopping is to be overcome? By slow thoughtful practice. This procedure will also cultivate repose. All pieces are not to be played up to one's utmost speed; in truth only a few are like the "Perpetual Motion" by Weber or some of the scherzi by Mendelssohn. These compositions cannot be played unless the performer has perfect muscular control, so the slower pieces are used to prepare for rapid technical virtuosity.

The length of time duets are to be used is determined by the advancement made. However, they may not be entirely dispensed with throughout one's musical education.

From now on the pupil will undertake solo work, which will, of course, include the study of the scales. In some instances it has been observed that after the first few scales have been well considered and the melody caught by the ear, the other scales will be played by rote as it were. If we call a halt on some particular tone in the B sharp, B, or D flat, it may, of the more difficult ones, the note could not be pointed out or its name given without first glancing at the keyboard. Let the scales be *read* first, then practiced from memory for technical purposes.

An eminent instructor has said that he teaches the reading of the chromatic scale first. This hint might be of inestimable benefit to those who are working among the young. Publishers have provided an almost limitless number of pieces, studies, etc., that sometimes cause is cause for some confusion and bewilderment.

The dance forms are calculated to cultivate the sense of rhythm and there are many musical pirouettes, gavottes, waltzes, tarantellas, and mazurkas that are suitable at this period.

The question arises as to whether or not the pieces just mentioned do not make mechanical players? To some extent, yes. They are played by the beginner in a purely metronomic style without much expression or musical interest. But it is evident that too much rubato and *ritardando* will not give the student required to play the first or last movements of sonatinas or sonatas. It seems quite feasible to study the song form at a later time.

Interesting studies are our next consideration. Let them each have some suggestive title that may awaken the pupil's fancies. The mere term study, exercise, or etude usually meets with disapproval, particularly if it one has just been studied that has been exceedingly dry and uninteresting. The fingering demands close attention. In some editions every note is fingered. There is much to commend in this system; on the other hand, considerable independence may be gained by having only the intricate passages fingered.

Simple keyboard harmony can also be introduced: intervals, half and whole steps, seconds, thirds, fourths, fifths, sixths, sevenths, octaves; triads, major, minor, and diminished, with their inversions. Transposition of melodies into different keys through the medium of intervals.

Musical History, consisting of the simpler stories about the masters, thus never fails to incite enthusiasm and be a stimulus to hard work. There are a number of musical books for children that are always interesting. Musical progress during the past half century has been rapid and at the same time stable. It will continue to be so as long as the teacher is careful in laying foundations. It is a high privilege, as well as a grave responsibility, in helping to form and mold the musical culture of any youth. Some enthusiastic educators would place music first in the school curriculum; others, while not willing to grant it such a high place, concede that it is a necessity in the education of every child.

In summing up the matter, we find that there is abundant material provided; the problem is how to make use of it. Our successful teacher might be compared to the physician. He must be able to prescribe the right material—that is, suitable to that stage of the pupil's ability. Our critics contend that Mr. Paderewski does not play Beethoven, that de Pachmann can only play Chopin, that Rosenthal and Friedheim can only play Liszt's compositions, that many of our great executants cannot interpret Bach, Mozart, or Haydn! Be this as it may, each pupil is capable of excelling in some one particular style, that most in sympathy with his temperament; such being the case, strive to strengthen the deficiencies, developing to the farthest extent those tendencies that are most apparent and natural.

We cannot teach with effect unless we are convinced of the truth of what we impart. Conviction adds emphasis to a statement.

REACHING THE PUPIL.

BY CHARLES LAGERQUIST.

In this practical age when results constitute the only passport to success, and methods are devised ostensibly to produce results, the teacher would wisely concern himself about the means in which he is to attain them. If he seeks the highest development of each individual pupil he is the likelier to accomplish his purpose who leaves any lofty eminence he may be occupying and places himself upon the plane of his pupil. The Master said that he who would be greatest should serve. Greatness in teaching means successful service; and he serves the student best who ascertains the method of thinking and appeals most directly to his peculiar mentality. This truth applies especially in the teaching of music to little ones, about which more particularly I wish to write. The subject is one of very great interest and importance at the present time.

I have to relate a little experience which justifies whatever additional possibilities I have been led to give consideration that before had the vagueness of accepted theory rather than the reliability of practical demonstration.

A little girl of 7 named Natalie ardently wishing to play the piano sought my help, bringing to the task naturally little more than enthusiasm and that dependent for its continuance upon the teacher's ability to interest. I began by referring to her music work at school. This had afforded an opening wedge of importance in another case when a little girl had sung her first exercises by syllable and then played them from memory a phrase or two of a tune. Not so with Natalie. She could not sing. A larger group than two or three notes confused her and she called them irrelevant syllable names. At such times it is easy to say "The child is young. I should advise waiting for the intelligence of added years." Perhaps the teacher was courageous and wanted to retain the new pupil. It was the time for quickly choosing measures and without permitting the least doubt as to the fertility of one's resources.

Obeying an impulse I began work with the left hand using simple interesting five-note exercises. To attempt the intricacy of pitch names were folly for the child mind must be led at once to respond to the teacher's effort or the task abandoned. A knowledge of Natalie's home circle made possible a simple and entertaining means of introducing the fingers to the keys. There were five persons, whom I associated with five fingers, giving them the names of the five keys. Papa became Sol whose duty it was to play the "Trumpet Tune" of the scale. Mamma's name was changed to Fa, Auntie to Mi, Natalie's to Re and Baby's to Do. Even in solitude one eager pupil might talk to her dear ones, for they were symbolized in the fingers of the left hand. If Mamma, Auntie, and Natalie, as fingers possessed little educational significance the authoritative thumb and the "baby finger" guarding the "point of repose"—the keynote left a sufficiently tangible impression to awaken a memory in the future when the pupil shall have begun her study of theory. Nothing more was expected from the first lesson. If it was not a "musical" beginning if the artifice was not conventional a channel was nevertheless effected to this little girl's mind. The awkwardness of musical terms, hand position and other vexing problems which come early enough in study had not yet to trouble Natalie. All she was required to think about was her everyday companionship. There was no element of constraint in the requirement. In fact, there was no requirement but the novelty was sufficient inducement. [illegible] because the pupil grasped it at once. You say this will not apply to another? True but if you wish to teach your pupil you must find out [illegible].

This deviation was continued until Natalie was able to play small then larger groups of notes. No [illegible] was given to time than her instinct [illegible]. Playing did not come as a quick result. For [illegible] she was first called upon to point to the fingers indicated by the notes. This mechanical effort became galvanized into life and attracting potency when she to her surprise produced agreeable combinations of sounds. The "family" idea soon faded away with the necessity for kindergarten helps. Having awakened the musical instinct in a manner [illegible] and not [illegible] it was afterward easy to introduce the elements of technic as necessary to systematic procedure although this was done by easy stages.

It must not be supposed that henceforth Natalie was to abandon her child life and its environment. Each new principle was suggested by reference to it. When the domain of tones was reached the pupil differentiated between the "white" and "black" notes by paying an innocent compliment to the opposite sex. She called the former boys the latter girls. At my suggestion she concluded to have a little party with a stated number of guests. When she held a quarter note too long I told her an uninvited boy had broken into the select circle. If a half note was slighted, some jealous little girl had come unbidden. She was taught to count two for the boys, one for the girls. The idea of measure was imparted by beginning to count at one bar giving each note its value, and continuing until another bar was reached, that being the signal to begin again. The child mind demanded this inductive method. What would the erudite stickler for stereotyped forms have accomplished with her unless he had destroyed for the time his dearest idols of "correct" and "logical" sequence?

Presently Natalie was given a little piece of perfect proportions. The similarity of the first and last periods was noted and by implication I was entertained that some had similar beginnings but different endings. Similar phrases were labeled, "Biggest" by Natalie. That which occurred but once, "Smallest" the least difficult, "Except those deviating by means of a sub-dominant broken chord in the left hand, Prettiest." Natalie said so. Is she the teacher? Yes, surely for she teaches me how to teach her.

The proper connection of tones soon became more important than fixing a certain finger upon one key for all time. Natalie's sense of tone-perception and relationship quickly developed and she recognized, in what she played melodies she had previously heard at school—thanks to the judiciously arranged material we have in this field of music work! This phase so overshadowed the mechanical device that the latter was forgotten. The right hand was given work in the one-lined fifth above "Middle Do" and later moved up one octave, when both hands played in parallel motion. Easy diaphonic phrases followed and the little mind was carefully guided into diverging channels until the piece mentioned was taken up. Very soon the hand position was changed to another group of five keys and the not unpleasant task became service to transpose the easier melodies already learned. Instead of notes, the numerals 1 2 3 4 5 meaning Do, Re, etc. were used and it mattered not where Do moved to. This greatly reduced the appearance of strange matter and subsequent changes of key became mere incidents. Moreover, that bugbear to many transposition, was being inculcated.

Wishing to impart as extensive an acquaintance with the tone family as possible it was not considered dangerous to lead her into the realm of the diminished triad by means of Behr's catchy little "Spanish Dance," the melody of which is derived from within the diminished fifth, even though it brought about a radical change of hand position. This was merely a case of exploring without explaining and storing what would later be recognized with pleasant surprise as an old acquaintance now become definitely utilitarian.

If the plan of exciting the little girl's interest during the earlier stages is not justified herein perhaps we may with impunity suggest the necessity of false work under any bridge structure, mental or physical which is intended to be permanent. Furthermore, it is doubtless conceded that a physician should not treat all his patients alike, even though they have the same general derangement.

It is not sought hereby to found a new method which shall be copyrighted and used page by page by the music teacher of modest pretensions safeguarding those who desire to earn a little "pin money" without working a listless brain too hard or visiting injury upon unsuspecting victims. It is however earnestly the purpose by this modest testimony to call attention to the multitudinous resources of the human mind, when it becomes necessary to hit upon some illustration which shall carry with it a force that no other would have for the particular person who happens not to understand what is desired of him by the teacher.

SELF-CONFIDENCE A VALUABLE ASSET

BY H. L. TEETZEL

The end of the school year sees, as yearly happens many young men and women, their freshly earned diplomas in hand, actually starting out upon the sea of professionalism. Back of each one lie several years of hard work, practice and a more or less public experience and moreover these young professionals are generally of tough fiber, high purpose, and generally mentally superior for the weaker specimens have been largely eliminated by the grueling that seems to be the usual lot of aspirants for a musical life. These weaker ones have found the job too much for their endurance, and have fled [illegible] to other lines of work.

There is a lack of one thing that may cause much unhappiness and often failure unless the want is opportunely supplied and that thing is self-confidence. Not the self-confidence that is another name for unbounded conceit, that laughs at [illegible] the [illegible] superiors but the quiet self-confidence that comes from having lived thought, [illegible] and weighed that holds an opinion because [illegible] have been thought over first, all credit [illegible] all allowances made after which the opinion [illegible] and becomes a part of the daily creed [illegible] thought. Such a person has deliberately [illegible] himself and his attainments with others [illegible] allowed foolish conceit or the admiring [illegible] friends to blind his eyes and he knows [illegible] high up the ladder he has managed to [illegible]. He knows his strength and his weaknesses. He [illegible] try to do that hardest of hard things and [illegible] excess of useless things because it [illegible] is sooner or later remedy. [illegible] are honest and he makes no false pretense [illegible] he must guard against discovery. He is [illegible] and he has the strong quiet confidence [illegible] from real strength even though it may not [illegible] the greatest strength. In this healthy and [illegible] frame of mind he is as all great men have been [illegible] receptive attitude toward the world at large [illegible] persons are always looking to strengthen the [illegible] in their position, and are thankful when [illegible] gives them an object-lesson whereby they [illegible] something and thus add a cubit to their [illegible] stature.

Our young graduate has another task before him which, without great patience and clarity will prove a very hard one. He will go out into the world with his mind full of high thoughts, love for his art and the idea that he has but to speak to be heard by the public. Then he will discover that eighty out of a hundred of the same public are absolutely outside of the musical life, excepting on the [illegible] and most worthless items never go to a concert [illegible] good music have never heard an orchestra [illegible] never owned a musical instrument and have little [illegible] or respect for musicians or music.

The young musician must remember as comfort to himself in many irritating circumstances that these same persons are generally just as capable of appreciating high things in music as he but are prevented from so doing by simple ignorance since it never came to them to train the higher side of their minds in a musical way. He must also remember that upon him devolves this task and it is given to him to be the little leaven that is to leaven the great lump. When the public see this earnest trained young man or woman honestly working to advance the knowledge of his art, for the country artists are also teachers, and perhaps, denying himself many luxuries and even comforts that he may be able to raise the standard of musical taste and knowledge in his community—when they see him thus soberly and steadily working they will come to respect him as a man and to seek to cultivate this great art of which he is the disciple. Then, in the end he will find his life of missionary work crowned with success and that many have been made happier and better through him by themselves trying to cultivate a knowledge of and love for the beautiful art of music.

The most difficult and most important duty of a teacher is to create in his pupil so much enthusiasm that the pupil will of his own desire and volition carry out the suggestions of the teacher.—*Louis Köhler.*

The Young Child and the Great Composers
How Are They to be Brought Together

By W. S. B. MATHEWS

It is a problem which no one has yet completely solved as to what should be the relation between the youngest pupils in a music class and the higher grades of music, commonly known as "classical." It is a question involving two elements. The Personal element of the dignity and rank of the composer and his right therefore, to honor and position of greatness and the purely musical element of the relation of the child to this music which not only is far beyond him at present, but will remain so for several years still to come. Shall we ignore the great composers in our dealings with children? Shall we try to awaken a reverence for them as great and honored ones? Or shall we try to form some sort of bond of pleasure between the child and the music (between some one piece of his music or two pieces) and the growing child? If so in what manner shall we go about it? These are questions which must be answered every thoughtful teacher.

Let us begin by frankly facing two facts. First, that the music of the great composers is often so [illegible] the tonal side as to appeal to expert [illegible] faculties which are completely possessed [illegible] and second, that the moods in much [illegible] by Bach, Beethoven, Brahms, Schumann, Chopin and Liszt, are not such as appeal to the [illegible] naturally and in point of mood, therefore this [illegible] is pleasurably beyond him. What shall we [illegible] Ignore it? Insist upon proving it over [illegible] Or what?

Without trying at all to answer this difficult question in a philosophical manner, I will begin by reporting certain facts I have lately been observing along this line. It will be remembered that a year or more ago I mentioned in these columns a method I was trying which calmly began by requiring the pupil to hear and know the common chords which sum up so much of our music; to know by ear the tone color and later the place in key. When this method of appealing to the child was first mentioned to me it seemed so blunt and unprepared that it took my breath away. Yet it had already begun to work and when I saw the actual working I was quieted at this point. At all events I afterward reflected, the idea has under it the undoubted fact that harmony is the inmost center of tonal motion and place in key is what we hear distinctly in all the music we hear, else we would not know when a modulation took place. This, then, was a beginning toward facing the first difficult fact. It undertook to lay a foundation of expert (which is to say musical) hearing. It is evident that, when such a system has been carried far enough, it will result in widening the pleasure in musically sense and in tend to bridge over one part of the chasm.

In that system of ear-work there is a good deal more than simply an expert education of ear, there is an *attitude toward music* as something to hear and enjoy [illegible]. And this is the point I set out to [illegible] the same observations I have been making in the [illegible] of the class are very suggestive.

This class contains twenty or thirty children from first grade to third and perhaps two in the fourth. The same class contains a half dozen pupils, in part [illegible] teachers who play extremely well—such things as the Beethoven sonatas, Schumann's "Fantasia in C," Etudes Symphoniques, the Chopin and [illegible] concert studies etc.—in short, concert players in technic and repertory, although young. These advanced pupils have to play whole recitals as often as programs are prepared and the children are required to attend. The advanced players also play one or two pieces each in the class musicales later mingled with the little pieces of the 8-year old girls and boys. Also the boys who can have to play entire recitals, in which the most difficult piece would be a Kuhlau sonatina or an easy Mozart sonata played as carefully as Beethoven's "Sonata Appassionata" would be and such a thing as the "March of Fingal's Men" by Reinhold takes the conventional place of a Liszt rhapsody to close. Now as soon as a boy has worked up a forty minute program of that kind and played it through before his classmates he knows a good deal better how it is. He begins to understand what sort of things to look for in good playing. His feeling and instinct for piano-playing begin to awaken. He forms a sort of graded scale in his mind along which he places the playing of the entire recital. It also happens that the same piece will be played several times by different pupils in a few weeks, and he observes which one did best with it.

Along in the third grade, or very early in the fourth the name of Beethoven begins to appear. A short mere part from the Minuet of the Beethoven sonata in G, Op 49 No 2 is available in the second grade and all of it can be done by the end of the third. The slow movement in C, from the Sonata in G Op 14, No 2, is available in the early fourth grade, and so on. Then, too, the name of Bach begins to show up. There is a minuet in B-flat available in third grade. One of the advanced girls plays such a piece as the "Preamble in E Major" (Peters' Bach Album) from the violin sonata, and as the piece takes most excellent technic and goes in a sort of "perpetual motion" style, it takes finely. All the children are pleased at this. The Bourée in G Major (wrongly named "Loure" in my Phrasing Book II) is another very popular number. Also some of the preludes of the "Well Tempered Clavichord" and the "Inventions." So by the time a boy has followed up these recitals for a couple of years, his musical horizon begins to enlarge.

Now and then a serious piece goes beyond them. Yet at a recent recital Beethoven's Sonata Appassionata was played entire by a young lady who had played the first movement at an earlier recital and of all the program this piece pleased perhaps best of all. I will not conceal the fact that the good looks and singularly pleasing manner and "sweet seriousness" of the girl may have had much to do with it. If we were to be introduced to heaven by a crabbed looking, seamed old angel, the scenery would have to be extra pleasing to overcome the impression.

Naturally the more difficult pieces appeal to the children more and more as they advance, because the child wishes to be able to make such effects himself. He gets "next" to many and many a piano effect which otherwise might pass him unnoticed.

It is taken for granted by many teachers that if the young players are to be brought out it would be better to put them in a class by themselves and that to intermingle advanced players with the children is to place the children in the disadvantageous a position with relation to the others. This is because the wrong idea is often held regarding the real meaning and use of the regular class musicales. The object is not display, but for the pupil to be able to play one or more of the pieces studied since the previous musicale, the pieces which have best succeeded. The question whether one pupil makes a better show than another is carefully kept out as far as possible. A rather slow girl may play a melody of no great difficulty, which shows more progress (for her) than a very showy piece by some other. We find that the difficult pieces can be scattered along the program without doing any particular harm, and we find that the young pupils attend just as carefully to one kind of piece as to another. In talking over things afterward we find them appreciative of the playing of their own mates, according to the good qualities shown.

It is also a very difficult question at what time it is desirable, if ever, to begin to rub up what we might call the musical bump of "specialized reverence," by which I mean reverence for names and personalities of great composers, in place of depending upon an actual and living pleasure in their music or in some few pieces of it. To admire a piece because it is by one of the greatest masters is all very well as a worshipful attitude but as indicating a step towards musical intelligence is questionable.

A great deal has been done in the way of clubs of small players, in which a program is devoted to the works of one composer. A "paper" is generally read, and the effort is to place that particular composer upon the highest pinnacle—quite in the manner of the usual funeral sermon. We find also now and then a few statistics given as indispensable "facts" about such and such a composer, to be learned by heart and always kept in mind. I doubt the advantage of this, at least in the direction toward which we are trying to work. I will not lay down a law as to the period in childlife when ignorance of great names begins to be disgraceful and to reflect upon the teacher, but we must remember that the children are loaded up with facts, biographical and historical, at school—loaded to the guards in the girls' and it has been suspected by some educators that a person may be what you would call "plumb full" of facts and yet be ignorant.

What I would rather have happen to any child of mine when very young in music would be to learn (if possible to remember) that such and such pieces by such and such an author are good to hear as joyable, "splendid," "interesting," even "cute" if we must have it. That something by that composer has once entered into his most cherished being by way of the ears and the musical perceptions. When such an experience has once been made, there is a chance that it may be followed by another, and so on until the pupil knows that composer.

In trying to get them interested in the works of very classical composers, such as Haydn and Mozart, there is one difficulty we must not overlook. There are fashions in consciousness. The Mozart and Haydn fashion was that of a very agreeable and open-minded personality. Haydn is musical enough and fresh—provided his music is well enough played and so is Mozart. If we take the Grieg second piano parts and add them to the Mozart sonata the child has just learned, and play the two-piano arrangement in the musicale we accomplish several good ends. Mainly, the playing has to be better in order to go effectively with accompaniment. Then the music is now not simply of Mozart but of Mozart as reinforced by Grieg. If I wanted to point a biographical moral in this case, I would have something of Grieg played earlier and the Mozart movement played without accompaniment and then immediately repeated with Grieg's accompaniment. This is a third-grade act. A little later it would do them no harm to know that this sweet-sounding Mozart was master of the beautiful in music to a degree which few masters have equaled.

Girls and boys alike have a tendency nowadays toward the more intense moods, such as we find in Beethoven's so-called "Moonlight" sonata and the nocturnes of Chopin. These awaken the students of 12 to 14, while the younger ones rarely care much for them. Still it does them good to become accustomed to the sound of them.

The natural introduction to what I have called "thematic" music is through the orchestra where the passing about of a striking bit of melody from one instrument to another gives the character of a conversation and the play of tonal design is easily recognized and enjoyed.

Next best is hearing orchestra is to practice a two-piano piece written in thematic style. Such a piece well played by the abler pupils, and first explained to the class, calling attention to the different themes, will promote this habit of listening. I am thinking of such a piece as Saint-Saëns' "Variations for Two Pianos" upon the Trio of Beethoven in the "Minuet in E-flat" Op 31, No 3. This trick of enjoying thematic hearing may be acquired from hearing the Bach "Preamble," already mentioned, well played. First call attention to the main theme and then to the most frequently introduced subordinate themes, then have it well played, by a pupil well beyond it,—if one ever is beyond it—and the jolly movement and the often recurring theme will be followed with pleasure.

My conclusions then are these:—

There is a habit of listening to music, it has to be acquired early.

Every good composer has something which a child will like if well played and presented agreeably.

When a child becomes interested in the music, in one piece by a great composer, *then* it is time to add another piece to the list, and to begin to celebrate the composer but not too much.

To advise a pupil to love a piece because it is by a great master is to handicap the piece. The child will never like it. Remember how you hate to read a book somebody tells you over and over again you "really ought" to read!

The ideal is to lead the child to love the best music—in so far as that music is not beyond him—*is* impossibly beyond him. But in order to do this it is necessary to move upon the opening spirit of the child in all these various ways I have mentioned.

It is easier than it sounds.

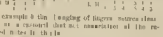
MODERN FINGERING AND ITS FOUNDATION PRINCIPLES

TRANSLATED FROM EDUARDUS SIEBER
BY W. L. ANDREWS

II

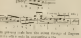
... playing themes ... fingering ... the ... is that the ... be too ... the ... be taught as the ... of the instrument.

12.



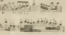
In example 8 the changing of fingers ... repeated notes ...

8. The ... fingering is difficult, when the notes limit the free movement of the hand.

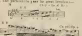


9. In playing ... the ... change of fingers ... in executing a ...

In the following example the change of fingers in ...



10. The portamento ... the great freedom—



In example 15 the ... fingering for chromatic runs would be much less desirable.

With the examples here presented the wide domain of the ... of fingering is of course far from being exhausted; still, the aim we had in view may have been completely reached with these ... We desired to make both teacher and student aware of the manifold possibilities of ... and to ... an interest in this important matter in practical study of technic, but most of all to furnish the teacher with the most ... proof that nowadays a pupil cannot be educated to the demands of the new literature if his instruction is so ... as to be strictly confined to old study pieces, studies, and classical sonatas.

One who would acquire an understanding of modern piano-playing must, after the acquisition of fundamental solid technic (by the mastery of scale playing, etc.) at once direct his efforts (with the aid of some new studies and pieces) to the task which contemporaneous literature presents to him.

There is an enormous quantity of good compositions which, although displaying modern tendencies, present not too great difficulties. We recall the "Etudes Enfantines," the "Etudes Rhythmiques et Mélodiques" of B. Godard (about the degree of difficulty of Heller's Op. 47 and Czerny's "Studies in Velocity"), the charming studies of L. Schytte, Dr. Henkel's "Studies of Moderate Difficulty," the "New School of Velocity" of C. Meyer, H. Döring's and Jensen's "Etudes," etc.

The translator would add that the works of Chopin furnish examples of the very best kind in fingering which is truly pianistic, lying well under the fingers. Tradition says that the master himself fingered these for his pupils.

Studies and pieces from the pens of modern composers as well as the classics have been ... fully fingered and edited by experienced teachers of authority. These editions should be consulted by the teacher and earnest student. Godowski ... often as many as ten editions before ... his readings as to notes, fingerings, and interpretations.

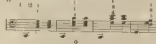
In individual pieces of Schumann, and of Brahms and of others (chiefly contemporary composers), where the treatment of the piano is largely orchestral, fingerings are often quite unpianistic of ... Here there is a good deal of freedom for the individual hand.

In my own teaching experience I have found that pupils ... from ... fingerings in the following cases:—

(a) The fingerings of small chords (as arpeggios ...) ... when the pupil will persist in using the third finger where the fourth should go, the correct fingering being:—

I agree with Dr. William Mason that these fingerings should be held invariably through all keys, major and minor, the only exception being for a small hand in ... where it might be ... (for the hand in question). No ... technic ... otherwise.

(b) In ... chords often ... what ... correctly fingered thus:—



with a possibility of 2/3/5 in the following and similar ones:—

(c) The awkward placing of the hand on black keys (when the hand is sufficiently large) as (correctly fingered):—

Of course there are cases where the thumb may be used logically on black keys, as in sequence figures, in full chords and perhaps in a few other exceptional cases.

(d) In the ornaments ... (and passages similar):—

Depending upon what follows.

where the use of three fingers always gives a clear ... unobtainable in any other way.

(e) In using the fifth finger on black keys in chromatic octave runs (where the hand is large enough to use the fourth finger), the correct fingering being:—

In slow legato octaves ... large hands ... the third finger ... useful ...:—

(f) In neglecting to change fingers on repeated notes, which has been mentioned before in the translation.

The translator hopes that the few additional words on fingering from "the wide domain of the science" will be useful as well as the translation.

DIRECTNESS, OR LOGIC AND SYSTEM IN MUSIC-TEACHING

BY ROBERT C. FRANCIS

One tires of article upon article in one music magazine ... such topics as "The Ideal Music Teaching," "The Teacher and What He is Not," etc., until one fairly shrinks from selecting for his subject anything in the way of a sermon to teachers or criticism of them, and yet there are little hints one sometimes would like to offer, as in my present case. In this article I merely wish to make if possible a few helpful suggestions and to offer a few thoughts for earnest consideration. A countless number of teachers now in this country of ours are in dead earnest and eager for any real practical aid toward becoming better teachers, and for anything and everything that will lead to better methods of instruction. So I venture to select for my present topic Logic and System in Music-teaching. I am sure that most music teachers of thought and earnest purpose will agree with me when I say that music teaching is a disorganized, illogical process simply because we have not yet learned the habit of scientific thinking. What do I mean by that? Systematic thinking, logical thinking, the planning of every detail with ... and interest, slighting nothing, in ... thoroughness and directness.

The scientist knows that a correct result is possible only when every preceding step has been rightly taken. This is true in many things ... as in science. Music teachers ... seem to have no system, no order ... They lack the faculty of seeing the direct distance between two points and choosing accordingly. When teachers can think in a straight line ... the same they are fairly well equipped ... of thought in their work. What ... Well, teachers have no right ... to instruct another with a lot of uncertainties. Have not all of us heard instructors who ... telling all sorts of promiscuous things in ... manner? What possible good can this accomplish? Do they not rather harm the pupil?

What, then, would I recommend for ... training? I would suggest, first, a thorough and careful study of child-nature, always ... psychology if you will, second pedagogy ... art of imparting what one knows, in the best possible way; third, music, music, music!

In pedagogic training the idea aimed at should be to use every faculty of observation; the ... should be developed and the ability to ... every point and to be able to come to correct conclusions ... correct definitions, should be instilled.

Proper care in the training of music-teachers would soon completely revolutionize the profession. Our schools show a marked advance in the production of logical thought and study—that is, in art education.

FROM A TEACHER'S NOTE-BOOK.

BY C. H. FULLWOOD

EDUCATION, culture, and training are the foundational ... in any art-work, and personality is the ... teaching that gives the work life in creative or interpretative form.

All ... cannot be teachers; the principles of pedagogy must be mastered, and individuality must make the teaching effective.

You cannot ... fully pursue the same cast-iron method with every pupil. You must adapt your teaching plan to the aptitude, temperament and physical condition of each pupil.

The technic dose must be well shaken before taken every time. This does not mean that you should shake each pupil ... as some do, but you must apply it in the ... to the scale or the ... And I think some pupils are patient with the teacher when he requires them to perform things ... which ... time and patience for him to have so ready to ... play.

Did you ... stop to think when you were a pupil and struggling with technic and theory just as your pupil is doing now? If you do it will induce you to be more patient with his efforts, and to be more explicit in your explanations.

FROEBEL'S EDUCATIONAL THEORIES APPLIED TO THE TEACHING OF MUSIC

BY DAISY FAIRCHILD SHERMAN[1]

II

THE child begins to learn:—

1. When his ideas of things become definite through the help of words. He can be said to know a thing only when joined to its opposite and all the grades between are shown him. For instance in music, loud—soft, long—short, high—low.

2. By listening and imitating. When he begins to practice certain sounds, as dadada, pappapa, tatatata, the members of the family may carefully join in the play. Then the child will learn to listen to sounds which he does not himself make and will soon begin to imitate them. This is the time to correct imperfections in speech. It needs persistent care.

Something which interests him must be the "connecting link"[2] between the child's mind and that which he is expected to learn. The child sees, hears or tastes something which is attractive to him and which he can easily grasp through his powers of perception. From this point he should be educated through his own self-activity, passing from the simple to the complex, from the concrete to the abstract, according to his needs.

Froebel insists on spontaneity of action and adaptation of activity to the child's power, and on sympathetic co-operation in *doing with* the child on the part of the parent or teacher.

When little children are quiet and contented they often sing to themselves. Froebel says: "This should be attended to and developed by those who have charge of children as the first germ of a sense of melody and power of song." Please notice especially the following sentence to me it is perhaps the most interesting of all he says on musical training: "Were this done a like self-activity would soon show itself in music as does at present in speech."

Then speaking by way of analogy, he says: "Children whose speech faculty has been naturally developed use ... and invent words to express new ... of peculiar relations just observed." Then ... the case of the little one who made use of ... original expressions ... "woolly leaves" and father ...

It is not necessary to be a professional musician in order to guide the development of a little child's music sense. A mother can help a child to draw straight lines without herself having a talent for drawing. Why then may not a mother or teacher, even though equally deficient in musical talent, strengthen the germs of the music sense in the child by encouraging rhythmic motion, rhyming, and simple singing at least.

Some persons are inclined to think that the kindergarten tends to prolong unduly the period of play and to unfit children for serious effort at the age when they should be earnestly at work in the primary school. An eminent writer says: "There is a time to take in passively and a time to take in actively. The work of the world is done by those who are not afraid to take up a serious task and plow through it." But Froebel says explicitly that he considers it the first and foremost object of child training to lead children early to think, and likewise to give them early habits of work and industry.

From 2 or 3 years of age on to about 7 years is the period for bringing out what is in the child. Great pains should be taken that he sees things definitely and names them rightly. This applies not only to objects but to their properties. During this period the child talks a great deal in his play. He supposes that everything feels and speaks. The name and the thing are identical as he sees it. Because he begins to represent his inner being outwardly he thinks that the objects about him do the same thing."[3] Now should begin the learning of scale intervals with syllable and number names, and their representation by cards upon which in some simple but attractive way the relations of the various scale tones to the tonic may be represented.

[1] From "Musical Moments with Children or the Art of Developing the Musical Side of Child Nature."
[1] Copyright, 1902, by Daisy Fairchild Sherman.
[3] Froebel.

Up to 12 years is the time "to externalize the internal." In this stage particularly, and at the beginning, children delight in deciphering all manner of symbols in learning to read, to write and to cipher, and even to learn musical notation and to practice writing it. This is, of course, just the time to begin musical notation. But it is too complex to be mastered in early childhood. The different problems connected with sight reading must be taken up one at a time and so the whole process may be easily conquered with no sense of difficulty and in a shorter time than when attempted in the traditional way. In this period Froebel insists that instruction must consist of both example and word. The child must not only be told how to sing or play the music, but must be shown skillfully.

Previous to this time the child has developed the excellent rhythmic sense; he can beat and can count the two kinds of meter—simple duple and simple triple—and can recognize them when heard; can beat all rhythms of medium difficulty, knows the intervals of the major scale at least; he knows the triads by heart, or, as we might say, he is able to spell them. He can distinguish by sound the major, minor, and diminished triads; he may learn something of the tonic, dominant and subdominant relations and to distinguish them and the dominant seventh chord by ear, especially when heard in connection with each other; he knows the comparative values of notes and the corresponding rests; the letter names of the keys, he can form all the major scales and begin to form minor scales; he can apply the proper syllable and numeral names to scale tones, that is, in two keys C and G. He can sing—with spontaneity—from the heart, has originated interesting childlike melodies, in short he ... music as a means of expression. Naturally it is time now to give this musical language a body in the form of notes printed upon the staff. With the growth of the rhythmic and melodic sense naturally is coupled a simple but effective muscular training and the beginning of pianoforte playing.

In the training of the voice, those who can sing may be of great direct service to the others, and of great indirect service to themselves as well by singing the songs and furnishing musical example for the others if necessary. Moreover, listening to single tones with the others, and finding pitches, and beating rhythms will greatly enhance their interest and increase their natural powers.

If tactfully managed those who cannot sing songs need suffer from no wounded feelings any more than those who cannot express themselves easily with the pencil, or those who cannot construct skillfully with the blocks. Children are greatly interested in each other's progress, and the work in the elements of music can be made almost if not quite as interesting and popular as the singing of songs. Of course every kindergartner should be fully enlightened as to the nature of the child voice—its scope, power and proper use. Thanks to the printing-press, an intelligent understanding of this is easily attainable. It should be a part of every kindergartner's preparation to be able to produce and to recognize good tones made with the voice. Every mother who undertakes her child's musical training should do the same. A little judicious vocal training would increase the feeling of physical vigor and be both pleasurable and interesting. Not to go into any details of voice culture, a word ought to be said to those teachers who have few or local voices. Sing lightly, using the head tones, and depend all you can upon some of the singers among the children for examples.

Children's interest in music, as well as in anything else, is enhanced by the exercise of their creative faculty, of their powers of originality. When approached in this way music has added charms for the child. They sing from the heart. I mean original melodies and words will bloom in this musical garden. "Up to 7 years, the child is watched and helped to offer itself naturally. From this time on instruction predominates."[1]

Music in the kindergarten—and the two succeeding years—should be used only as a means of expressing the feelings. It should be learned by imitation with no suggestion of printed page. Music is the language of the heart, and the singing should be from the heart, which is one of the most natural and beautiful means of cultivating right feelings and sentiments. But the leader and those who can sing should do the singing. To assuage the disappointment of those who would like to sing the song but cannot do it, set them to singing it (chanting) on one tone, focusing all the attention upon the word pictures suggested by the words of the song. This strengthens the imagination of all the children. If at times the kindergartner can herself sing and play sweetly, the ideal of music in the kindergarten is attained. Music expressively sung or played to children daily if possible is the best means of general musical culture for the child as well as for the adult. Singers regularly employed to visit the children in their schools and sing to them would best do this for not every person can at present sing even simple songs beautifully. But if mother or teacher is sure she cannot sing beautifully, she must sing her best, for singing the young child should hear. Along with this general musical culture and at least equally important, is the daily development of the listening ear, the sense of rhythm and rhyme, and the living knowledge of all that goes under the head of the elements of music except actual note reading, a demand for which will be created by the time the second grade of primary school is reached, when musical notation may be attempted.

The musical status and capabilities of the average child when he enters kindergarten should be made a systematic study. The work of a few persons is necessarily limited, but if all interested in music for the child would engage in making identical observations, in time very helpful information would be gained.

No two children are alike musically. The great thing needed I think is the individual study of children as to the musical equipment which each actually possesses. This must be the starting point for further development. Much of the drawing and painting in kindergarten work are the result of more or less individual help from the kindergartner. With the same amount of attention to music bestowed upon those who need it, the music sense would wax vigorous among the children, instead of being the frail thing it now is.

If all who are interested with the training and teaching of children would earnestly try to follow out in music these broad educational lines laid down by Froebel, each child would receive the exact preparation which the recently proposed curriculum for music as a major study in High Schools foreshadows will be necessary to start *at the beginning*—that is, in the earliest years of the child's life,—and carried on through the entire school period.

[1] Froebel.

SAYINGS OF SPIRIT

COLLECTED BY THALEON BLAKE.

IT is wisdom to let no distasteful task destroy usefulness for in little things is concealed what all seek—success. "Who does must suffer," said the immortal Æschylus. True, but it is much better to suffer from doing than from rusting. Read Tennyson's Ulysses.

But to succeed takes more than perseverance in dustry; high aims—time is required. Listen what great men have said about Time. "Secrecy and celerity are the soul of enterprise."—Scott.

"Time is everything."—Napoleon.

"Dost thou love life? Then waste not time, for time is the stuff life is made of."

"Nothing is more precious than time."—From the Greek.

"Think that to-day will never dawn again."—Dante.

"Here is not all eternity to rest in?"—Arnold.

That last thought is freighted with ten thousand sermons. Read when in various moods it will suggest each time different trains of ideas. After all what does it matter how hard we toil, or suffer, or how great our mistakes and failures if we clinch our fate, set hard our jaws, and struggle on, unconquerable though defeated. Let each form inexorable resolutions to brave all, to-day, to-morrow, each day thereafter, as light hearted as may be.

Jog on, jog the foot path way
And merrily hent the stile-a;
A merry heart goes all the day—
Your sad tires in a mile-a.—Winter's Tale.

Children's Page

MUSICIANS BORN IN AUGUST

August does not show any names of the higher rank like some other months, yet the record is a good one containing representatives of the various lines of musical activity —

August 2, Julius Schulhoff, pianist and composer, 1825

August 3, Christine Nilsson singer, 1843 Frederic Clay song and operetta composer 1840.

August 5, Ambrose Thomas dramatic composer, 1811

August 7 Abbé Maximilian Stadler theorist, friend of Beethoven 1748

August 8 John Stainer conductor 1825.

August 9, Nicholas Henri Rodolphe harpist 1789

August 10, Carl Friedrich Weitzmann, author and theorist 1808.

August 12, Sir Frederic Cowen Onslow theorist 1825 W. T. Best organist 1826. Sir Joseph Barnby chorister 1838. Jean Louis Nicodé pianist and composer, 1853

August 13, Sir George Grove, author and musical critic, 1820.

August 14 Samuel Sebastian Wesley, composer and organist, 1810.

August 15, Johann Nepomuk Maelzel joint inventor of the metronome, 1772.

August 16, Heinrich Marschner, dramatic composer 1795.

August 17, Pierre Léonard Léopold Bernier, composer, 1824.

August 18, Benjamin Louis Paul Godard composer 1849 Friedrich Wieck teacher and father of Clara Schumann 1785.

August 19 Nicola Porpora dramatic composer 1686, Antonio Salieri, dramatic composer 1750.

August 21 Otto Goldschmidt, pianist and conductor, founder of the Bach choir, husband of Jenny Lind 1829

August 22, Joseph Strauss, composer, 1827; Alexander Campbell Mackenzie composer and conductor 1847, Edward Silas composer 1827

August 23, Moritz Moszkowski pianist and composer 1854

August 24, Ernst Eibenschütz pianist and composer 1829

August 26, Aloys Schmitt, educational composer 1788.

August 28, Teresa Milanollo, violinist, 1827 Walter Cecil Macfarren, pianist and composer, 1826.

August 29, Raphael Georg Kiesewetter author and musical archæologist 1773 Julius Otto Motti, conductor 1866.

August 30 Adolph Friedrich Hesse, composer and organist 1809

August 31, Hermann Ludwig Ferdinand Helmholtz, writer on musical acoustics, 1821

* * *

HOW THE DISCORDS WERE BROUGHT INTO HARMONY

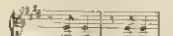
There was great consternation in the music room one night after a recital had been given, and all was still and what do you think was the cause? Why a lot of small black cats in Grieg's "Bridal Procession" were howling the fact that other notes, as larger, and certainly no sweeter in tone were made so much more of than they. Even some of the big white half notes had a grievance.

"Did you notice" asked two half notes, "how he accented and held the c and g in the last half of the measure throughout the piece—and they only quarter notes?"

"Yes but that is nothing to the way the [illegible] just before he is through out, besides having a lot of time added to it which could be taken away from us and it also has graces thrown on it

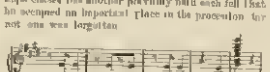
"There is no accounting for the taste of an artist. He will linger over and hold some one note alone in the most idiotic way and that takes a lot of us into a regular cascade which is not noticed—unless he's left out," said a disengaged little thirty second

"Oh, but it is beauty to be brought out by a master like Grieg and I for I linger lovingly over you" sang a quaver.



And then the door opened and in walked the master, Grieg. He must have been disturbed by some of the little thirty-seconds who were making more noise than all the rest.

He came to the piano summoned the children of his fancy before him and played until way into the night. How he played—how lovingly he caressed the dear little staccato notes! The strange ones rang out as they never rang before and the smallest black keys caused you another playfully until each felt that he occupied an important place in the procession for not one was forgotten



Elizabeth Cooper

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CLASS MEETING IDEAS.

We have much pleasure in publishing in this department of THE ETUDE, a notes sent in by pupils last fall by Mr Carl W Grimm of Cincinnati in regard to his proposed series of class meetings. Mr Grimm reports very satisfactory results. We wish we could take space to publish in full the sixteen programs given during the season of 1903-1904. The outline that follows should have useful suggestions to other teachers:—

The subject is in practice musical intelligence and interest in every direction that pupils learn to play without fear to study will have more definite aims, to gain knowledge of the great composers and to take delight in their works and thus to have higher ideals in music

The following "Subjects" (consisting of readings and the performance of suitable selections) are proposed for the season 1903-1904 —

SENIOR CLASS—Beethoven Music to "Egmont"; Mozart Opera "Marriage of Figaro"; Wagner Opera "Tannhäuser" Haydn Life and Works Mozart Life and Works Dvorak Humoresk Chromatic Beethoven Symphony "Eroica" Organ Lesson on "Variations" National Music and a Musical Domino Party

JUNIOR CLASS—Haydn Life and Works Mozart Opera "Magic Flute" Clementi's and Kuhlau's Sonatinas Object Lesson on "Descriptive Music" Talk on "The Power of Tone" several Miscellaneous Programs and a Musical Domino Party

The music will be performed by piano pupils assisted occasionally by violists or violinists, etc

Besides the study of famous Symphonies Overtures etc., in four, six, and eight hand arrangements the playing of trios for piano violin and cello will be made a feature in order to afford pupils further advantages in ensemble playing, and also to add to their enjoyment of music

All should be able to see the increasing knowledge and the thirst for a real intelligent musical literature possessing a hospitable and [illegible] attitude of mind. Intelligent musical teachers and people musical people. Such pupils will become a source of strength to the teacher and a blessing to the community

No all pupils participate at the Class Meeting but only those who have done something appropriate to contribute to the program and all are expected to attend, but some pupils have to be present at the meetings in order to show their fitness for the privilege of progress and work. The Class Meetings are not held for the pupils only and may bring a guest

* * *

MUSIC SCHOOL TALKS V.

[illegible] words and in Music [illegible] worth while to publish [illegible] to find out what people [illegible] and what they [illegible]

BALLID

Everyone knows that a simple song called a Ballad had few knew what it can mean by the word Ballad has. There is a quaint old [illegible] which means to *dance*. From this the French [illegible] author used *ballades*, which means "[illegible] legs about." Then the Latins took the word [illegible] made it *ballare*—which a [illegible] dance. [illegible] time—not so very long ago—when dancing was [illegible] can hardly be sought. There were songs made to accompany dancing, were called "ballads." Then all or meanings began to all rub the [illegible] as to the word. A long story full of verses—usually in the metre that is called recitative—was called a "Ballad" [illegible] Longfellow's "Ballad—"The Wreck of the Hesperus." In the [illegible] it means an almost—performance in [illegible] the stage in the Ballad. It means [illegible] of ladies and gentlemen for the purpose of dancing, but all in the form *Ballade* is used in Chopin as a name for a long instrumental composition of great intensity and beauty

ORCHESTRA.

Speaking of dancing at once reminds me of the Orchestra

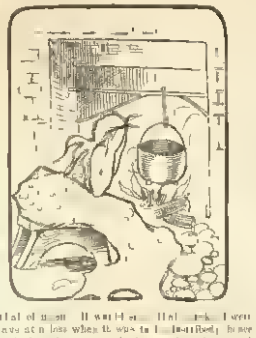
The Greek name for a dancer—that is one who *danced*, not only "threw his legs about" as we *cheater* (the Indian) dance. In the Greek the [illegible] we cannot get on still on bringing in the Greek the place we call the parquet was the place [illegible] the [illegible] and chorus performed. One of the [illegible] because of the 4 [illegible] to dance. During [illegible] there is religious affair not an amusement and the place where they danced was called the orchestra—which simply means a place for dancing. [illegible] these curious permutations that we often come in with words when theatres began to be built and curtained stage for the actors, the musicians were placed—as they still are—on the floor in front of the stage and—at once—the name of the floor—"orchestra"—was given to the musicians—such as though it was not enough in the way it changes, the instruments they played were also called the orchestra. So we find that Ballad and Orchestra both come from words that originally meant to dance

STOP

There is another puzzling word that is used in speaking of the organ, that is *Stop*. The student writer was once asked by an inquisitive friend "Why do they call them *Stops*—they might to be called *Goes*." It appears to have come about as follows: When organs were first made there was no contrivance for cutting off one of the most distinct sounds. Consequently the organ was full all the time. When the invention of the slide made it possible to shut off any of the rows of pipes at will the mechanism by which it was done was called a *Stop*, because it *stopped* the sound of the pipes in the row to which it belonged but as it have so often found to be

the case the name of the mechanism very soon was applied to the set of pipes it controlled and Diapason Stop instead of meaning the thing that stopped the Diapason from sounding, began to mean the pipes that were kept from sounding

This is probably no subject the tribulation of which has given more confusion in such regular ways



as that of stops. It would [illegible] I have always felt sorry when it was to [illegible] Bell, because they had to borrow words from other things and change the meanings of other words or use new words

I was several times, with the result that there is now little desired in the way of problem. It is as [illegible] I cannot do as we do with chemistry and [illegible] When it was discovered that the old [illegible] of sounding things were very defective new [illegible] which is a very short time put the [illegible] of balance.—H. A. Clarke

* * *

ALADDIN

Ten of the little people in my school drama lines presented a "Fairy Program" [illegible] which gave much pleasure to the rest of the class then parents and friends. It also helped those taking part to form a better interpretation. To make the girls look as fairy like as possible they were asked to wear [illegible] dresses.

The pieces were played "Fairies Riding Frogs" [illegible] Wind Nymphs, "Twilight Dance at the [illegible] Bells are Ringing in Fairy Dell, by [illegible] Melody, "Fairy Hunting Song" C. W. Kern [illegible] Dance of the Sylphs," Heins, Elfin Dance [illegible] Lange "Sleeping Beauty" [illegible] "Cinderella," Fendet.

[illegible] Bell Night numbers a talk something like this [illegible] 1 This first piece—"Fairies"—for [illegible] the dauntless and graceful motions of the fairies. 2 We are now going into the enchanted forest [illegible] Wind Nymphs, the dainty fairies [illegible] I imagine a boundless forest covered with wonderful trees, the leaves keeping up a gentle rustle in and out among the trees the countless [illegible] peeping from behind the [illegible] playing with such allure in chasing the many colored butterflies. 3. It is now twilight there is [illegible] open space in the forest, this is covered with soft green grass and large just as the day is done the fairies congregate for their "Twilight Dance" Watch the graceful swaying of the fairy forms to the rhythm of the music—when the moonlight begins to filter through the trees they scamper off to their leafy homes. 4. We are going still further into the forest until we come to a beautiful lawn covered with wonderful flowers, all at the most delicate shades. This lawn is known as "Fairy Dell" The fairies who live here are so fond of bells that each one is the possessor of a tiny silver one, which tinkles sweetly wherever they go. When they meet the bells are rung in greeting and bells are always ringing in Fairy Dell. 5. One day the little fairy men decided to make use of their forest by having a hunting party so all the fairy horses were saddled and bridled, the fairy dogs called and away they went. You can hear the bugle plainly and the galloping horses as they hurry by—louder when they are near and fainter in the distance. Listen to the music and see what a jolly time they are having

The "Dance of the Sylphs" is a gay light hearted dance as though these were the merriest of fairies at dance with each other and the world

The "Elfin Dance" is capricious because the elf is the fairy who is always trying to play tricks.

The Gnome is the fairy who is supposed to inhabit the center of the earth the shines in this piece have a faraway mysterious sound.

Everyone knows the story of the "Sleeping Beauty" This polka is one of the dances which the Prince dances with the Sleeping Beauty

In Cinderella the whole story is told so beautifully in tones that we had it acted out in pantomime. It begins with the sisters reading the invitation to the ball and little Cinderella is in rags trying to see what is in. The sisters from the inside scolds, Cinderella seems always through the piano. Finally the sisters go off to enjoy themselves for the ball. Cinderella sits down in the fire leaning her elbow on a stool, pensive and dejected. The sisters come through the door to their ball dresses, giving Cinderella a parting scolding. Cinderella bemoans her fate but finally falls asleep. Then the fairies come and after a few waves of their wands Cinderella awakens and on jumping to her feet finds herself in a pretty white dress. (This was accomplished by having a large apron over the dress; the apron was fastened only at the top this she managed to unbutton while sitting, to slip and throw it aside quickly on jumping up) Cinderella can goes off to the ball. The fairies are drawn long enough to get up in

and stood out of sight. When they were again thrown aside the ball was in progress. Cinderella soon appears to be spied immediately by the Prince, who does not leave her for even a moment. Although the twelve strokes of midnight sound very distinctly, they are disregarded but soon alas Cinderella disappears, leaving a slipper behind. The curtain now again dropped. The next scene finds Cinderella again in rags mourning over the sudden ending of her good times. Then she falls asleep to dream she is dancing once more with the Prince. When the sisters come Cinderella wakens and almost immediately is heard in the distance the measured tread of the Prince's retinue. As they approach the sisters stand expectant. The sisters grant and lug, yet the slipper will not go on. As Cinderella slips from the apron again falls aside. The Prince drops on one knee while the music plays beseechingly and tenderly. When the music melts into the "Wedding March" the Prince and Cinderella lead the procession, the others fall in line and all march several times round the room.

The playing was done by an elder sister of the girl who acted the part of Cinderella so she had simply been not opportunity to become familiar with all parts.

The idea of acting this out originated out of the desire to please the audience but to prove how completely music can express different feelings and sentiments.—*May Crawford.*

* * *

On September 17 1903 the pupils of Mrs. Charles H. Paige met at her residence to organize a music club. We selected for our name, The Young Musicians Study Club! Membership is limited to Mrs. Edges pupils, seventeen in number and we all try to abide by our motto "Never give up the good begun, however hard I fill it is done. Our colors are light pink and light green and our flower is white rose. Admission fee is ten cents and monthly dues are five cents. Members are fined for tardiness absence or failure in any such work. The money is used to distribute in anything, pertaining to the advancement of the club subject to the will of president and musical director

We are studying composers biographies as given by Mr Tapper in his book "First Studies in Music Biographies." Have studied Bach and Mozart, and are now studying Handel. We meet every first Saturday in the month and after our regular lesson a short musical program is rendered. Musical games are also used. We will soon give An afternoon with Handel" to which our friends will be invited.—*Willie Hinsbrough Sec*

The Progressive Music Club of Parkersburg W Va held their regular monthly meeting April 2 1904 For roll-call each member gave a description and piano illustration of the following Phrasing Proof Use of Pedal Tritone Embellishments, Chords of the Dominant Seventh, and Minor Scales. The composers studied this time was Grieg and many interesting readings were given, of his life. Then a question concerning Grieg was asked by each member it be answered by all the other members and those having correct answers to all questions and also correct answers and illustrations to roll-call received prizes After the musical program has ended the members were invited to an "Easter Egg" hunt, and a merry time ensued Then a game of musical anthors was played The ages of the girls in this club are from thirteen to seventeen years and they have been doing some splendid work during the fifty years of its existence

* * *

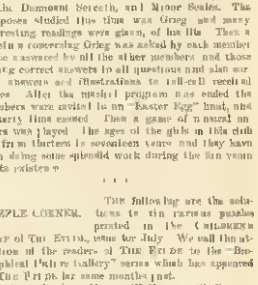
PUZZLE CORNER.

The following are the solutions to the various puzzles printed in the CHILDREN'S PAGE of THE ETUDE, issue for July We call the attention of the readers of THE ETUDE to the "Biographical Picture Gallery" series which has appeared in THE ETUDE for some months past.

Picture Puzzles Mason (William) "O Promise Me, De Koven Gottschalk

By an oversight the printer in making up page 283 omitted the letters forming the anagrams This was not discovered until after an had gone to press and part of the edition had been printed The anagrams follow —

1 Tin was not as bad (the name of a celebrated piano composition in classical form) 2. Nel can file (his name of a composition by a living composer descriptive in character) 3 As I grow ten



der (the title of a celebrated song which introduces a national air)

The latter names of the strings of the violin can be arranged to form a composers name Who is this composer? What pieces do you know by this composer? Do you know anything about him? Is he living?

The Etude

A Monthly Journal for the Musician, the Music Student, and all Music Lovers

Subscription, $1.50 per year. Single Copies, 15 Cents. Foreign Postage 72 Cents.

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THEODORE PRESSER,
1708 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia P. O. as Second-class Matter.

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HAVE you had a good rest? If not, have you arranged to have an absolute rest during this month? It is necessary that you make this provision in order that with the new season you may begin teaching with a body strengthened by outdoor exercise, lungs invigorated and refreshed by mountain air or the fresh sea breezes with nerves strengthened and toned by the rest and the change in other lines of activity, with the mind keen and alert after rest and exercise to take new channels.

When the new season opens the teacher who can say to himself "I have had a good rest, will feel like going back to work. But the teacher who by force of circumstances has been compelled to forego a pleasant change and a needed rest, will be at a disadvantage. Both the teacher who has had a month or more in the mountains, by the lakes by the seaside and the stay-at-home should make it a point in the first days of the fall, to get into the air as much as possible and keep up the strength. There is no exercise so easy to take as walking. It costs nothing but it pays big returns. After working with mind and fingers, it is a good thing to give the feet a chance.

* * *

In the hurry and scurry so often found necessary in teaching—the stress of competition being keen—the teacher too frequently closes himself in his studio so to speak, and cuts himself off from the outside world, particularly from other members of the musical profession. The true state of the case is that the teacher's interests are identical with those of the profession at large and not bounded by himself. Its holding aloof from teachers' clubs and associations in spheres not only the profession as a body but also by so much his own position. If it be possible by organized work and mutual good will to promote the interests of music and the musical profession the teacher or teachers who do not identify themselves with such a movement do not elevate themselves alert and ready to help in a common cause. This is the selfish spirit that prevails one national and State organizations of music teachers from reaching the strength they should have. The spirit which Alexandre Dumas describes in the "Three Musketeers" and their remarks d'Artagnan "All for one and one for all" is a good one for any profession to adopt. The teachers who work together to improve musical conditions in a community are likely later to reap the reward of their setting aside of pure self-interest. There is need of greater solidarity in the music life. Can we have more of it this year?

* * *

How shall we make our people more musical? Such is the question that teachers often ask each other. That is frequently brought up for discussion in teachers' association meetings that forms the topic for writing in musical journals. The subject is vital one. It interests every teacher, every specialist in musical education, every one who believes in the value, in the necessity of art education. In order to accomplish results so special, so native, continuing propaganda is necessary. What is needed is a steady, well-directed effort all along the line. Every teacher has a role of pupils and friends who can be urged along a little, who can be influenced to play a little more to sing a little more, to join some musical club, some choral society, some chorus. Every one who is thus led to develop more attention to music becomes a factor in musical progress. The more persons we can get to play and to sing, the greater will be the number of persons to whom we can look for support of musical enterprises, and through their friends, the larger the number of persons who can be brought out in concerts. One teacher may in the course of a year add to the number of persons interested in music a large number. In fact, unless he does this he will be losing ground, since every year some pupils cease work. He ought to be able to show a net gain. If every teacher in the United States—there are on only about 100,000—could influence five persons to deeper more earnest study and cultivation of music during the coming season, would not means show an impact. It is this kind of work, the work of the single teacher, that counts. The results seem small until one considers the total.

We suggest to our teacher readers that they take this thought into consideration, that they make a special effort to influence persons outside the studio; that they lay in a dignified way to arouse and increase interest in music in their own circles and communities in which they live. Join with any movement that promises advance.

* * *

A NUMBER of the readers of THE ETUDE will make their first essays in musical work this fall. Many will take up private teaching, others will work in schools and conservatories. Both will find that the term "Commencement" as applied to graduating exercises, is a misnomer. They are just commencing their lives. We learn best by doing things and the young teacher will need all his courage and self-confidence to feel safe in doing things. He must now act independently, must think for himself, must decide for himself, must investigate for himself. For merely the burden of solving teaching problems was on his teacher now he has to take up similar burdens.

One thing he must not overlook. Experience is a great teacher. The young man who has courage will attack difficulties and do his best to overcome them. But courage alone is not sufficient. The teacher must inform his mind, must seek knowledge on subjects connected with music and musical work, must note what others have to say in regard to such matters, must read carefully and assimilate all the suggestions he can gather. With the knowledge of what many others have found useful and successful he is better prepared to meet difficulties that arise. He is less apt to make mistakes because he has been told what to avoid. Thus the young teacher must aim to improve his mind and increase his knowledge. It is not sufficient for us to be in the studio and practice when not engaged in lesson giving.

The young teacher who is engaged in college work has a more difficult job than to fill. More is expected of him, because he will be compared in point of culture and attainment with the other teachers who have had a liberal education. What is lacking in the musicians general education should be made up by private work, by reading by study. If the teacher is inclined to literature let him seek the advice of the professor in that department. If he is interested in political and economic questions which are of great moment in this day he can get advice as to works to read and study from the professor in charge of the department. If he is interested in modern languages, and every musician should be fair enough study French, German and Italian at almost any school in the country. The point is to do something that will train and inform the mind.

We make the suggestion that students who are looking forward to professional work will find it advantageous to select teaching in a college or other institution of higher learning and there to prepare themselves for work by reading and their education, so as to be able to stand more nearly on an equality with other teachers.

* * *

THE obvious phases of an art—those immediately connected with its technique—are naturally the first to be grasped both by performers and the public. Unfortunately too many stop when these have been achieved. They fondly imagine that they have entered the mystic haven, when in truth they are simply beating off-shore outside the port. Accuracy of time, firmness of touch, velocity of execution, for instance, are but of little avail to the pianist unless they assist him in making clear the message his poetic mind has to deliver. Often it is but too apparent that he is unconscious of any message, that he entirely subsequential one that he has studied assiduously in a good school of technique. That he has acquired a reliable sometimes a dazzling mechanism. This is undoubtedly of the highest importance to him as a sine qua non to professional distinction. It may make groundlings stare—but it is not art, it form it is only the lowest round of a ladder which reaches to the stars. Music is different from the term art in requiring a personal element for its realization. A pianist or singer, a poem, can be enjoyed without the intervention of another, their personality must demand an interpreter. Hence he is the state for the executant. He must acquire control of the medium of expression by the patient labor of years. He must busy himself with technical difficulties until their mastery almost seems an end and not a means. But feats of dexterity call from the unthinking so much wonder and admiration that he is tempted to put the less before the greater, to take the part for the whole. Herbert Spencer in his essay "The Origin of Music" phrases it clearly when he says:—

"The mischief originates in the perpetual preoccupation with himself, for this hinders exclusive occupation with the composer's thought. The dominant feeling is not love of the work, but lured but desire for the applause which a brilliant rendering will give."

The fitting remedy for this evil is the attitude of a becoming modesty and the strongest conviction that art is greater than the artist no matter how great he may be.

* * *

WHATEVER may be the outcome of the papal edict concerning music in the church it can hardly help being of service to the cause of sacred music. As an attempt at turning back the hands of the clock, however it must in the end almost inevitably fail of effect. We of the present day are the heirs of the ages; we can hardly deny our heritage. We would fain shut the doors of the church on the great masses of sacred music which has been musicians, during the past three centuries and to turn back to the primitive ideals of primitive times as against the spirit of the age that we may take it for granted that the effort will not succeed—at least in the sweeping manner in which it is now formulated. All casting out the spirit of the money-changers and renders all mechanistic which has undeniably crept into the music of the church, it will undoubtedly be purified and ennobled better fitted to an inborn in express the deepest feelings and highest aspirations of the soul.

It is said that the pope was led to the conviction that reforms was needed in church music by hearing the first from "Norma" sung in a part of the mass while he was saying an requiem. Such abuses are not uncommon. The present writer has heard the sextet from "Lucia" sung to the Tantum Ergo and the quartet from Rigoletto used as a prelude to divine service. These and similar profanations can not be too strongly frowned upon.

Saint-Saëns has recently written an interesting letter to the Paris *Figaro* giving his views on the proposed change. He sees no reason why the twentieth century should be bound either to the Gregorian tones of the sixth century or to the Palestrina polyphony of the sixteenth century. His idea of needed reform is to confine mass sung for the church to such as was written originally to sacred words and composed by those who understand Latin. He would by no means do away with all instruments save the organ but frankly enough for a lover of Bach, he would banish the sons of the Leipzig cantor. His choral works he says, are essentially Protestant while his toccatas fugues etc. for the organ belong to the concert room, and not to the church.

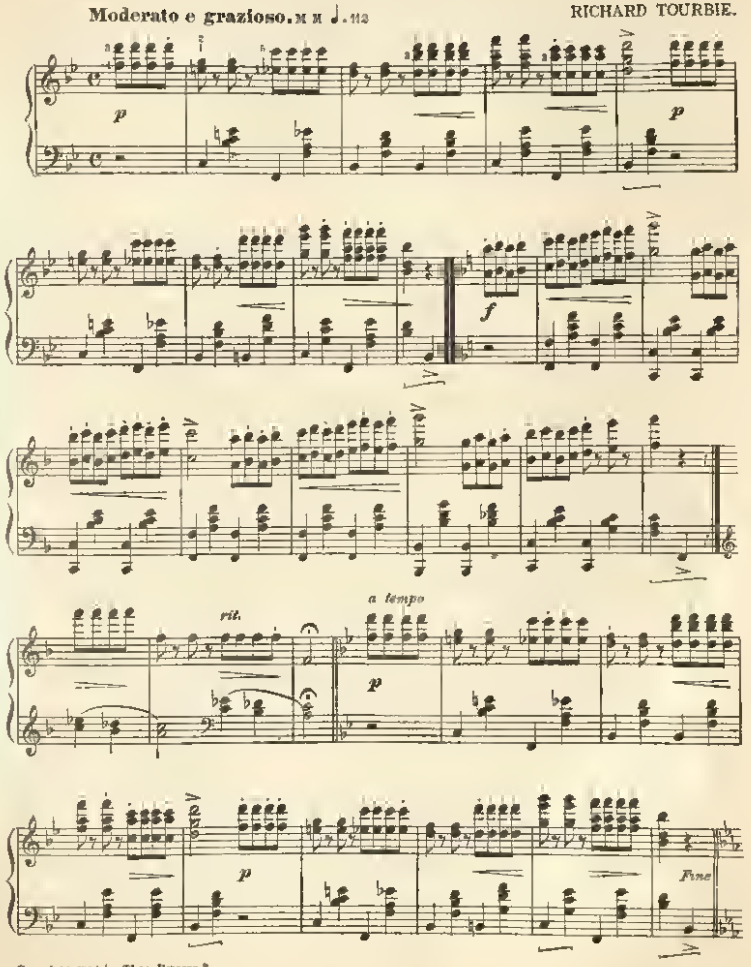
№ 4579.

AMOR.
Gavotte.

Edited by W. P. Mern

RICHARD TOURBIE.

Moderato e grazioso. M. M. ♩. = 112



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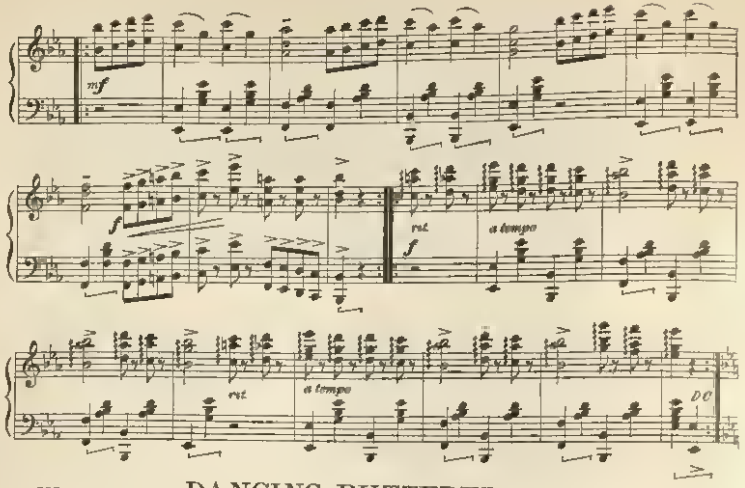
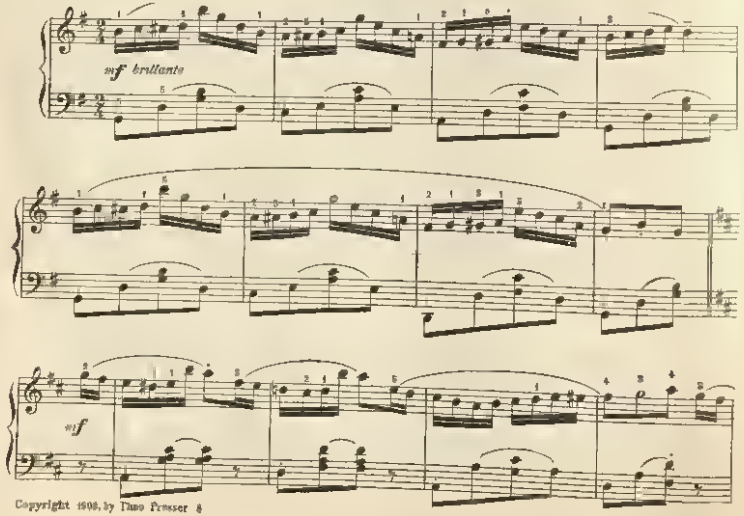


Nº 4255. **DANCING BUTTERFLIES.**

Rondo Caprice



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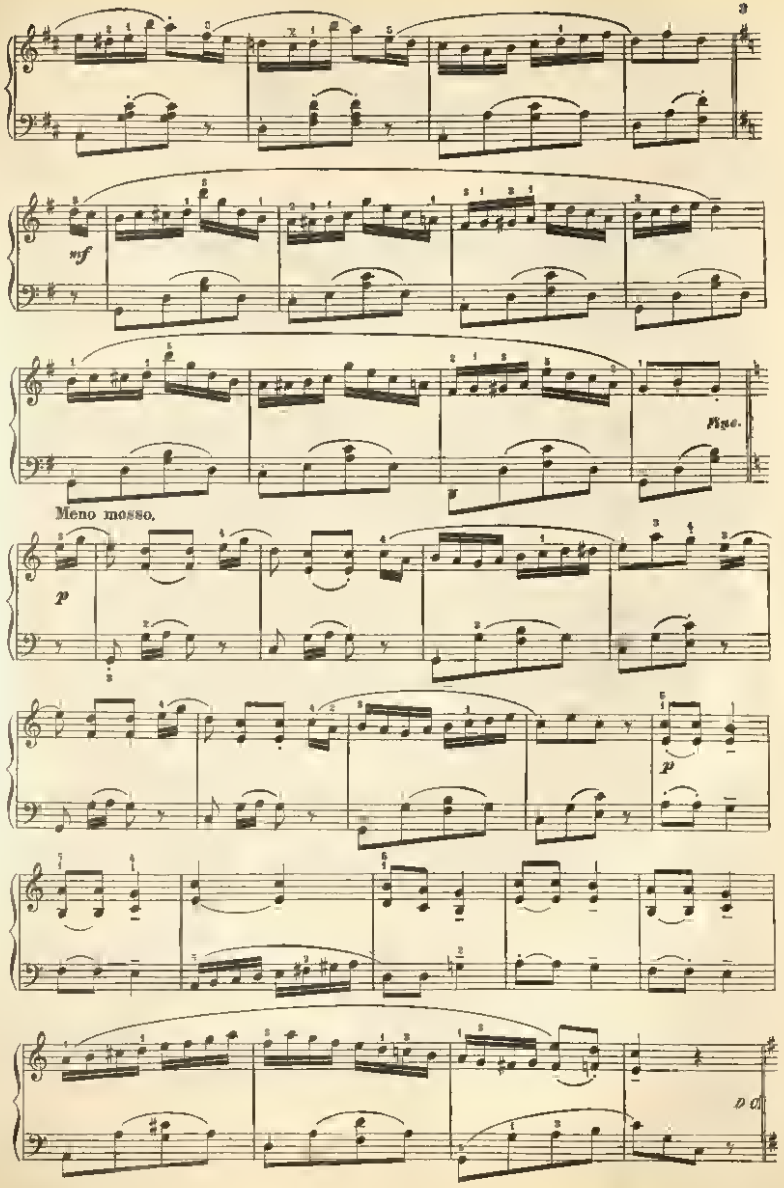

№ 4405

WOOD NYMPHS.

AIR DE BALLET.

SECONDO

Arr by Preston Ware Orem

GEORGE DUDLEY MARTIN.

Moderato. M M ♩= 108

p

rit. *f*

a tempo

p

dim e rall. *pp*

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№ 4405

WOOD NYMPHS.

AIR DE BALLET.

PRIMO

Arr by Preston Ware Orem.

GEORGE DUDLEY MARTIN.

Moderato. M.M ♩= 108.

p

mf *rit.* *f* *p* *a tempo*

mf

p

dim. e rall. *pp*

SECONDO

Poco piu mosso. M.M. ♩= 116

p

cresc. *f* *f*

Tempo I.

p

rit. *f* *p*

dim. *rall.* *pp* *ff*

PRIMO

Poco piu mosso. M.M. ♩= 116.

p

cresc.

cresc.

Tempo I.

p

rit. *p*

p *dim.* *e* *rall.* *pp* *ff*

№ 4584

ON THE LAKE

Frederick A. Williams, Op. 48.

Moderato. M.M. ♩ = 60

mf

Ped simile

p

f

lh

rh

rit

Fine.

pp

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Poco più lento.

dolce

mf

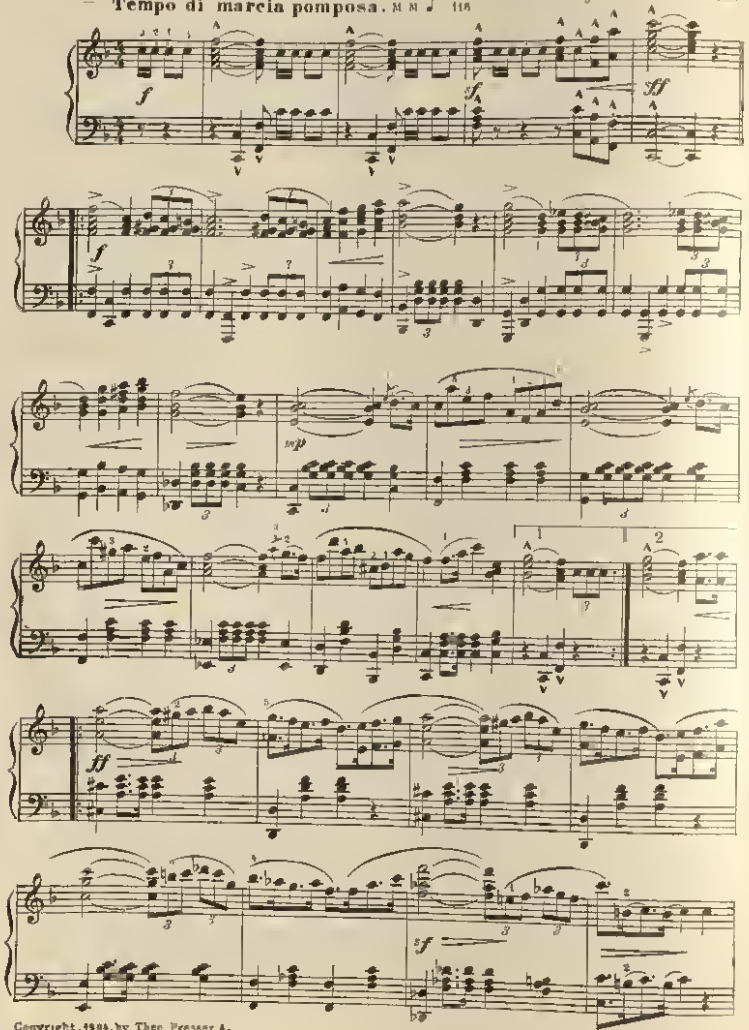
p

D.C.

WEDDING MARCH.

J. F. ZIMMERMANN

Tempo di marcia pomposa. M.M. ♩ 116



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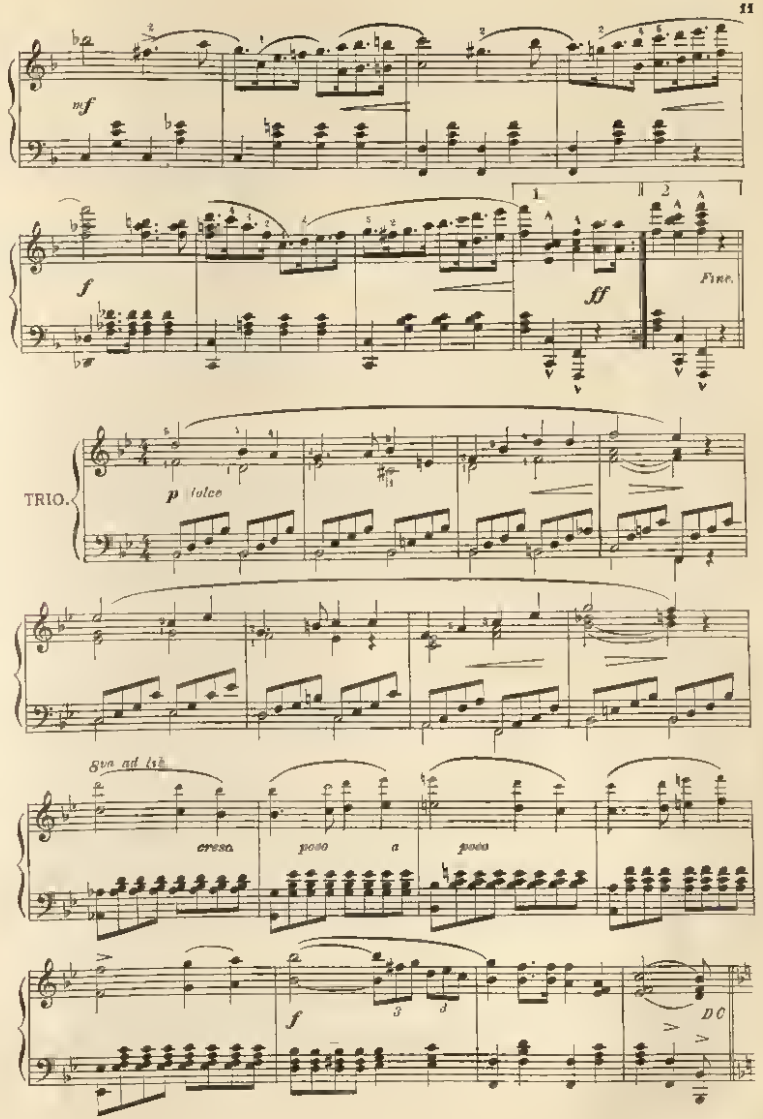

ROSY FINGERS.

LES ONGLES ROSES.

VALSE ELEGANTE.

PAUL WACHS.

INTRO.
Animato

ff brill

Valse vivo. M M ♩= 72.

poco rit. p

p

Fine * mf legg

f

f DS

* After D S go to Trio

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TRIO

mf con tabb.

cresc. rit.

a tempo
mf

f espressivo

Vivo e leggiero.

p cresc.

p cresc.

f Fine D C

4159 * After D C of Trio go to the beginning and play to Fine

№ 3029

LOVE'S DREAM.

NOCTURNE

Revised and fingered by
ALBERT D HUBBARD

FRANZ LISZT.
(Born 1811 died 1886.)

Poco Allegro, con affetto.

dolce cantando

Ped simile

poco cresc ed agitato

rit

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p

Più animato con passione

Ped simile

f

sempre stringendo

ff

sempre più rinforz.

Ped. simile

appassionato assai

rit.

a tempo

affrettando

dim.

legg.

Tempo primo
dolce armonioso

rit.

Ped. simile

poco a poco rilen.

più smorz. e rit.

più p

f

dim. e rit.

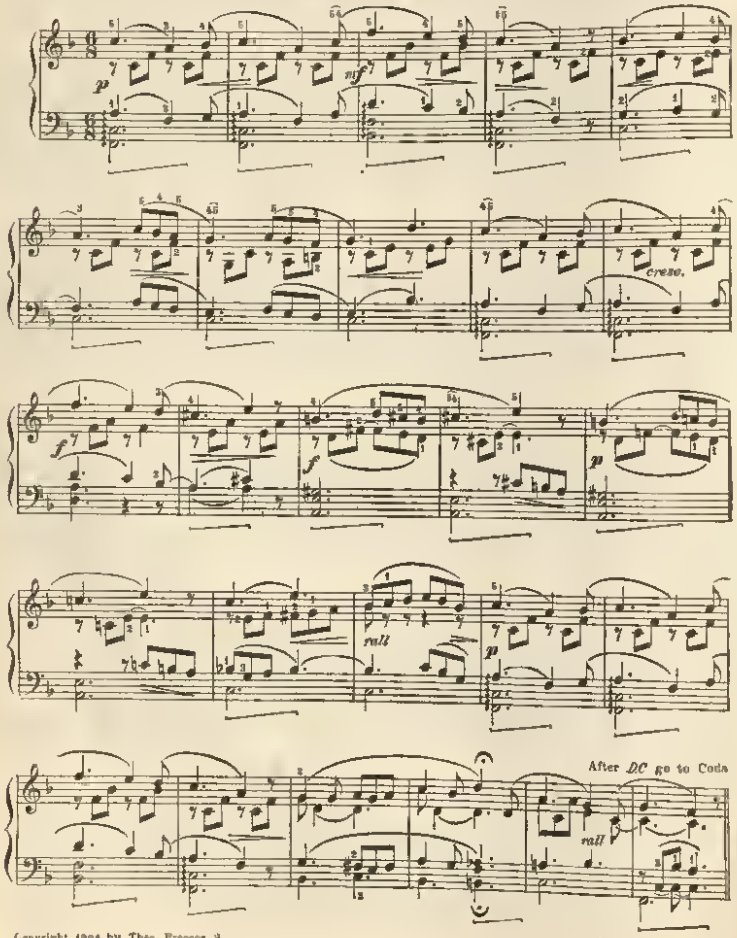
Nº 4575.

To Miss Attilie Jerzewitz

EVENING SONG.

A. E. Ziegler, Op. 15.

Andante cantabile espressivo. M.M. ♩ = 66



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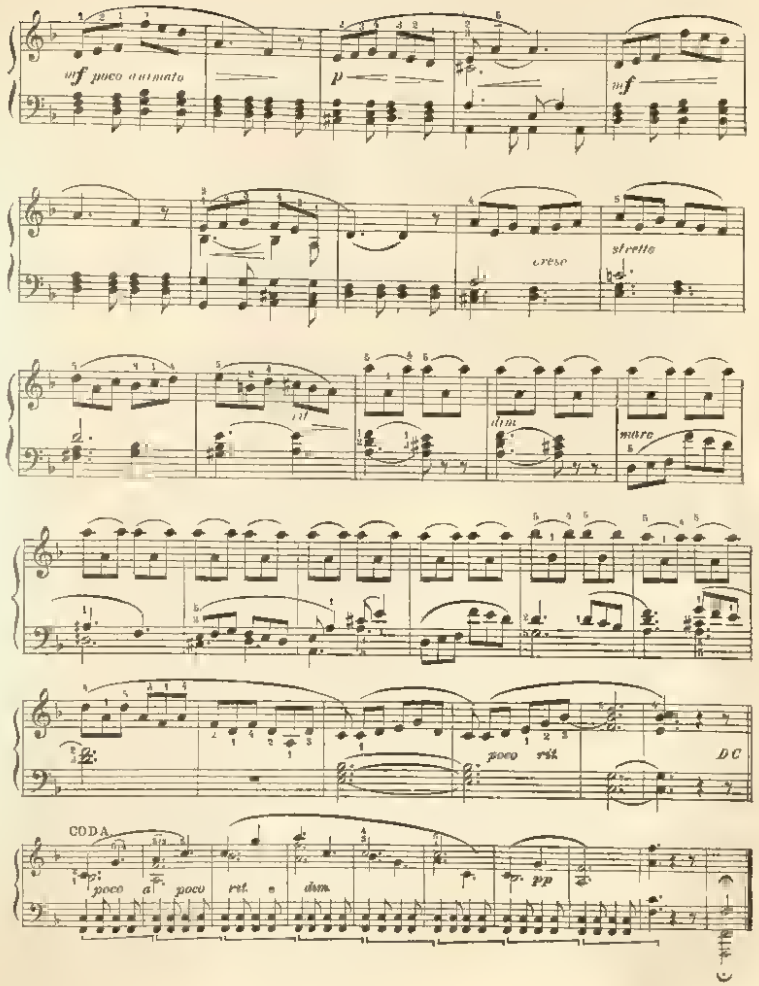

Nº 4484

THE TIME OF ROSES.

WILLIAM H GARDNER

GEORGE LOWELL TRACY.

Con moto.

Of all the year There's naught, my dear, Like to the Time of Ros - es. Life is a dream, From dawn's first
In all our days And all life's ways, Love's time, dear, is the sweet - est. And ah, its hours, 'Midst fair - est

mf *sehers.* *f* *mf*

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Also published for High Voice, in the Key of G.

gleam Un - til the Sun Gate clos - es, They
flow'rs, A - las! will fly the fleet - est! Life's

shine with dew 'Neath skies of blue, While sun - beams
Rose - Time, dear, is when Love's here And skies are

f

dance a - round them; And in - cense rare Floats
glad a - bove you; And sweet - er word Will

f

through the air And makes us glad we've found them.
ne'er be heard, Than "Oh dear heart I love you!"

colla voce

A SAILOR'S DITTY.

Words and Music by
JULES JORDAN

Allegretto.

A maid - ens all both far and near, Of hope be not des - pair - ing, But "in the good old sum - mer time," When - ever you'll take an air - ing, Hie your - selves to sail'd the salt seas o - ver, "Why these sighs sweet

maid sat sigh - ing by the sea, Im - pa - tient for a lov - er, A sail - or man came stroll - ing by, Had
look'd at him in glad sur-prise, To see what might be - tide her, She gave him wel - come joy - ful - ly, He
went and sat be - side her. 'Twas the ha - ven

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some sea shore. Sail or boys there are ga - lore, My -

maid?" said he, "Raise your eyes and look at me, Tho'
of his quest, And his woo - ing Nep tune blest'd, Ere

self and mess mates, half a score, Would Jack's ex am ple be a

a tempo

I'm no lon ger young, you see Some worth in me you may dis
long the maid a spouse po-sess'd, A for tune fate had long de

a tempo

shar ing
cov er
ried her

3 | So

2 She

Fine

a tempo

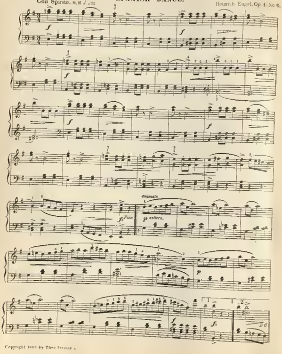
D.S.

LOLITA.

SPANISH DANCE.

Con Spirito. M.M. ♩ = 72

Heinrich Engel. Op. 4 No. 6.



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VOCAL DEPARTMENT
Conducted by H. W. Greene

THE STUDY OF AGILITY.

The writer in presenting this subject is aware that he is treating one of the most hackneyed among vocal topics and is even repeating himself, having alluded to it in a former issue of THE ETUDE. Its importance and a growing tendency on the part of younger teachers to underestimate its value as a vocal training practice, reiterating, and we urge thoughtful consideration followed by exhaustive tests in the studio.

The first obstacle in rapid work is technical, relating exclusively to method. There is no doubt that a singer with a faulty tone production can develop a high degree of facility in execution, but the same rule holds good in this as in all singing that is not correct as to method. It will result in early loss of voice, or that which is quite as deplorable, a disagreeable sharpness of the tone-quality. The first requisite must be the free foundation. Assuming that to be correct, let us examine the technic employed in passing from one tone to the next.

A prominent Italian teacher of the old school made the following points in his first lesson to a pupil on agility: "To gain speed with ease you are to remember that there are three ways of passing from one note to the next incorrectly, and but one right way. The three incorrect ways are, first, to separate the first note, second, to slur to the second note; and third, to jar the voice as the second is reached, giving the effect of a physical accent. The one right way is to repeat your vowel on each succeeding note, without stopping it on the note you leave." Then, of course, followed the illustration, which was a marvel of speed, smoothness and accuracy. The pupil's efforts to emulate the maestro's effect were by no means immediately successful, but she persisted and was rewarded with gratifying success.

His observations on rapid work with the voice included one that then seemed remarkable, but which I have often proved to be true, that it is worth telling as a basis for encouragement for many who object to taking a scale with rapidity because they want method as a foundation to singing. He said: "Don't be discouraged, it will come; keep trying, not to try. It is your unwillingness to allow the scale to sing itself that is the trouble. If you get the three wrong modes out of the way, the natural action will follow, and often it comes suddenly. Students who have struggled apparently in vain and went to their beds discouraged have awakened in the morning to find a new scale in their voices, and once they sense the delight and ease of the true method of taking it they can never lose it." A pupil, with her face all aglow with enthusiasm because of the rapidity with which she had just discovered she could sing her scales, said to her teacher: "Why, it's just a trick!"

"Indeed," he replied, "then why didn't you do the trick before?"

The young lady blushed and said: "I meant a knack."

"Yes," said her teacher, "it is a knack, but those who sing with effort rarely acquire the knack, and when the pupil does arrive at the fortunate moment of control when the obstinate muscles and organs give way and the true scale appears, they invariably wonder why they didn't grasp the idea sooner."

Once the correct method of taking the scale is fixed the teacher experiences the keenest satisfaction. He knows that vast opportunities for progress have been opened up to his pupil; she can now sing for a half or three-fourths of an hour, while before fifteen minutes was her limit. She has such an abundance of scale literature, every fresh permutation of which quickens the ear, extends the compass, augments the control, solidifies and points the tone, making it more beautiful, increases its carrying quality, and finally, and more important than all else, gives to the voice an undefinable something which no other practice can possibly do. The voice gains in beauty, endurance, and sureness of quality just in proportion as it practices agility exercises, only, however, when the scales are rightly sung. Don't try it for a month, but try it two hours a day for a year, and then keep up the practice.

THE SINGER AND MODERN COMPOSITIONS.

BY J. W. NORRIS.

A well known professional critic recently wrote of a singer that he forgot "in the singing of such songs as he chose last night that tonal beauty should never be lost sight of even in the most stirring climax. The songs with but one exception were by modern composers."

The critic's warning not to sacrifice tonal beauty even in climaxes is notable. Of late certain critics and audiences in America have accepted and applauded the performances of vocalists whose sins against tonal beauty have been grievous. It has seemed that a good presence, personal magnetism, intellectuality, dramatic fire, authoritativeness, have carried some people away, rendering them deaf for the time being to the most flagrant and persistent offenses against tonal beauty and that flowing legato which is one of the chief characteristics and greatest charms of good singing.

As a matter of fact, much of the so-called singing of to-day is miscalled—it is really declamation, interesting in a way, masterful and thrilling upon occasion, but still not singing. Modern composers either ignorant of or choosing to ignore the powers and limitations, the peculiar characteristics of the singing voice sometimes write for it in a manner which makes the exhibition of its special qualities and beauties difficult, and on occasion, impossible. To sing one must have something to sing. If the human voice is to be heard in its full beauty it must be given music adapted to it.

Such music will show these characteristics, among others: a compass within the effective limits of the voice; intervals which are vocal, not instrumental; climaxes properly arranged so that they come upon the most effective notes of the voice; a skilful disposition of the text so that the number of consonants is minimized and a coincidence of musical and verbal accents is secured. If the singing voice is wanted by the composer merely for the purpose of adding one more instrument to his orchestral mass, then let the point be understood. If the singing voice is to be used for the delivery of a thought-bearing text, the effect of which is to be heightened by tonal beauty and emotional expressiveness, then must the composer write phrases grateful to the singing voice, phrases on which its chief characteristics—tonal beauty, the lovely legato, the variation of power and tone-color and distinct enunciation may be exhibited. Then must he so balance his instrumental force as that the solo voice may be properly used,—not tortured,—yet the tone and word be audible.

Writing from Brussels an excellent violinist and critic referred to a chat with Ysaye. The violin virtuoso had said that he would not play a certain concerto because it gave him "no opportunity to sing." The critic made this comment: "I was glad to hear this from the great Ysaye, for I have always been a firm believer in the lyric qualities of the violin. This giving the violinist an opportunity to sing is not kept enough in mind by modern composers."

Substitute "singer" for "violinist" and the statement is even more true. It is but a short time since that a baritone almost unknown in Germany appeared at a Nikisch concert in Berlin. A leading critic—a modern of the moderns—possessing a large acquaintance with and liking for modern composition, condemned the vocalist's selections as not being up to the high standard of the Berlin Philharmonic programs and "not very valuable from a modern dramatic standpoint."

But what of the performance and its effect upon one of Berlin's "best, most fashionable and likewise most musical audiences"? Just this: the critic found that the singer's use of the breath was an exhibition of "consummate art and most pleasing to the ear," his enunciation "marvelously clear," his intonation of "flawless purity," and that altogether his singing was "one of the best specimens of the true old Italian bel canto that one can hear. Of course it is delightful, and his art could not fail to make an impression here in Berlin, where one hears so very little good singing." The audience found that they liked this singing of the music of Donizetti and the early Verdi so much that, according to the critic, they "simply raved" over the singer after the second effort and an encore had to be granted. Madame Sembrich is welcomed with great acclaim by critics and cultured audiences for her beautiful singing of singable music. A leading critic for a metropolitan music journal said of this artist: "It is almost a liberal education in the art of singing to listen to the perfection of her phrasing and her pure, even tones, and to note the intensity of feeling with which she rounds out the musical content of each aria or song." Now what does all this mean? It means, for one thing, certainly, that the people are ever ready to pay for the privilege of listening to those who utter beautiful sounds and really sing, that there is an art of singing which is more than mere declamation, and that skilled exponents of that art may ever be sure of an appreciative hearing.

However, we have nowadays to deal with the intense, highly colored, passionate dramatic song and the realistic, intense, more or less declamatory modern opera or music drama. These are the expression of modern thought and feeling in the modern manner, and it is for the singer of the present day to meet their requirements as best he can.

For one thing there must be a careful study of the powers and limitations of each voice, of its fitness as an instrument for the particular kind of work in view. No singer should undertake a part calling for natural gifts that he lacks. If he does go out of his class he is in danger of failure and loss of voice. One well known prima donna soprano attempted a rôle in a Wagnerian music drama for the first time and for one night, and was not able to sing her usual and lighter rôles up to her previous standard for almost a year afterward. She has not since tried a Wagnerian part. Modern opera and music drama require usually singers of powerful physique and big resonant voices. The single item of the physical strength necessary for the adequate presentation of a leading part in one of these works is no small one. The strain on the nervous system is often very great. Much is also required of the voice which is contrary to its genius as a musical instrument.

When a violinist who is an artist purchases a violin, he seeks first musical (clear, rich, sympathetic) tone and next power. When a connoisseur purchases a piano he tests the various instruments first for musical quality of tone and next for sonority. He wants all the sonority he can get, but not at the expense of tonal beauty. The pianist who strikes a grand piano until the instrument seems to resent the ill treatment and responds with a wiry, jangling sound is severely and rightly criticised as playing unmusically. The sensitive, trained, discriminating ear of the artist and of the critical listener demands from the instrument and the player as great a degree of beauty of tone as is possible, and will not accept power in lieu of tonal beauty.

Now the human voice—every human voice—is capable of just so much force, or power, or sonority combined with sensuous beauty of tone, and no more. When pushed beyond this point in the attempt to secure fuller and louder tones the voice, like the man-made instrument, rebels, and the result is—noise, not tone.

The tragic opera of to-day deals with the harshest passions: with lust, hate, jealousy, with the spirit of murder; and uses the immense resources and sonority of the modern orchestra to intensify the effect of what is being done upon the stage.

Much of modern operatic composition deals with subjects of such a character and in such a manner as to call for that quality of tone from the singer which would be an interpreter which can only be the result of more or less throat constriction and forcing. The man or woman on fire with jealousy, or almost choking with fear, passion, or rage cannot possibly utter a musical sound, in the true meaning of the word. If the operatic singer impersonates a character who is swayed by one of these fierce passions, and does not enter into the part so thoroughly as that his

feelings give his voice the crude unmusical quality which is the realistic expression in tone of such feelings, then he falls short of a complete presentation of the modern composer's idea.

The skilled voice trainer is above all things desirous of ridding his pupil of all sensations of rigidity in the body and especially of constriction in the throat, well knowing that when these conditions are present neither musical tone nor a technically direct and beautifully expressive use of the voice is possible.

It is evident that such compositions as those just referred to, whether in the form of opera or music drama or of the modern dramatic song, are not for young or partially equipped vocalists.

The big things—the dramatic, declamatory things—in modern music belong to the big men and women among our singers, those who are strong physically, emotionally, and vocally, who have abundant musicianship and technical skill, and are experienced artists.

The student of singing should approach such work through a long and carefully graded course of study and public appearances. The thought is to advance from the simple to that which is but little more taxing, from the music which was and is written with full knowledge of and for the voice, in a "singable" style, which deals with the gentler thoughts and feelings, to that which is more declamatory, highly colored, and which deals with the harsher passions of mankind. If the young singer does not make haste slowly in this matter he will surely fall into early decay.

Even the strongest, most mature, and best equipped singers pay the vocal penalty for holding too closely to the intense, declamatory tragic class of work. A certain German soprano, for instance, is not so old but that she might reasonably expect to preserve her voice and sing beautifully for some years yet. She has, however, sacrificed too much at the altar of the music drama, and a reliable and friendly critic, writing of her singing in "Parsifal," recently remarked that her voice showed signs of wear, and was thin or shrill in the upper section.

Those who have been trained for a long time in the old school in which absolute ease of body (and particularly of the neck and articulating organs) and sensuous beauty of tone are fundamental points, and in which a good legato with flexibility and agility are thoroughly cultivated, are best fitted technically to go on with the study and singing of the modern music. Without that early and solid foundation in the true singing style, to attempt the latter-day declamatory style is simply to invite disaster and early decay of the vocal powers.

In looking forward to taking up modern compositions a special study should be made of resonance, that reverberation of the voice in the mouth, face, and head, that "secondary vibration" throughout the body which adds so much to the richness of color, the carrying power, the volume and force of the tone, with comparatively little increase of muscular effort.

There are rôles in modern operas which are often given throughout with a throaty, strained, guttural, spasmodic production and delivery that occasionally have been and therefore can again be, for the most part, really sung.

The singer should ever strive to sing. Let everything that possibly can be so delivered be sung with sensuous beauty of tone, for this is in accordance with the nature of the vocal instrument and does not threaten the life of the voice. There is in fact a wide range of emotional expression open to the genuine singer. Tone which is sensuously beautiful may be colored with many different tints for the adequate expression of varying shades of feeling. This is the province of the singer who has perfected his technic of tone production so that his tone is plastic material which he can mold with ease and according to his will.

Ease of tone production and beauty—sensuous beauty—of tone are inseparable. There cannot be tonal beauty so long as there is rigidity or constriction in the vocal instrument. It is therefore the duty of the vocal teacher to stand fast for the ideal—for beauty of tone and for the true singing flowing legato style. For upon the acquisition of that method (or bundle of habits), which secures thorough ease of body while singing with beautiful plastic tone, the legato and distinct enunciation depends on the success of the singer, whether he aim at modern grand opera or some one of the many less exacting lines of vocal work.

SINGING AS AN AID TO CHEST DEVELOPMENT.

BY GEORGE CECIL.

Although it does not necessarily follow that those people who can boast of a good chest measurement are singers, it is a recognized fact that the majority of singers are fortunate in this respect, and that the better they sing the finer the development of the chest. For instance, even the well-meaning amateurs, who tempt Fate by expending their hard-earned savings—or those of their parents—on "a few singing lessons," are not infrequently benefited physically if not vocally, while David Bispham, Nordica, Suzanne Adams and other leading artists are particularly well developed in this respect. Those readers who have seen the two de Reszkes, Zélie de Lussan, Plançon, Journet, Renaud, John Coates, Calvé and Melba may have been struck with the development of their chests. They would do well to bear in mind that singing has materially assisted in this development.

It is not proposed to point out the reason why singing is responsible for an increased chest measurement—that is the doctor's business; it is enough to say that, the more one sings, the more does the chest expand. Consequently those young men who envy Sandow his massive chest and the various young ladies who are equally anxious to improve their figures should sing regularly every day—if they can do so without being a nuisance to the other inmates of the house, and to their neighbors. The captious critic will possibly take exception to this suggestion—on the grounds that it is not given to every man and woman to be an Alvarez or a Patti, and that if people who are not in the slightest degree musical devote a portion of the day to trying to sing they will waste their time. There is no necessity for them to perform outside their own rooms; in fact their daily singing exercise need be no more offensive than their morning dumb-bell performance—provided the door is kept shut and that they do not sing too loudly.

Madame Anna Bird, who has had considerable experience in London as a teacher of singing, has expressed the following views: "For expanding the chest and muscles there is nothing like singing. For instance, there are three respiratory movements, viz.: (1) diaphragmatic or abdominal; (2) clavicular; (3) lateral. The first two are the natural breathing of healthy persons as they inflate the lungs at the base, calling most of the muscles into play; the third is unnatural, as it is caused by clothing which compresses the abdominal walls, and therefore prevents the inflation of the lungs at the base."

The serious student who means to make singing a profession, and who, to that end, intends to devote five or six years to study, will at the conclusion of the course find his chest measurement to be greatly increased. It is also worth noting that though those who are improperly taught to produce their voices will not find their method of singing to influence their chest measurement to any appreciable extent, all who sing correctly are certain to benefit themselves physically; indeed, there is a saying in Paris that one can always see Sbriglia's pupils coming, however far off they may be, because their chests are so prominent!

TONE-QUALITY—HOW TO PRODUCE IT.

BY DR. HENRY W. GILES.

We hear much nowadays of a "tone-quality," "beauty of tone," "quality rather than quantity," and the like. While this subject would seem to be under the domain of esthetics rather than physiology, yet exercises as to the muscular action that takes place during development of "quality" will always be in order. The great Helmholtz demonstrated that the quality of a tone was developed by the presence or absence of certain harmonics or partials. Our theory is that the tongue, when in proper shape, so modifies the cavity of the mouth as to reinforce the original tone, inducing resonance and "quality." One thing is essential, however, and that is that the breath pressure shall conform and be favorable to this adjustment.

A strong breath pressure is not favorable to a relaxed condition of the tongue. The escape of air must be resisted in some way or it will appear as "wild air" in connection with the tone. At the same time a light breath pressure favors the action of chord-stretching muscles, or those whose function it is to produce "quality" rather than mere noise. After the quality has been established with the light breath the pressure may be gradually increased until it is possible to produce the tone from forte to fortissimo without disturbing the quality. The singer, after a time, becomes conscious of this relative activity of the tongue and the muscles of expiration and adjusts their action involuntarily. Physiologically speaking it must be understood that the tongue acts through muscles peculiar to itself, but also through its direct connection with the larynx, with the hyoid bone intervening.

So much for the theory. The more important or practical side now presents itself. How can I induce proper tongue action with the average untrained and undeveloped pupil? Not certainly by simply demanding it. The skilful teacher will induce it with the pupil to a certain extent unaware of the matter. A great variety of tongue movement may be obtained in the effort to produce the different vowel and shades of vowel sounds. The tone-quality is the test. The vowel that produces the best tone is the one with which one should begin. Oo (Italian u) is a vowel demanding little breath and is generally a good starter. The tongue and larynx are lowest for this vowel and Helmholtz decided that it was favorable to a low pitch. It is this very characteristic that makes it valuable in enlarging the compass upward, for it forces and develops muscles that are essential in high-pitched tones. Now, if one gradually increases the breath pressure on this vowel he will find that a corresponding relaxation of the tongue is essential to the preservation of a uniform quality. Thus with a loose tongue there is a certain adjustment of muscle tension to the ever-increasing breath pressure. The enlargement of the vowel and of the cavity in the mouth and pharynx to oh and finally to ah is a favorable exercise, using in the latter vowels the same light breath pressure with which the oo was sung. As the tongue is lowest for oo so it is highest for ee (Italian i). Between these two vowels are the entire gamut of vowel sounds. The ee represents an excess of the higher partials, the oo the lower. The one is akin to the violins in the orchestra, the other to the flutes. Enlarge the oo and you have oh; enlarge the ee and you have ai (as in tray). Enlarge the oh or the ai and we have the ah, the mongrel vowel that is neither fish, flesh, nor fowl, but may be made characteristic of either. Working on this basis we would naturally suppose that a change from oo to ee or vice versa would effect the widest range of tongue movement, and this is actually the case. Hence an exercise like this—too——ee——too——ee——oo if properly sung will loosen up the tongue muscles and give them the widest range of action. The one vowel should be carefully merged into the other, making the change very gradual and without moving the lips or jaw. Use light breath pressure at first which afterward may be increased and diminished. If the tone becomes hard, pinched, or throaty on increasing the pressure revert immediately to the lighter breath. The diminuendo is the test of nearly every single tone. If the quality changes while diminishing it shows wrong effort in the first part of the tone.

THE ART OF JOHANNA GADSKI.

BY KATHARINE M. ROOF.

The development of Johanna Gadski is one of the most interesting things in the recent history of New York opera. It should be of especial interest to Americans because Madame Gadski, who was a very young singer indeed when she made her New York debut with the Walter Damrosch Company, has remained here almost continuously since her first appearance, and so in a sense she seems to belong to America in spite of her Berlin and Bayreuth successes. When first heard here in Wagnerian rôles her voice was fresh, strong, sympathetic, and of wide compass, but her dramatic conceptions did not rise above the conventional and traditional. Now both art and voice have grown immeasurably, and the strong, competent personality has fulfilled its promise. Madame Gadski has developed surely and steadily into a dramatic artist of the first rank. Her art has now the breadth, maturity, spontaneity and certainty that can come only with time, for art is long even to the most intelligent and facile worker. Art education consists of the gradual setting free of the temperament, and in vocal art, perhaps more than any other, the result that seems most spontaneous has been most premeditated. Madame Gadski did not burst suddenly upon us, as have most of the "stars" at the Metropolitan, but she has been visibly developing and evolving before our eyes, and the recognition that comes to such accomplishment is well worth the having.

To make a phenomenal success in opera a phenomenal voice is, of course, a sine qua non. But no path to fame is steeper to climb or more beset by difficulties than that traveled by the opera singer. And even with her voice, her intelligence and her temperament Madame Gadski still owes much to her magnificent physical vitality, her sweet and unfailing amiability, her courage, and her perseverance.

This personal element in the artist's success is an integral and interesting part of it. It is almost impossible to separate the artist from the individual—especially in the case of the dramatic artist. The play actor reveals himself by his attitude toward his part, and the opera actor, although more limited in the matter of spontaneous expression, yet reveals himself or herself even more completely through the curious psychology of musical expression. The force, simplicity, and warmth of Madame Gadski's personality are invariably felt in her art. Her conceptions are individual, dramatically consistent, and commendatory.

She has the instinct for musical climax, the fine feeling for phrase coloring that is one of its most important elements, and included in this a just appreciation of the dramatic significance of the words—not the words at the sacrifice of the tone as is too often the case with the German singer, but word emphasis in its proper relation to the whole. Without this element the most beautiful voice is only, as Gounod used to say, "A fine organ pipe." She has the power to rise above a fortissimo ensemble of orchestra and voices with ease—even to dominate the mass of the brass in our opera house orchestra; yet the perfectly controlled pure soft pianissimo that penetrates to the farthest corners of the house. The voice itself has an unusual combination—soprano with a contralto coloring in the lower register. It is a voice having the thrill of vibrant harmonics and it is exquisitely true with that fine exactness of truth which coalesces with the violins and woodwind so as to produce a most delicious color-effect in passages where the same notes are written for those instruments and the voice. The appeal lies, perhaps, in the least, yet perceptible, shade of separation in the union. She has a fine and rich sense for tone-coloring and also—one hesitates to use the shop-worn term—temperament. She has the intelligence without which the dramatic artist is impossible.

The vocal instrument, which is an accident of nature, given a careful mechanical cultivation may produce a wonderful vocal virtuoso—one who can give a simple primitive pleasure as of dancing colors and lights. A coloratura singer can do without temperament and even to a certain extent, without intelligence, although she will not go so far. She might become a Melba, but she can never become a Sembrich. Intelligence added to conscientious work with the vocal instrument can accomplish much more. The dramatic quality and the training without the balance and directing power of the intelligence may produce the gorgeous semi-accidental effects of the Calvé of other days—sometimes inspired, sometimes a slovenly violation of taste and all the canons of art. But the great dramatic singer must have her fine instrument, intelligence, dramatic instinct, and—most of all—her technic so absorbed into her innermost soul that the details of the process are unconscious and become second nature. Art is not nature and nature is not art, for though art is founded upon science, art is ever the concealment of art.

In her first season in New York, Madame Gadski was associated almost entirely with Wagnerian rôles, although, like the majority of leading singers, she has appeared from time to time in Meyerbeer, Mozart, and Gounod operas, and in Germany was first known as a Mozart singer. This winter her exquisite singing of Pamina in "The Magic Flute" has served once more to prove how perfectly she can bear the test of pure bel canto that could not fairly be applied to Wagnerian singers of the kind that are so often mistakenly supposed to be exemplary.

As Sieglinde, Elsa, Elizabeth and Eva she has been familiar to New York operagoers. Three years ago she made her first appearance as Santuzza, two years ago as Aïda. Last winter she appeared in Verdi's "Un Ballo in Maschera," in Mancinelli's opera "Ero e Leandro," and in Miss Smyth's opera "Der Wald." Last winter she sang the rôle of Anna in Boieldieu's opera "La Dame Blanche." In matter as well as method, from Wagner rôles to those Latin characters is a far journey. With the technical question aside, it is an interesting study in the art of dramatic musical characterization to compare the quality of Madame Gadski's voice as Elizabeth or Elsa with the sultry passion of her Aïda or her Santuzza (a rôle in which she eclipses Madame Calvé dramatically as completely as she does musically). In "Ero e Leandro" Madame Gadski so delighted Signor Mancinelli that he used every inducement to persuade her to accept the offer made her from La Scala in Milan, where he himself was director last season—a great triumph for a German singer. Signor Mancinelli undoubtedly realized that he would have to go far to find another interpreter of Ero who could do the coloratura singing required in such parts as the fascinating little "Shell Song," and yet have the dramatic power to make of the last act what she made of it. Ero's monologue at the tower window as she watches Leandro fighting his way toward her through the waves and scaling the rocks at the peril of his life is another one of this artist's studies in the art of climax, but the appeal is in the singer's voice

MME. JOHANNA GADSKI AS BRÜNNHILDE.

rather than the music, and the effect produced principally through her art. A similar instance is the duet between Raoul and Valentine in the last act of "Les Huguenots," where, though more unworthy than Mancinelli's, Madame Gadski contrives to create drama.

Madame Gadski does not spare herself in the matter of hard work and seems always ready to undertake a new part with the charming enthusiasm that is a part of everything she does. The rôle of Röschen in "Der Wald"—incredible as it may seem—she learned in four days. In effect it was as spontaneous as if she had spent months in the preparation of it. It is pleasant therefore that her Aïda success should have come in just the way it did. It is not usually a characteristic of an operatic star to be willing to act as an eleventh hour substitute for another singer, but it is an amiable and kindly trait of Madame Gadski's that she is as ready now as in the days when she was a less important member of the company. Upon the occasion in question she had received the request late in the afternoon, and immediately after her return from a Philadelphia performance. It would have been natural and reasonable enough to plead fatigue under the circumstances, but Madame Gadski "consented" to appear. An audience is rarely pleased to be confronted with one personality when it has expected another, and against this unsympathetic influence the substitute has to work. But in this case the singer's kindliness had its reward: she not only reconciled her audience, she literally took it by storm. In her first aria, "Ritorna vincitor," a composition in which the fiercest possible conflict of primary emotions is expressed, she brought down such applause as the Metropolitan audiences rarely vouchsafe to anything but a coloratura performance. Since that night Madame Gadski has been Aïda to our audiences as Calvé is Carmen. The warmth and emotional character of her voice make her especially adapted to these tropical rôles, and the slightly oblique setting of the eyes, the long line of eyelids and the general drawing of eyes and eyebrows give a most interesting oriental effect to her Aïda make-up so that in looks as well as voice she is a striking embodiment of the part.

This season she has sung for the first time the rôle of Brünnhilde—the greatest rôle ever written for the dramatic soprano, the greatest conception of the greatest of opera composers. "Never has such a tribute been paid to woman as in this work of mine"—so Wagner himself wrote of his creation. As the season's repertoire has contained but four "Ring" performances, Madame Gadski has made but one appearance each in "Die Walküre" and "Siegfried." She is to sing Brünnhilde in "Die Götterdämmerung" in the cycle at the close of the season.

Madame Gadski's Brünnhilde is sung with the voice of youth, as the immortal goddess should be; for the rest her Brünnhilde is perhaps more woman than goddess, having, indeed, so sweet a womanliness that it is difficult to take exception to her interpretation on that ground.

She has not yet sung Isolde. In Germany it seems as if a singer had not the opportunity to sing the great dramatic rôles until she was too old to look them and her voice had begun to show signs of wear. Madame Gadski is young and can afford to wait; her voice—if she does not generously overwork it—ought to last unimpaired for many years to come. Yet it is a satisfaction to hear her Brünnhilde now, and we will hope that she will give us her version of Isolde—which ought to be a very interesting one—at some not too distant day.

Lilli Lehmann and Schubert! Could there be a more irresistible combination? The concert goers of Berlin evidently thought not, as the Philharmonie was crowded to its utmost capacity.

As Lehmann made her appearance, looking as regally magnificent as only Lehmann can look, and was greeted by rapturous applause, the thought involuntarily came to me, "Age cannot wither her, nor custom stale her infinite variety." We do not presume to say that she has reached a withered age—but one must admit that she is older than she once was, and yet many things she sings as beautifully as she did years ago. And even when her voice does show the "touch of time" there is always her art which is absolutely perfect.

She is one of those singers who affords a standing contradiction to the fallacy that Wagner and a perfect vocal method are incompatible. She has many laurels in the Wagnerian drama, but she is equally great in the simple lyrics of Schubert. These she sings 'con amore.' Her marvelous interpretation of "Der Erl König" will always be unrivaled.

And the Germans, how they love Schubert! It was a genuine pleasure to see the way in which they were drinking it all in, probably hearing some of the songs for the many hundredth time.

In America the question is apt to be, "What is there new on the program?"

Here the Germans say, with a falling inflection, "There are so many new things on the program!"

Consequently a Schubert evening represents to them so many moments of absolute musical bliss. Speaking of Schubert we are reminded of an interesting comparison of Rubinstein's. On one occasion he wrote that Schubert "Sang as the birds sing"—always and unceasingly from a full heart and full throat, gave himself as he was and polished his songs but slightly.

Being asked if he reckoned that a merit, he replied: "God created woman, certainly the most beautiful of his creations, but full of faults. He did not polish them away, being convinced that all that was faulty in her would be outweighed by her charms. So in Schubert's songs the melody outweighs all deficiency, if deficiency there be."

ORGAN AND CHOIR

EDITED BY EVERETT E. TRUETTE.

ORGAN FOR CHICAGO ORCHESTRAL HALL. We are glad to be able to present to the readers of THE ETUDE the specifications of the organ now being built by Lyon & Healy for the Chicago Orchestra Hall Chicago Ill. It contains 4 manuals, 61 keys compass Pedal 32 keys compass.

GREAT ORGAN

	FEET		FEET
Open Diapason	16	Doppel Floete	8
First Open Diap.	8	Octave	4
Second Open Diap	8	Flute Harmonique	4
Gamba	8	Octave Quint	2⅔
Gemshorn	8	Superoctave	2
Gross Floete	8	Trumpet	8

SWELL ORGAN

	FEET		FEET
Bourdon	16	Violina	4
Open Diapason	8	Flauto Traverso	4
Salicional	8	Flautino	2
Viol d'Orchestre	8	Cornet, IV rks	
Vox Celeste	8	Contra Fagotto	16
Æoline	8	Cornopean	8
Stopped Diapason	8	Oboe	8
Octave	4	Vox Humana	8

CHOIR ORGAN

	FEET		FEET
Dolce	16	Quintadena	8
Open Diapason	8	Fugara	4
Viola	8	Rohr Floete	4
Dulciana	8	Piccolo	2
Melodia	8	Clarinet	8

SOLO ORGAN

	FEET		FEET
Stentorphone	8	Tuba Major	16
Philomela	8	Tuba Mirabilis	8
Hohl Floete	4	Tuba Clarion	4

PEDAL ORGAN

	FEET		FEET
Open Diapason	32	Octave	8
First Open Diapason	16	Flute	8
Second Open Diapason	16	Violoncello	8
Violone	16	Gedackt	8
Dolce	16	Trombone	16
Bourdon	16	Tromba	8

COUPLERS.

		FEET
Great to Pedal.	Solo to Great.	
Swell to Pedal.	Swell to Choir	
Choir to Pedal.	Swell to Great	4
Solo to Pedal.	Choir to Great	16
Swell to Great.	Solo to Great	4
Choir to Great.		

ADJUSTABLE COMBINATION MOVEMENTS, PISTONS

Three and release to Great and Pedal
Four and release to Swell and Pedal
Two and release to Choir and Pedal
Two and release to Solo and Pedal.

PEDALS

Three and release to entire organ, with couplers
Pedal release
General release

FIXED COMBINATION PEDALS.

Great and Pedal	F	Swell and Pedal	P
Great and Pedal	MF	Choir and Pedal	F
Great and Pedal	P	Choir and Pedal	MF
Swell and Pedal	F	Choir and Pedal	P
Swell and Pedal	MF		

ADDITIONAL PEDAL MOVEMENTS.

Balanced Swell Pedal	Sforzando
Balanced Choir Pedal	Great to Pedal Reversible.
Balanced Cres. Pedal.	

ACCESSORIES.

Swell tremolo.	Combination indicators.
Choir tremolo	Crescendo indicator
Vox Humana tremolo	

Movable console; electro-pneumatic action.

* * *

PROFESSIONAL EXCITEMENT.

Village Organ Blower (to lady organist who has been trying a new voluntary)—"How did it go marm?"

"Oh, all right. Why do you ask?"

"Well marm to tell you the truth I was a bit nervous about it. You see marm I've never blowed for that piece afore."

* * *

CHURCH MUSIC. If the old law of the eternal fitness of things were observed, we should find much of the probably palmed upon us in the name of church music in the divine service cast out into outer darkness. We have drifted so far away in these days from the old Gregorian Tones and the grand and quiet chants founded upon them that, even in the church of England any return to their pristine purity falls upon the ear like a novelty.

There are the stately anthems of home, to be sure, followed by Stainer, Barnby, Dykes and many others, including our own excellent Dudley Buck, but in America at least it was often forsaken for the brawny styles of Millard and Thomas and others of their school who with flourishes and trills and oddly accentuated tricks forced a florid profane music quite apart from our old traditions and sadly out of tune with the religious mind of things. It was an irrepressible soprano who used to interpolate all manner of ornaments characteristic pyrotechnic display of interlude and prelude in her solos: "And there is where the lady jumps through the hoop." It was a trilling run far from being unexcelled.

Then there is the dank and deadly school of sentimental religious monodies where we bathe in whole oceans of sweet pathos and turn our thoughts heavenward in the strains of music sickly sweet. We hear for an offertory the tender lines, Love of My Soul, married long since to the solemn strains of old "Martyn," set to Schubert's bewitching "Serenade," very reminiscent of lovers, moonlight sighs and guitars. Or it may happen to be De Koven's love-haunted O Promise Me transformed into a prayer to "Abide With Me."

It is a step misplaced but in the right direction when we listen in "Hymnody" our Twilight Services and Vesper Hours give rise to a sacred concert of music which whether or grand was never of the mood religious." We have Wagner evenings when the harmonies dear to our recollection of grand opera are crucified and stilled to sacred words looking strangely out of place just as a beautiful ball gown would look, were at a funeral. I am making a practical plea for a liberal fitness not to be carried to the extent that a soprano singer did, when she refused to sing "I am a man of sorrows and acquainted with grief," substituting "I am a child," etc., on the ground that the audience would jeer at so palpable a lie.

Still I think that it is unnecessary for choir leaders to direct the rehearsal of "'Tis Christmas, and the icy blasts," during the heated season nor "As pants the heart for cooling streams" in midwinter. Certainly in the vast range to select from we have as themes of thanksgiving and penitence of sorrow and joy of seasons of waving grain and a world of blossoms and singing birds, and the clear cold skies where shines the Star of Bethlehem. The art too, a source of great distraction to the appropriateness of music to be found in its most aggravated form, is the paid chorus that is, a disposition to exploit personal gifts at the expense of the total ensemble. It is the really at singers, aid on the world which causes this at times. At others an unchristian desire on the part of the listeners to get the worth of their money at the expense of spirituality.

Apropos of this Dr West, that eminent divine, told a capital story. "You cannot," said he "expect to hear much from the pastor of this congregation on Sunday if you do not lengthen the hour of service. First we have a $30,000 organ and that must have a chance to show the worth of its money and a $1200 organist and he must have a chance to demonstrate his ability. Then a $1000 soprano and she must have an opportunity to reel her trills fast, and a contralto world famed, a tenor and bass of historic worth and when all is said and done, how much time is left for the man of God? Just three minutes and a half." Nor was he exaggerating. The service, although sung with the tongues of angels and no religious feeling at the best may become as sounding brass and tinkling cymbals."

Not is the choir alone to be blamed for music inappropriate to the occasion. The organist has his share of responsibility to shoulder. To him one's commands to the most solemn of church ordinances aroused and disturbed by Kjerulf's "Last Night the Nightingale Woke Me" even played upon the most liquid of Vox Humanas is to debase the attitude of the noble organ to the divine service. To fall to step unconsciously to a postlude not far removed from a Sousa march, at the end of a sermon upon eternal punishment is not lightly to be ignored.

One church deposes that it does not matter how flood the opening voluntary as people are coming and being seated and a general rustle and bustle of entrance prevails but the closing voluntary should be soft and tender to leave the people touched with emotion as they emerge into the world. Another church holds the reverse to be true. Properly speaking the whole service—sermon and music—should be carefully prepared with regard to their relation to each other.

Any true organist feels the need of touching a responsive chord in the hearts of his hearers at the opening of the service. Certainly a rigid silence on the part of the congregation should be rigidly maintained and the organist with any real skill for his calling will not violate tradition by an absurdly false note at the end. It must be carefully thought out and prepared before Sunday comes, week in, week out in advance, or we shall have a continuance of the slipshod haphazard ill-fated music which prevails in the majority—it is safe to say—of our otherwise well-regulated churches.

In this land of churches, too, where their music becomes such a factor in the education of the art, it is high time the matter should be seriously considered and action taken.

TRANSPOSITION. Organists who neglect the study of transposition or who fail to employ it when it would result in improvement in the musical effect are sure to miss some of the best opportunities afforded in church work.

There are many conditions which may arise when the transposition of the hymn anthem or response into a lower or higher key will be of the greatest advantage to a smooth and impressive rendering of the service. Many hymn tunes are written too high while there especially some written by English composers, are too low. Then again some old organs still in use are of high pitch and some old compositions were written at a time when the accepted standard of pitch was higher than it is now and there are many compositions both old and new which seem to have been pitched too high in the mistaken search for brilliancy of effect. Therefore some chants and hymns sound better when they are transposed either up or down than when they are sung in the key given. Also the pitch of the organ, the size of the local, the opportunities of congregational singing the compass of the voices and the nature of the occasion, whether solemn or joyous, all these considerations will play attention and will often demand that the hymn, the chant or the anthem shall be played higher or lower than written.

There are certain keys not found in the hymnals and rarely in church use. The key of F sharp major is one rarely printed in church music but it is a good key for the more animated tunes like Dennis and Hamburg. Tunes often written in the key of F as well as occasionally the chants in F by Farrant, Crotch and fellow such tunes acquire life and freshness by being played half a tone higher. The tune transposed loses its hard noisy character by e contrary becomes soft and sounds mellow and tolerable. In the same way a tune in C sound better and are made brighter in D-flat, and would doubtless be so written were it not for making the notation unusually intricate. Certain tunes should be higher. Boylston is better in C sharp than in C. "Abide with Me" (Eventide) is better in E than in F flat, and Webb is better in B than in B-flat. The tune Rathbun was originally written in D which brought the high notes of the melody to F sharp out of the reach of average singers. It is now printed in C but is sometimes better in B-flat. An extreme case is that of Elton, by F. C. Maker in the Presbyterian Hymnal. This tune is a very good one but requires to be transposed a minor third upward from C to E-flat, in order to make it bright and effective.

Some noted anthems are improved by transposition. "Sing all Glorious" by Barnby in D is rather trying both for the tenor solo and for the choir voices and may be sung in C to advantage, at the same time the baritone solo can be given in its own key of D minor by making slight changes in the chords at the beginning and at the close of this solo.

The beautiful anthem "Come unto Me" by Coenen, would probably find no purchaser if it were written in C sharp minor and so it is published in C minor for appearance sake but it is more useful and beautiful in the higher key.

For the teacher of singing the study of transposition is indispensable. How otherwise can he adapt solfeggi and vocal exercises of routine character to the needs of individual voices?

Many solos from various oratorios need usually to be transposed. "Hear ye Israel" is much better in A minor than in its given key of B minor. "It is Enough" is better in E minor than in its original key of F sharp minor. The arias "If With All of Our Hearts," "Then Shall the Righteous Shine," and "Lord God of Abraham" all need to be transposed one tone lower to make them singable and adapted to the voices and instruments of to-day.

The study of transposition has also its reflex benefit to the student of it, when one can transpose a given composition into another key it is certain that the transposer has gained a thorough insight into the composition and that he has made it his own through a perfect understanding of all its harmonies.—*Herve D. Wilkins.*

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CHOIR SINGERS OBLIGATIONS. In conversation with a friend yesterday I was struck with the lack of responsibility felt by men and women in general when they have made voluntary obligations. This friend of mine is a professional man whose time is very much taken up yet in order to help a certain church along being a musician, he voluntarily gives his services as choirmaster. The choir is a voluntary one composed of men and women and he tells me he has the utmost difficulty in preparing the music or getting new anthems or services learned because some important member is absent from rehearsal.

Our church music is such that it calls for an occasional solo, and in a voluntary choir it is needless to say there is very rarely a wonderful voice or such an extraordinary singer that he or she needs no rehearsal, yet all along choirmasters and organists are put to trouble with voluntary choirs.

I cannot see why a self-imposed obligation should not be quite as binding as a compulsory one; indeed, I think it should be even more binding because when one is paid for work the only obligation is that one must give an equivalent for the money received, whereas in the other case one tells a certain person one is willing to do such and such, and if it is not done there is no redress left to the person with whom faith is broken.

It is an unfair position to place any person, choirmaster or churchman and the person who does not live up to his self-imposed obligation is nothing short of dishonorable, unless, to be sure, there is some very good reason for his failure to do his duty, which is made manifest afterward.

There is too much of this in the world. Many people who are paid for doing certain work are apt to live up to the letter and not the spirit of their duty, and really they themselves are the losers thereby. If one cannot be faithful in little things it is not possible that there will be any fidelity in larger affairs.

It is a fine thing to make a promise and keep it, but to make a promise and straightaway forget all about it is dishonorable and wrong. Yet how many do this! Indeed some people continually and lightly promise things in order, doubtless, to make some one happy for a moment but does not the disappointment and bitterness occasioned by the breaking of the promise far outweigh the little happiness given in the first place?

This lack of responsibility on the part of volunteer choirs has been felt by everyone who has ever had to do with such choirs all over the country. Just why it should be so is a great mystery. People go to church to worship the Giver of all good, they do this in the congregation or in the choir stalls, they assume a certain obligation to honor His name and then by being faithless to that do dishonor to their church and themselves.

We are told of the commendation which is given faithful servants but how about unfaithful ones?—*Boston Evening News.*

* * *

QUESTIONS AND ANSWERS I. H. L.—Will you kindly inform me through THE ETUDE whether, in a modern electric organ any injury can result from throwing the couplers on or off while the fingers are on the keys.

Answer Not the slightest.

J. M. Y.—Will you kindly give a list of organ solos suitable to be played at weddings?

Answer Besides the well known wedding marches of Wagner and Mendelssohn Marche Nuptiale, Guilmant, Messe de Mariage (five numbers) by Dubois, Cantilene Nuptiale Dubois Entrée Nuptiale, Rousseau, Epithalame MacMaster Marche Nuptiale in E, Faulkes; In Paradisum, Dubois.

* * *

MINIATURES. The annual meeting of the American Guild of Organists was held at the South Church, New York, April 24th, when the following officers were elected: Warden, Mr Samuel A Baldwin, Subwardens, Mr S. Archer Gibson, Chaplain Rt. Rev David H. Greer, D.D.; Secretary, Mr Carl G. Schmidt, Treasurer, Mr. Charles T Ives Registrar, Mr Clifford Demarest, Librarian, Mr H Brooks Day Auditors Mr John Hyatt Brewer and Mr William C. Carl, Members of Council, Mr Warren R Hedden Mr J Remington Fairlamb, Mr R G Winterbottom, Mr Richard Henry Warren, and Mr Sumner Salter.

The annual dinner was held at the Hotel Lorraine New York May 24th. At the examinations held May 25th the following candidates were successful and have been awarded the degree of Associate (A.) or Fellow (F.): Thomas John T Erickson (A.) New York; Sumner (A.) New York; Charles H. Doersam (A.) Scranton Pa. Harry S Beck (A.) Poughkeepsie N Y. Henry Phillip Low (A.), Nyack on Hudson Mark Andrews (F.) Montclair, N J. Eugene C Morris (A.) Brooklyn George W Westerfield (F.) Jersey City Gottfried Federlein (A.) New York; Mrs. Gertrude E McKellar (A.) New York Mr H. S. Schweitzer (A.) Easton Pa. Messrs. William Lattu Nassau (A.) Philadelphia Percy Chase Miller (A.) Philadelphia Miss Elsie W Edwards (A.) Riverton N Y. Messrs Walter St. Clare Knodle (A.) Philadelphia George Phillips (A.) New Castle Pa. W D Armstrong (A.) Alton, Ill. Sargent Morse (A.) Boston; Newell L. Wilbur Providence R. I.

New Organ Music. A Springtime Sketch by John Hyatt Brewer. Minuetto, by Harry Rowe Shelley; Prelude d'Orgue by Harry Rowe Shelley; Allegro Symphonique, by William Faulkes, Baroque Fantasie on "Duke Street," and Festival March, by Ralph Kinder (Schirmer) Gavotte by C. Max Ecker and Minuet from Bizet's L'Arlésienne, arranged by C. Max Ecker (Fischer).

The old organ in Plymouth Church, Brooklyn which has been in use for forty years is to be rebuilt and made into a modern organ, at a cost of about $5000.

THE LOST CHORD.

Seated one day at the organ
I was anxious and ill at ease
For I found upon inspection
There were several missing keys.
I knew not what I was playing
(Tho I was hymn two hundred and ten);
But it made a row like a starving cow
When it came to the grand Amen!

I sought to discover the meaning
Of a sound so wild and weird
I crept inside on bended knees
And found just what I feared.
The Flute and the Vox Humana
Were mute and declined to sing
The reeds, alack! showed many a crack
And I tied them up with a string.

The bellows I neatly mended
With the blower's trouser knees
I managed well to secure the swell
With a stamp and an old bootlace
But I made my efforts vainly
I lost my temper then
And said a word which the parson heard,
It didn't sound like "Amen."

—*Liverpool Porcupine*

The mystery of the so-called musical titles of the Psalms has long engaged the attention of Bible students. The theories set forth have been sufficiently varied. Take the term 'Selah' for instance, which occurs no less than seventy-one times in the Psalms. What does 'Selah' mean? It has been interpreted as indicating a pause, a repetition (as *da capo*) the end of a strophe a playing with full power a bending of the body (an obeisance) a short recurring symphony (a *ritornello*). The late Sir John Stainer thought that, of all these the last was the most probable. Very likely he was right. In a lecture on the subject, given by Sir Frederick Ouseley, a psalm was sung into which such *ritornelli* on string instruments and trumpets was introduced at every recurrence of the word 'Selah.' The effect was considered imposing and devotional. The fact that twenty-eight of the thirty-nine Psalms in which the word occurs have musical superscriptions seems to compel the belief that it was a direction to the musical performers.

The Third Annual Commencement of the Guilmant Organ School, under the direction of Mr William C Carl, was held in the First Presbyterian Church New York, June 6th at which time eight graduates received diplomas. The Rev Dr Duffield delivered an address to the graduates and presented them with their diplomas. A reception was held in the evening.

The organ in the Durham (England) Cathedral is being enlarged and rebuilt. When completed it will have four manuals and seventy-three speaking stops.

A new three-manual organ built by Hillgreen, Lane & Co., of Alliance, O. in the Purdue University was inaugurated by Mr William H. Donley in May

VIOLIN DEPARTMENT

Conducted by GEORGE LEHMANN

GIUSEPPE TARTINI.

While it cannot be said that Tartini's name and music are unfamiliar to the average student, it is nevertheless a fact that most young players in this country who do not pursue the art seriously have only a vague notion of this gifted artist's merits. Indeed, Tartini's name is remembered by many only in its association with the sonata which all aspiring players have endeavored to master—"The Devil's Trill." But further than this little interest seems manifested in Tartini's life and work. We take pleasure, therefore, in reproducing the following brief article which appeared some time ago in the *Strad*:—

"Giuseppe Tartini was born at Pirano, April 12, 1692, and died at Padua February 16, 1770. There is no doubt that violin playing has been influenced by Tartini in many ways. Consider well all the new things he found out! Was he not the first to find out that there existed a third sound in double notes? He published several books on musical acoustics.

"Tartini must have done frequent, earnest, and laborious teaching, although his mode of life was really one of enjoyment, for it sprang from sincerity. It appears little less than certain that if his ideas and activity had not been followed up by the zeal and industry of his pupils and immediate followers, violin-playing at the present day would not be in such an advanced state. More than any other violinist before him, he was persistently assiduous in building up the foundation for dexterity and science of bowing. Tartini's pupils extended all over Europe, of which the most conspicuous were the following: Pietro Nardini, Pierre Lahoussaye, Pasquale Bini, Jean Graun, Capuzzi, Madame Sirmen, Manfredi, Ferrari, Hellendaal, Pagnelli, Guastarobba, Pugnani, and Touchemoulin.

"Tartini was not the man whose music one merely appreciates or a teacher whose efforts deserve only praise. No! he was one of those sons of genius who will live forever in our hearts and our minds. It is at once our pride and glory to admire him. His wonderful 'Le Trille du Diable' is hallowed by a thousand memories. Tartini's music will never die. There is something that will always leave deep and broad marks on the impressions of all violinists. They have become classic.

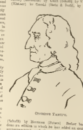
"The details of his life may not be unacceptable to the enthusiast. Tartini received his first instruction in music at an ecclesiastical school at Capo D'Istria. Strange to relate, considering his subsequently unrivaled name as a violinist, he was first intended for the church. Then he tried what he could acquire in law matters, and for that purpose he entered the University of Padua in 1710. Law was another subject which failed to engross his whole career, and finding this very little to his taste, he next patronized the art of fencing. By devoting himself most assiduously to this new idea, he became by degrees really proficient, and intended to adopt it as his profession. However, an untoward event of this period of his career entirely altered his plans. He wooed and won a lady whose guardians were considerably incensed thereby, Tartini's own parents also making strenuous objection. The consequences of resistance and obstinacy on both sides resulted in Tartini's banishment from Padua. He wandered from place to place, enduring many hardships and privations on the way.

"Finally and luckily, he found refuge in a convent at Assisi, where he was received by a relative. Here he devoted his whole time to the study of music and particularly to the study of the violin. His playing quickly became a source of great attraction. He was recognized one day by a Paduan during the service, and this resulted in his rejoining his wife, whose uncle had meanwhile relented. He resided some time with her in Venice. In this city he accidentally heard Veracini. The playing of this artist made such a memorable impression on Tartini, that he absolutely determined to prosecute his studies still more ardently than ever.

"He retired to Ancona to accomplish his purpose. He worked hard and then returned to Padua. This was when he was 29 years of age. His playing was of such sterling quality that he was immediately appointed band master to the church of San Antonio. At 31 years of age he performed at the festivities for the coronation of Charles II at Prague. After this, he became the conductor of a private band, kept by Count Kinsky, an enthusiastic amateur. This post Tartini held for a period of three years. At the end of that time he resumed his old position at Padua which he successfully held until his death, despite the many tempting and lucrative offers his fame and undeniable talents merited.

"LE TRILLE DU DIABLE" IN G MINOR.

"There are many editions of this work. The following are well known: by Vieuxtemps (André), by Hubay (Bosworth), by Alard (Schott), by Volkmann (Kistner), by Garcin (Bote & Bock), by Léonard (Schott), by Hermann (Peters). Becker has also done an edition in which he has added an orchestral accompaniment, perfectly in keeping with tradition. It is published by Breitkopf & Härtel.



GIUSEPPE TARTINI.

"Tartini's own words relating to this famous solo are as follows: 'One night in 1713 I dreamed I had made a contract with the devil for my soul; everything went exactly as I commanded—my unique and novel servant anticipating my slightest wish. Suddenly an idea startled me, and that was to hand him my instrument and to see what he could do with it. One can fully imagine my surprise when I heard him play with such delightful ease and extraordinary skill a sonata containing such sublime passages as overtopped the finest things of my imagination. I felt enraptured, transported, and enchanted. I was completely astonished, so much so, that I awoke. Immediately I seized my violin hoping I could remember the heavenly strains of my visitor. But I tried in vain. However, I composed then and there the "Trille du Diable," and although it is my finest work, it falls below the one I heard in my dreams.'

"To show the extraordinary popularity of this sonata particularly during the last forty years apart from its being in the repertoire of every soloist, there is an opera called by the same title, the music having been composed by a Signor Falchi. It was produced at Rome on January 21, 1899. No one can doubt the strangeness of the subject for an opera."

THE RESPONSIBILITY OF EDITING

Of the many men who have taken up the task of editing our standard etudes and concertos, how many, we are tempted to ask, have realized the responsibility they have thus assumed? How many, indeed, give a second thought to the peculiarly delicate nature of such work, its numerous difficulties and, above all, to the grave effect on the student-world resulting from inefficiency and unsound judgment?

The mere fact that the most important works in our violin literature have been "edited" in accordance with the personal views of so many different players seems to us convincing evidence that these men do not appreciate the difficulties of true editorial work and the unfortunate consequences of a purely personal standpoint.

Our various editors do not seem to realize that their opinions and decisions influence greatly, if not wholly, the student world—that the mature player, the artist, neither requires nor welcomes new editions that are almost all presenting other opinions than those already set down by other editors in previous editions. Neither the publishers nor the editors seem to understand that they are only increasing the troubles of our inexperienced students instead of removing the doubts and difficulties by which they have long been hampered. The various editions of Vieuxtemps' compositions, for example, strikingly illustrate the danger and absurdity of editorial meddling. Vieuxtemps was a great player, and an artist of unmistakable individuality both as composer and performer. He clearly made his musical intentions clear in the original editions of his works published during his lifetime. Without being the founder and originator of a new school of technic like Paganini, his style and ideas are stamped by characteristics which make them distinctly recognizable from all other "schools" and individual players. A man of Vieuxtemps' exceptional talents was surely the ablest exponent of his own ideas, and there can be no doubt that he was more capable of elucidating these ideas in the original editions of his works than all other players of the present day. Yet new editions of his compositions are appearing every year and the original and only authoritative editions are being supplanted by absurd and worthless editions that bear the original compositions only the faintest kind of resemblance.

Among these editorially "doctored" editions of the compositions of Vieuxtemps we need mention only the concerto in E major, edited by August Wilhelmj. If there exists a more inaccurate, unfaithful and untraditional presentation of Vieuxtemps' musical ideas and characteristics than Wilhelmj's we are not aware of it. Since Wilhelmj has not ventured to change the original notes of this concerto, or to add any original musical matter—a temptation which too often he seems unable to resist—but he has practically exhausted all possibilities, in the way of phrasing, fingering, etc., of giving us a true Wilhelmj edition of Vieuxtemps, with the result that he has so thoroughly succeeded in mutilating and disfiguring this concerto that we doubt whether Vieuxtemps himself, were he alive, could recognize his own work.

Wilhelmj, however, is only one of many culprits in the editorial field. It seems to be the licensed ambition of German violinists to remold the thoughts of our eminent French and Belgian players and to destroy the musical and technical characteristics of these two brilliant schools of violin-playing. Such at least is our natural conclusion after many exasperating experiences. And whether we examine the literature intended for the public performer or the works that are utilized in the general process of making violinists, everywhere we find an impious disregard of our accepted authors' ideas, and a mutilation of those which merits the term vandalism.

Those of us who have lived in Germany and studied under German pedagogues imagined in our early youth, that, rightly to understand the greatest masters of the violin one must breathe the atmosphere of the German conservatory; that only in this institution of learning had Rode, Viotti, Tartini been mastered by the professors even as Bach, Beethoven and Mozart had been mastered; that, in short, proverbial German thoroughness and "gemüt" applied to Vieuxtemps as well as to Spohr. We studied Vieuxtemps and Wieniawski [illegible] conviction that our guides led [illegible] these masters' thoughts in all their musical purity—not with the superficiality and flippancy which characterized French teachings but with the finest regard for tradition and an accurate knowledge of detail.

But, lo and behold! As we grew older in experience as well as in years, and made the acquaintance personal and musical of artists of the French and Belgian "schools," our illusions were dispelled and our early ideals shattered.

We learned, among other things, that the artists from Paris and Brussels were anything but superficial and flippant; that they aimed higher than the mere attainment of instrumental skill; and that to them, not to the Germans, had been handed down the traditions of the players of the old schools.

We do not mean, of course, that Spohr or Bach or Beethoven are as well understood in Paris and Brussels as they are in Berlin—more especially Spohr. In all that is essentially Germanic in music, the Germans may naturally be expected to excel, but they are unquestionably heavy, elephantine and even ludicrous when they attempt to interpret Wieniawski and Vieuxtemps, and unconvincing, unauthoritative in their presentations of all works of the Italian, French and Belgian schools.

Is it [illegible] to be expected that German editors will enter into the true spirit of works with whose traditions they are but slightly familiar—works which, on the whole, do not enlist their sympathies and for whose proper interpretation they are temperamentally unfitted?

To [illegible] protest against the general inefficient editorial work of German violinists we cannot refrain from [illegible] deep regret that Joachim has not yet given us his version of the Bach sonatas. To whom [illegible] look for a really noble edition of Bach than to Joseph Joachim? Yet this venerable artist [illegible] unstirred by an ambition which the entire musical world would applaud. For a Joachim edition [illegible] all violinists would be grateful, but for some [illegible] reason Joachim has either no taste for work for which he is pre-eminently qualified or [illegible] to appreciate how much importance the [illegible] attaches to his knowledge of Bach.

* * *

[illegible]

Many of our readers will probably remember Sarasate's last visit to the United States, and, of these, a large percentage will probably regret the [illegible] tour which the great Spanish virtuoso made with the celebrated German (!) pianist, Eugen d'Albert. It was definitely stated by the violinist himself that this was the very last visit which he intended to make to these shores. And all intelligent violinists, whether amateurs or professionals, who had the privilege of hearing the charming and accomplished Spaniard [illegible] must have regretted too that they did not hear him at his best. Everything seemed to conspire against the violinist's artistic success on this memorable trip [illegible] financially it was (for him, not for the men who engaged him) probably one of the most satisfactory trips to the United States ever made by a European artist.

This was not the first time that a celebrated violinist toured the United States together with a pianist of great ability and reputation. Years before the famous Henri Wieniawski had been tempted by the offer of a large sum of money to travel from New York to San Francisco in the company of the greatest pianist of the age—Anton Rubinstein. These two men, though alike in certain respects, differed very greatly in others—more particularly in everything that appertained to the personal gratification and happiness of the individual artists. Wieniawski, for instance, was happy in his association with Rubinstein. The two artists led a congenial life together; their respect for each other was the noble sentiment that one great man inspires in another; they were genial men and congenial companions; no petty jealousies marred their happy relations or disturbed the pleasure of daily companionship; in short, the long trip which these two great players undertook together brought out many of their best qualities as artists and as men.

How different was the later experience of d'Albert and Sarasate. Between these two men there was discord from practically the very beginning of their long journey. They were men of totally different temperaments and sympathies. Musically, too, they had little in common. Eugen d'Albert, with his strongly pronounced German tendencies, could not appreciate Sarasate's delicate, yet complete, mastery of the violin; and, if we are to believe the stories that were circulated far and wide regarding the attitude of the two artists toward each other, the many days they spent together were days of deep annoyance, if not of actual unhappiness, to both.

If d'Albert failed to appreciate Sarasate's gifts and charming personality, the Spanish artist's feelings and sentiments toward his traveling companion were not to be misinterpreted either by d'Albert or by the many people with whom both came in contact every day. The natural affability of the Spaniard doubtless saved the situation; but with all his suavity and polish of manner he was unable time and again to disguise his true feelings. Briefly, the two artists knew no real happiness until they terminated their long journey and went their separate ways.

And now it is announced that Ysaye will return to us next season and, wonder of wonders! accompanied by Eugen d'Albert. That we shall be glad to see and hear Ysaye again goes without saying. But we cannot help feeling that the combination is a most unfortunate one and that it cannot prove to the best interests of both artists to be closely associated in such a venture. From our personal knowledge of both men we are forced to the conclusion that the plan is not a happy conception. While we hope for the best, we are convinced that the undertaking will prove a regrettable one for all concerned: artists as well as managers.

It is quite reasonable to assume that the public will be heartily glad to listen to Ysaye again. The Belgian artist is unquestionably a striking and important figure in the musical world, and when he is at his best he is perhaps, everything considered, the most accomplished violinist of the present day.

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PAGANINI AND THE WOODEN SHOE.

It is only natural that curious stories and anecdotes are related of men and women whose gifts and personal peculiarities make them more than commonly conspicuous; and it is also quite natural that many such stories, though generally believed to be true, are born in the fanciful brains of writers who have only their imaginations to guide them, unaided by a shred of fact.

Paganini, more perhaps than any other figure in the musical world, furnished his imaginative and sensitive contemporaries with endless opportunities for the fabrication of interesting literary lies. His strange and widely misunderstood personality, his whimsical nature, his physical peculiarities—all these, added to his astounding and (in those days) incomprehensible technical feats, easily led to the promulgation of the wildest tales concerning his mode of life, the secret of his skill, his excesses and his "crimes." Even at this distant day, when there is nothing of mystery left regarding the great Italian's virtuosity, and when a more prosaic as well as more experienced people easily appreciate that the most astonishing feats are in no degree related to the supernatural but admit of comprehensive and lucid explanation, even now Paganini is associated in the minds of many with what is uncanny, mysterious, inexplicable. The most extravagant stories are still told, and believed, of this strange man and his wonderful powers, and there are many people who actually believe the well known tale of Paganini's crime and subsequent imprisonment.

The majority of stories still current regarding the greatest artist of all times deal with his great avarice, his mysterious appearances and disappearances, his secret compact with the devil, etc. But now and then we find relief in some pretty little tale which is designed to bring out the sweeter and nobler qualities of the artist's nature. The story of the wooden shoe is one of these, and it will probably be enjoyed by many of our readers.

"In the autumn of 1832," so the story runs, "Paganini was residing at a villa near Paris. He was an invalid and took little notice of any other occupant of the villa. The only other occupant for whom he appeared to care much was Nicette, a young and pretty waitress who attended him.

"One morning Nicette, tray in hand, entered the apartment of the famous maestro, who sat at table carving [illegible] a knife out of a piece of ivory. Instead of her usual merry look she was sad and dejected, and her blue eyes showed signs of weeping. Paganini, who had taken an honest liking for the poor girl, was not long in learning the cause of her grief. The conscriptions had just been drawn; a bad number had fallen to the lot of her lover, and, said she: 'Poor Adolphe must go off for a soldier, and I shall never see him again.'

"'But why don't you find him a substitute?' asked Paganini. 'Monsieur is joking,' was the sobbing reply. 'They say there is to be a war, and fifteen hundred francs is the lowest price for a substitute.' Fifteen hundred francs were not much to Paganini, but no man ever loved money more than he did, and to give such a sum away never entered his mind. So he said nothing, but made a memorandum in his book: 'See what I can do for Nicette.'

"A few weeks passed and Christmas was at hand. In France it is the custom to place a wooden shoe on the hearth just as we hang up a stocking. Late in the afternoon of the day before Christmas Nicette entered the saloon where the musician was seated, the center of a large group. She said that a huge parcel had just arrived for Signor Paganini. He said he could not imagine what it was, but ordered it up. Wrapper after wrapper was opened before the curious spectators, and finally there appeared a huge wooden shoe, almost large enough for an infant's cradle.

"The bystanders laughed. Some hinted that it was sent by some one who meant to insinuate that the great violinist was more fond of receiving presents than of making them. This was probably the case, and more than possible there were those in the room who knew a good deal more than they pretended about the sending of the shoe. Paganini suspected as much, and a sudden idea seemed to strike him. 'Well, well, my friends, we shall see if this shoe does not prove of value to somebody.' For three days little was seen of him, and it was reported that he was busy in his little workshop, into which none were permitted to enter. Then it was announced that on New Year's eve the great maestro would give an unique concert, in the course of which he would execute five pieces on a violin and five on a wooden shoe. The price of admission was to be twenty francs and but one hundred tickets were to be sold. Of course they were disposed of at once.

"When the evening came Paganini made his appearance in unusual spirits. The violin came first on the program and every one declared the great maestro fairly excelled himself, and there was no end of bravos. He retired for a moment and then appeared with the veritable wooden shoe under his arm. But in three days of seclusion he had cut and carved it into a rude imitation of a violin, to which he had deftly fitted these strings. Upon this curious instrument he began to improvise one of those strange fantasias, which many say were the highest inspirations of his wonderful genius. It needed no words to tell that the theme was the life of a conscript and a soldier. There was the suspense of drawing lots for the conscription, the rejoicing over those whose friends had got clear, the wailing of those not so fortunate, the departure of the conscripts, the noise and the bustle of camp, the war and tumult of battle, the shouts of victory, the return of the conscripts, new heroes, to their homes, all closing with the glad pealings of marriage bells.

"Poor Nicette, whose lover was to be marched off in a few days, stood behind the screen weeping. Scarcely had the tumultuous applause ceased when Paganini bade her approach. 'Here,' said he, 'are the two thousand francs which the old shoe has brought. That is more by five hundred francs than is needed to buy Adolphe off. Keep the rest to begin housekeeping with. Here, too, is the old wooden shoe. Maybe somebody will give you a few francs for it.'

"There was great competition as to who should have the wonderful shoe violin. It was put up at auction and sold to a rich Englishman for 4000 francs. Adolphe and his faithful Nicette were married, and I trust he made her a good husband."

NATURE arms each man with some faculty which enables him to do easily something impossible to any other. Find out what your faculty is. Then put your whole mind on it and you will succeed. Concentration on one thing will bring success when divided attention will mean failure.—*Stowe.*

Teachers' Round Table

CONDUCTED BY N. J. COREY

THE ROUND TABLE is a relic of legendary days, of the semi-mythical King Arthur who established it at his wedding feast, at which time a certain number of his true and trusty knights banded together in fealty to their king, and the effort to aid him in righting all wrongs within the kingdom. They became in the words of Tennyson, "an image of the mighty world," and in their mutual discussions at their places at the ROUND TABLE were enabled to reach that unanimity of thought and deed which is stronger than strength. So long as this single heartedness of purpose existed so long did the order remain a powerful influence for good and of prosperity for people and knights in the realm of Arthur. But as soon as certain of the members of the ROUND TABLE began to consider themselves as sufficient unto themselves, the order began to decline, and the ultimate downfall of all the kingdom was the result. Each knight was sworn to a course of conduct that would serve the circumstance and good of the common cause. The surest and quickest elevation of the individual lay in the prosperity of the order to which they owed their fealty. All grievances were to be brought to the meetings of the ROUND TABLE as well as all suggestions for the common good.

What the Round Table Implies.

It is from this ancient order that the term ROUND TABLE has come down to us as a symbol for all discussion in which any mutual interest may be involved. It is peculiarly fitting for the musician for his art is one that, almost above all other human institutions, needs the interchange of thought and suggestion. The musician needs it himself, more than he can realize especially if he occupy an isolated position where mutual intercourse with other members of his profession is rare and sometimes nonexistent. The art needs it, for it is an art that grows both by unfoldment and accretion. Nothing that appertains to the musical art can be held secretly for the benefit of a single individual; for it is too public in its nature. Any development in the art of music means a general knowledge of that development. In it nothing can exist apart, but must be passed on from one to another.

The one great cause of the tardiness of its progress lies in this fact, the slowness of musicians themselves in acquiring a knowledge of the essential facts concerning it. There is too great a tendency to rest content with acquired information. When things are running along smoothly enough for the time being why exert oneself unnecessarily? Such is the delusive counsel that creeps into the ear of many a musician, and only the stress of the most urgent circumstance will rouse him to further action. Not having formed the habit of being constantly on the alert for the accessibilities of new and more advanced ideas in the course of time he arrives at a point where it is no longer possible for him to do so, when he must necessarily become the slave of his deadened sensibilities and see himself thrown aside for the first competitor that happens along with a stock of ideas unknown to that musician.

Every musician can exercise remarkable care to protect himself in this sort of thing even though entirely set apart from the usual avenues of instruction. He need not conclude that because he is denied actual contact with teachers who are superior to himself all further advancement is precluded. Many of the most brilliant musicians have been largely self taught. It is the mind that possesses an initiative of its own that progresses and the one that waits to eat on what is received from a teacher.

Independence on the Part of Pupils

It is extremely difficult, apparently for the majority of music students to act independently of their teachers' influence. How many of them continue their practice when the lessons stop! How many of them even though intending to follow up music as a profession look upon the time of the cessation of the term of lessons as a relief from the irksome necessity of accounting for the use of their study hours! They do not seem to look upon their study as something which they love for its own sake, but only as the means for attaining a certain end, and that end oftentimes is earning a living. It is only the most pressing force of circumstances that will pin them down to their work. It is from such material as this that the perfunctory routine-following teacher springs. After twenty years of teaching his methods and outfit will be found to be almost identical with what he started with and that a diluted reproduction of what he received from his teacher. Of originality none, of application of new principles none, of search after modern ideas and better methods no evidence.

It has always seemed to me that the office of the teacher is very much misunderstood by most persons, including the majority of the pupils themselves. It is expected that the teacher will invest the student with such information as it is necessary for him to know. It is believed that the knowledge that the student acquires from the teacher is all that he needs to know. Hence no effort is made to learn outside of the lesson hour.

The Real Office of the Teacher

It is not too much to say that the person who studies with the greatest teacher in existence twice a week for five years, and takes no pains to supplement the lesson hours with information gained from other sources, will not know much at the end of this period. A comparatively small amount of information can be conveyed at a single lesson. A teacher has other functions to fulfil besides that of dealing out facts. The real office of the teacher is that of guide. The piano-teacher must first train the pupil in the right use of his hand, and this will occupy an immense amount of time, and leave him but little in which to develop the student's general musicianship. But this latter item is of enormous importance in the musician and is becoming more and more of a necessity every decade, as a knowledge of the nature and meaning of music becomes more widespread. This is one of the problems that confronts every wide-awake educator: how to turn out pupils that are something better than mere manipulators of the keyboard, something more than mere musicians. While training the pupil in the correct use of his fingers, he must also endeavor to awaken within him a desire to develop his musicianship. Stimulate him to seek knowledge wherever he can find it and constantly watch over him, and see that he properly assimilates what knowledge he may accumulate and not become biased and one-sided in his views. This is one of the most important offices of the teacher—to try to prevent the pupil from drawing wrong inferences from what he learns outside of his lesson hours.

Every pupil should be urged to make a confidant of his teacher in regard to his independent musical investigations. A young student can never begin to realize how prone he is to draw wrong conclusions until long after the maturity of his powers, when he will have developed the faculty of perceiving things in their right relations. It may not be amiss to say in this connection, that with an opinionated and self-conceited pupil the teacher will have his hands full. When a large number of students are in the habit of mingling together faulty ideas often spread with great rapidity. The teacher who takes the trouble to inquire into the supplementary knowledge that his students are acquiring will often be both amazed and amused at the peculiar ideas they seem to gather up. I have often wished I had kept a record of them [illegible] supplying [illegible] [illegible] illustration [illegible] that would make interesting reading.

Sources of Information for Supplementary Study

What are the sources of information for supplementary study may be asked. Everywhere may be the answer. Information may often be gained from the most out-of-the-way and unpromising sources. I remember that [illegible] early [illegible] musical reading matter, although I had a leaning in that direction, was almost nonexistent, as far as I was concerned. Is there anything more interesting to the average individual [illegible] catalogue or less promising as a text book [illegible] better reading, when I was in my [illegible] period I gained an immense amount of information [illegible] over music catalogues. It was [illegible] that I acquired a knowledge of the principal works of the great composers. From the [illegible] Peters catalogue, for example, I learned what [illegible] written for the piano, that there [illegible] phonies, one violin concerto, [illegible] symphonies, many songs and one opera [illegible] was such that as fast as I could [illegible] sent for as many of these works [illegible] time I was 15 years of age I [illegible] piano works, arrangements of [illegible] the one opera. All my spare [illegible] way and at that early age my [illegible] of the works of Beethoven, Bach, [illegible] other great composers. The Edition [illegible] was a boon to me, for through it I [illegible] accumulate these works at a comparat[ively] [illegible] price. This is simply to illustrate [illegible] necessary to remain in complete ignorance [illegible] has been done in the world of music [illegible] one does not have access to a large [illegible].

But the conditions for acquiring [illegible] tion have vastly improved since [illegible] magazines as THE ETUDE was [illegible] time. With it the pioneers in [illegible] literature, began the making of [illegible] to the standard of musical culture in [illegible]. But with such a magazine in existence [illegible] subscription price as compared with [illegible] information contained in it [illegible] excuse for any musician [illegible] concerning his art. Not only is [illegible] information culled from the experience [illegible] the finest musical educators in the [illegible] is also a mine of stimulative suggestion.

Value of Suggestions

It is oftentimes from suggestions [illegible] valuable ideas come. A suggestion [illegible] like a tiny seed that sprouts and eventually [illegible] to great size. And so an idea may take root [illegible] even from the most casual reading, and be developed along original lines until it becomes [illegible] of great profit. Indeed the source of power in the minds of most successful men is the capacity to take advantage of suggestions and follow them [illegible] until they lead to valuable results. A magazine like THE ETUDE can thus be made a source of incalculable value to every physician who will take the [illegible] carefully to peruse it. A case has come under my [illegible] of a young man who, by following up in this way suggestions that he received from reading a musical magazine was enabled to write an article [illegible] gained him a prize of twenty dollars. Then his investment of the prize for subscription was returned to him [illegible] fold. I also recently heard of a young [illegible] who was teaching school for a modest salary [illegible] was enabled to perfect herself so much by following out ideas that she received from reading an educational journal that she soon commanded a position with double the salary that she had been getting. What has been possible once will be possible again. And it is for the purpose of giving [illegible] along these lines that THE ETUDE exists. THE ETUDE rejoices in the progress of every one of its readers, and especially if any hint they may have received from its pages may have proved of value to them. It is in order that its value to its readers, whether teachers or pupils may be increased that this ROUND TABLE discussion department has been established. It belongs to the readers of the magazine and it is hoped that one and all will use it freely. Every effort will be made to answer all questions fully. The editor of this department [illegible] [illegible] [illegible] [illegible] [illegible] a number [illegible] any other [illegible]. A quotation [illegible] which was received a few days [illegible] Virginia:—

"Please [illegible] are going to have a department [illegible] of questions and answers like you [illegible] TEACHERS' FORUM. If so I will [illegible] in the FORUM helped me very much [illegible] we used. Yes or no is not [illegible] THE TEACHERS' FORUM was like [illegible] so much information from your [illegible] and remember that the country musician [illegible] very poor chance to get instruction. [illegible] to go away and educate himself and [illegible] he can by reading."

It is hoped that this department will prove equally helpful [illegible]. No teacher need feel the slightest [illegible] about sending questions freely for [illegible] sending will not be printed. It is [illegible] that those who wish to ask for [illegible] would dislike to have it announced [illegible] they may rest assured that their [illegible] prejudiced by publicity. As this [illegible] to teachers suggestions will also [illegible] and published. In such cases [illegible] credit where it is due, and names will be [illegible] seclusion, therefore the following [illegible] and will afford hints based on the [illegible] certain difficulties by one teacher:

"I suppose most music-teachers have had their nerves [illegible] and many a pupil's progress retarded, because [illegible] pupil will not heed the corrections that are made at each lesson. I am sorry to say I have had [illegible] the same correction many times with the same pupil in cases where once ought to have been sufficient. I always feel that it is failure on my part, because I have not impressed it strongly enough on the pupil's mind.

But I have a little plan which has proved very helpful. I write in pencil on the margin of the music as [illegible] as possible whatever the thing is for which [illegible] to work. If a wrong finger or a wrong [illegible] has been used, I draw a line around the right [illegible]. Nothing remarkable about all that, however. [illegible] all save mine, defaced in this way. But I [illegible] eraser and I find my pupils do also and [illegible] the bad places are corrected I erase the pencil [illegible]. I make it a game with them to aim to get [illegible] page and I have found that it works wonders with children. Neither is it beneath many adult [illegible] All minds need something definite to [illegible].—*Jane H. Waterman.*"

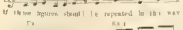
MOVING FIGURES

BY MADAME A. BURIN

How many bugbears that appear in our path might be vanquished by a bold onslaught! How many difficulties would vanish if we had only patience to analyze and reduce them to the simple thing they turn out to be! How often a complicated passage is found to be very easy to finger when we have discovered the rule or principle which governs it!

Why not attack that passage bedecked with accidentals, sharps, and double sharps at once, instead of looking at it with dread and putting it off to an indefinite future? It is so hard! Then make it easy by conquering it, a few notes at a time. Will you treat it or let it master you? Upon analysis it will be seen that nearly every passage is founded on a scale or chord, or it may be a moving figure. There are many players who understand the fingering of the scales and arpeggios, but who seem to have neglected the study of moving figures.

A figure is any number of notes repeated exactly the same way two or more times, as:—



If these figures should be repeated in this way

and so on

they would be called moving figures.

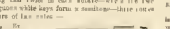
There may be moving figures of two notes, as:

of three notes, as in Example No. 3; of four notes, as in Example No. 4; of six or more notes.

Moving figures may move diatonically, chromatically, or by harmonic degrees. The examples given above move diatonically, that is along the notes of the major scale. In the "Rigoletto Fantasie," by Liszt, there is in the fifty-eighth measure, a figure of four notes played descending on the notes of the D-flat scale.

In the "Campanella," by Liszt, there is a cadenza in the seventy-seventh measure that begins with a figure of four notes which does not move diatonically or chromatically but by whole tones; once in every octave the figure is slightly changed. After this follows a chromatic moving figure of two notes. But a moving figure of two notes like this and the one in Example No. 5 is more easily fingered by regarding it as a figure of four notes. Example No. 5 instead of being fingered 1 3, 1 3, 1 3; or 2, 4, 2 4, 2, 4, would be:—

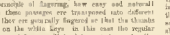
The chromatic passage would be divided into groups of four notes and fingered 3 2, 4 1, 3 2 4 1, excepting that twice in each octave—where the two contiguous white keys form a semitone—three notes a figure of five notes:—



It is to be understood that this division into groups of four and two has relation only to the fingering; when that is mastered the rhythmic stress will fall on every fourth note.

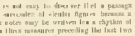
In the seventy-first and seventy-second measures of "La Fileuse," by Raff, there is a similar passage descending, with the figure reversed, and the fingering is 4 2, 3, 1, 4, 2, 3, 1, with 3 1 on C-sharp and F-sharp.

A simple passage like this



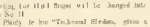
proves a puzzle to many; yet, when one understands the principle of fingering, how easy and natural! When these passages are transposed into different keys, they are generally fingered so that the thumbs come on the white keys. In this case the regular sequence of fingers will be interrupted occasionally as in Example No. 7.

A moving figure on the notes of the tonic chord is said to move by harmonic degrees, as, for example:—



Sometimes it is not easy to discover that a passage consists of a succession of similar figures because a figure of four notes may be written in a rhythm of six, as in the three measures preceding the last two in Mendelssohn's "Spinning Song."

The study of moving figures is very important, as it simplifies the fingering of many otherwise obscure passages. It is also very fascinating as one learns how much can be made of the same notes by a change of accent, or rhythmic groupings. For instance Example No. 3, by accenting the second finger, will be changed into Example No. 10:—



by accenting the third finger will be changed into Example No. 11.

Louis Plaidy, in his "Technical Studies," gives a whole chapter of moving figures, both simple and complicated, and we learn to analyze these figures and find that while the notes do not move by degrees they are either broken chords or broken intervals.

So all piano-players are advised to get acquainted with moving figures so that they may be recognized whether they stand out bold and free or are hidden in an ambush of rhythmic devices.

INTERPRETATION

BY F. C. RICHARDS

To the multitude music is a wholly unintelligible language until it is interpreted to them by the player. The stimulative influence of one who is able to unfold the hidden beauties of the printed page is very great and should receive even more recognition than it does. It is easy to recall pianistic performances that spoke absolutely nothing to us. We remember them as an exhibition of digital and manual dexterity, and possibly as a combination of agreeable sounds. Everyone, in such cases, comes to the conclusion that either the composition played is minus the elements of an art work, or the interpreter fails to grasp the emotional and intellectual contents. No player can convey to others what he himself is incapable of feeling. We are carried away by a truly artistic performance and why? Because the artist is master both of the intellectual and emotional contents as well as of the technical requirements. He speaks to us in tones most poetical. He gives to us an ideal interpretation of an ideal content.

A performance may be brilliant, but without positive warmth or color. The important question is not "does he play brilliantly?" but "does he play poetically?" Now teachers cannot create emotional life in pupils, but they can help to develop the same and then guide and discipline it.

One thing that greatly assists one in interpreting is a thorough acquaintance with the composer whose work one plays. To know his characteristics and something of his inner life enables one to get a better understanding of his musical thoughts and makes them meaning more clear. In teaching an excellent plan is first to introduce the composer by reading (that is having the pupil read at home) a reliable biography of the master's life and all the biographical sketches he can get hold of. Every little anecdote even the most trivial gives an idea of the man and makes one feel the better acquainted with him. Teacher and pupil must talk about him and study different pictures of him and try in every way to get to know the man.

Next, take up his composition. With pen and ink the pupil should write under the composer's name, the dates of his birth and death and name of birthplace or residence. The pupil is then ready to read the piece mentally. This will give a general idea of the work and the different movements may then be indicated by writing over each the words "introduction," "principal subject," "secondary subject," "episode," "coda," and so on. After this each part should be studied separately and then each part as *parts of a whole* and, last of all, the student will try to catch and to bring out the composer's message to bring out,—that is to give such an interpretation that one's listeners will be certain to catch the full meaning at least so far as we are able to get it. Artistic interpretation—that is *satisfying* interpretation—is the result of well developed and well trained imagination and feeling. The more vivid and powerful the imagination of the player, the more will he be enabled to enter into the heart and mind of the composer.

The guiding of pupils to express the emotional and intellectual content of a composition is fraught with numerous obstacles. A child experiences only child-like emotions that are not passionate. The emotional and passionate youth full of hope and courage, little appreciates the emotions of the maturer years of manhood. Only an artist who has arrived at ripe manhood is capable of fully entering into all the emotional experiences of a lifetime. Teachers must not expect too much from the young but we should see to it that according to a pupil's age and grade of work, his interpretation is such that it appeals to and satisfies his hearers. Give children compositions they can understand—little pieces that breathe the happy atmosphere of childhood. A little later, when a pupil's emotional nature is developing give him such compositions as Mendelssohn's "Songs Without Words." They are veritable love songs.

Why can one not realize constantly that to-day is the opportunity for sublime living? Consecrate some fragment of time every day to the quiet effort to see things in relation; do not depend upon the mere accident of distance to give truth.—*Edward Howard Griggs.*

PUBLISHERS NOTES

During the months of July and August we close at 5 o'clock except on Saturdays, when we close at 1. Sometimes the sending of your order to us one mail earlier would mean a gain of two days in its receipt by you. Be careful to send your orders, if possible, so as to reach us in the morning, and you will find quite a difference in the time of receipt.

* * *

Warning. We are constantly annoyed by persons acting as agents for The Etude who have no right to do so and who victimize the musical public by extraordinary offers.

We are troubled at the present time with two agents, a Miss C. C. [illegible] and, we believe, an assistant, of whom we last heard in Portage La Prairie, Manitoba, Canada, some time in June. The other person was last heard of as Robert Burns in Hoytville, Pa., where he was some time in May. These two persons also traveled under various aliases.

Both of these agents found it apparently quite easy to take subscriptions for The Etude, the subscription price of which is $1.50 a year, by offering The Etude and some other journal both for $1.00 a year. This, of course, has fraud written on the face of it, and yet they got the people's money. We have in some cases compromised with the persons on their loss, but we would ask all of our subscribers to publish these facts among their musical friends and to be suspicious of anyone calling upon them offering The Etude for less than its regular price, to be suspicious enough to the extent of telegraphing the home office or to see their own police authorities. That is, not only be suspicious, but do something. Complaints are received at this office so late that it is not possible for us to catch the fraud agents. Do this much in the interest of the general musical public.

* * *

During the summer we announce the publication of larger works for the reason that teachers have more time to give attention to them than during the teaching season. We have one more important work to announce. It is another set of graded studies for piano. It is called "The Etude School for Piano Players." We purchased these plates from a publisher retiring from business. It is one we can recommend. It has also been reproduced by three large American houses. It is in six volumes commencing with the very easiest studies and by very gradual steps continued on into the higher grade. The special value of Kuhner's course is that it can supplement Mathews' popular course. In many cases pupils need more material for any given grade than is offered by Mathews' course. It is here that the teacher can fill in with Kuhner. The course contains all the standard studies as used by the best teachers and conservatories of Europe. It has the stamp of the highest authority. The six volumes will be ready for delivery this month but our customers can have the charge dated September 1st. The price for each separate volume while this special offer lasts is 20 cents postpaid, or the whole six for $1.00. The retail price for each is $1.00. This is an exceptional offer, and we know that teachers will avail themselves. When the price is to be charged on our books postage is additional.

* * *

Nothing succeeds like success. The Etude has been very successful and has had a number of imitators who have followed it for a short period of years but to-day it stands the most successful of all journals devoted to music education in the English language with a circulation equal to all the others combined and reaching all parts of the world. We have kept faithfully in view the needs and tastes of the great mass of musical persons the world over, teachers, pupils, amateurs and especially the children who are to be the musical workers fifteen or twenty years hence. Our correspondence shows how our efforts are appreciated. While we are gratified at an increase in our circulation, we are greatly pleased to receive letters from subscribers commending or criticising The Etude. We quote from two received during the past month:—

"I wonder if any teacher gets more enthusiasm from The Etude than I. I read it and read it again, and regret that I cannot digest and remember everything. I teach in a little country town, and have forty pupils, every one doing beautifully. Wishing The Etude long life and prosperity."—O. B., Nebraska.

This teacher has found the plan of forming pupils into a class for general study, as advocated by The Etude, a splendid success.

A California teacher says:—

"This is my first year in receiving your splendid magazine, The Etude, and if it is as inspiring and helpful to each recipient as it is to me the good-will and wishes of multitudes of music lovers must help you on in your incomparable work."

These are but two indorsements of the value of The Etude, such as come to us day after day. The teacher who reads The Etude and finds it so helpful can surely recommend it to fellow teachers and to her pupils and friends as the best and most successful magazine for musical persons. We suit a variety of tastes and needs, and each year notes a growth in the quality of the paper we make for our subscribers. Hence we hold our readers, many of whom have been our subscribers for periods of from ten to twenty years.

Therefore we say with confidence that The Etude is the most useful of all musical papers. It makes its way very readily when shown to musical persons, and it is not a difficult matter to induce a few friends to become subscribers.

We give very liberal premiums and make other inducements to persons who procure subscriptions for us. Write to The Etude, 1712 Chestnut Street, Philadelphia, for a copy of the premium list.

* * *

If any of our patrons desire us to attend to their general orders for the opening of the fall season during the month of August we would say that we are better prepared during that month than we will be during September to give their regular orders and orders for music on selection the most careful attention.

We have received so many testimonials about our method of doing business just now, at the close of the season, that we cannot begin to print but only a small portion of them. We would like every teacher who is a subscriber to The Etude to give the music-supply house of Theodore Presser an opportunity to fill their orders for anything in the way of music or music books. Our discounts are the largest that are given by any reputable house. Our terms are the best that are allowed. Our "On Sale" plan, which is original with us, is laid out on a much more liberal basis than can be obtained from any other dealer. Our catalogues and price-lists have lately been revised and we should like very much to send any or all of them to perspective customers or to those who have been dealing with us and who desire new fresh lists.

Our whole energy is devoted to publishing works of particular interest to those interested in musical education and in gathering a stock which will fill the needs of teachers and schools promptly and economically. Only the best editions are kept by us. We will be glad to send any school or teacher a selection of music even though their regular orders are given to their local dealer. All orders, large or small, receive the same careful attention. Let us at least send you our catalogues which will more particularly explain our system of dealing, discounts and terms.

* * *

During the present month we will publish an edition of the celebrated Damm's "Method for Piano," a method that is popular all over Europe and the United States, no less than five different publishers having editions. No piano method since Richardson's has had such a wide popularity. It is not a small work like Köhler's "Practical Method," but quite exhaustive, containing somewhat more than 200 pages. The retail price is $2.00. For the short period of one month we offer it for 60 cents, postage paid, if cash accompanies the order. If a charge is to be made on our books postage is additional. This is for introduction to those who are unacquainted with it. You are quite safe in ordering one at least. The work will positively be issued in August as the plates are ready, and sheets are being printed at this writing. All live teachers seek a change of instruction book. It is not advisable to stick to one book, however valuable it might be. A change is good for teacher and class. Do not lose this chance. Order this month, as the offer will be withdrawn in our next issue. The summer will also give teachers an opportunity to become acquainted with the method. The same concession will be allowed as that made in the offer of the Sonatina Album.

* * *

Another popular work which will be issued this month is Köhler's "Sonatina Album," with all the latest revisions. The original work belongs to Peters edition, but it has been printed many times over by American publishers, holding its own as an educational work. For forming a taste for the classics these sonatinas by Kuhlau, Clementi, and the easier pieces of Haydn and Mozart are unexcelled. It is the natural continuation of the instruction book. No single work is more widely used. Our edition will be in every way equal to the best. Readers can safely order one or more copies for fall teaching. All those who have good open accounts will also have all our special offers charged to their account, and, if desired, the charge can be dated September 1st, and delivery can also be made where and when desired. If you are out of town or wish the book sent you when teaching season opens we will [illegible] also charge from September 1st. The "Sonatina Album" retails for 75 cents in all editions. Our special offer will be 25 cents postpaid. You can order your fall supplies now.

* * *

The Etude reaches more persons directly interested in music and all that pertains to music than it is possible to reach through all other means and mediums combined. It has a circulation larger than any other paper devoted to our profession.

If any of our subscribers have anything of special interest to musicians, if they desire to [illegible] pupils for their school, if they desire their name and reputation to be known thoroughly in all musical circles of this country and Canada, not to mention the large circulation in foreign countries, use the classified columns of The Etude. Our prices in proportion when compared with our enormous circulation are not high. We invite correspondence. Every school, every artist, and every teacher of standing should be represented in the next six issues of The Etude, beginning with the September number.

* * *

The "Seven Memory Songs," by Tod B. Galloway, which we offered last month for 50 cents, will be continued through this month, as the volume is not yet ready to place on the market. This collection is valuable and has had already quite a large sale. This new edition will greatly increase their popularity—the songs having been revised and the accompaniments slightly changed for the better. They are in range of the average singer. One of the songs, "When Spring Comes Laughing," is alone worth the price of the volume, and the dainty little lullaby we printed in the July issue of The Etude is a gem of its kind.

* * *

We have purchased all the stock of a large supply house of Köhler's "Practical Method," Volume III. This is the popular work Op. 249. We give our patrons the benefit of a low price on the book while our stock lasts, 25 cents, postpaid. Remember this is only for Volume III and not for any others. The same concessions will be made as with the "Sonatina Album."

* * *

We take pleasure in announcing that the "Organ Player" is now ready. The general interest in this volume as expressed by the large number of advance orders and by many inquiries has been most flattering. It is a handsome volume upon which no pains have been spared. It should be in the library of every organist, teacher and student of the instrument. Teachers in particular will find in it a wealth of valuable material, and the practical organist will find numbers suited to almost every occasion. There is not a dry number in the book, and there is no padding. Many organists who have examined this work pronounce it the best collection yet issued.

Duvernoy's Studies, Op. 120, Book I, arranged for the development of the left hand by J. Lawrence Erb, are withdrawn from the special offer with this issue.

In this unique arrangement all the passages in sixteenths assigned to the right hand in the original are transferred to the left hand, the right being given the accompanying passages. There has long been a demand for an arrangement of this nature, as the original is in extensive use, and many teachers have felt the need of carrying on the development of the left hand in conjunction with that of the right, using the same material for both. We cordially commend this volume to the examination of all teachers.

* * *

"Eight Measure Studies in all Keys," by Carl Koelling, which we have been advertising at special offer price in our columns, is withdrawn with this issue. They are thoroughly up-to-date studies, short and to the point, each being preceded by a preparatory technical exercise in its corresponding key, consisting of the appropriate scale, chord and arpeggio work. They may be used to supplement or vary any regular course of studies and may readily supplant many of the dry and tedious works of this grade. They go well with Grade III of Mathews' "Standard Graded Course."

* * *

In the catalogue of the H. B. Stevens Company, which we purchased during the spring, there are a number of valuable collections of songs. Elsewhere in this issue will be found a column advertisement of these collections. Such collections are always acceptable and interesting to singers and teachers. All of these collections are made up of high class songs of considerable character and yet not difficult. We should be glad to send any or all of them "On Sale" to those having an account on our books.

* * *

The Music in This Issue is of a character suited to the season but well diversified and adapted to all demands. Engelmann's "Lolita" is a dainty little Spanish dance, very easy and popular in character. Herman's "[illegible] Butterflies" is a capital teaching piece, slightly more difficult than the preceding. "[illegible]," a modern gavotte, easy to play but brilliant in effect. Williams's "On the Lake" is a very useful teaching piece of intermediate grade of difficulty, of good tone and well made. Ziegler's "Evening Song" is a piece of quiet, meditative character, a fine example of the singing style, beautifully harmonized and requiring delicate treatment. [illegible] "Wedding March" is an effective sample of the [illegible] march style, suitable for weddings or general purposes, as a teaching piece it affords good chord practice. Wachs' "Rosy Fingers" is a sample of the modern French style, a typical specimen of the work of this popular drawing-room composer. "The Love Dream," by Liszt, is one of the best known and best liked of his original compositions. It has a beautiful melody admirably handled, calls for a high degree of executive and interpretative ability. It is one of the best recital pieces of this grade in existence. The four hand number is a well balanced and brilliant arrangement of Martin's "Wood Nymphs." This little air de ballet has already achieved popularity in its solo form and should prove equally acceptable as a duet. The songs are well chosen, both are new. The "Sailor's Ditty," by Jules Jordan, is a rollicking song of the sea, which should be found useful as an encore number. Tracy's "Time of Roses" is an artistic song of unusual merit which will be welcomed by teachers.

* * *

We will continue the special offer on Volume III of "Standard Graded Course in Singing" by H. W. Greene, for the low price of only 40 cents, postpaid, or the three volumes for $1.00. Volumes I and II will not be sold separately at these prices. This is a work all interested in voice training and in singing should have. We have many courses of graded studies for the piano, but this is the only one issued for the voice. It contains the best exercises selected from the works of all the best writers. Be sure to procure a copy of each of the volumes while it can be had at reduced price.

* * *

In order to introduce The Etude into new homes we will continue our offer of the three summer months issues for 25 cents. Teachers will find it easy to get all their pupils, old and new, to take advantage of this offer. To say nothing of the great amount of reading matter and notices of value to musical persons, 120 pages, the three issues contain 72 pages of sheet music of special value, piano pieces, songs, duets, etc., about 30 in number. All this for 25 cents. Every pupil should jump at the chance. We ask our teacher friends to make the effort to induce every pupil who is not now a subscriber to The Etude to make use of this opportunity. They will be sure to become permanent subscribers if they give us a trial subscription. It is worth a teacher's while to have every pupil a reader of The Etude.

* * *

Teachers will find advantage in having a well-selected and varied lot of music to use with their pupils during the teaching season. Our selection department is well equipped to make up the stock of exercises, etudes, study pieces, and drawing-room pieces, of all grades, that the teacher can use. This is true in piano and vocal music. Before you arrange for your new season's supplies write to us about our plan to furnish music to teachers and schools "On Sale."

SPECIAL NOTICES

Special Notices are inserted at a rate of five cents per word, cash with order. Do not have replies directed to this office.

WANTED—A TEACHER OF PIANO. MUST HAVE HAD extended experience. Address, Montana College, Bozeman, Montana, James Reid, President.

VOCAL TEACHER DESIRES POSITION IN LADIES' boarding school. Good references and several years' experience. Box 376, Portland, Oregon.

MR. FREDERICK MAXSON, WHOSE ADVERTISEMENT appears in another column, is a practical organ teacher. His course includes playing of voluntaries, transposition, accompaniment of hymns, chants, anthems, solos, etc. Also a special course in Choir Training. Pupils are prepared for the examinations of The American Guild of Organists, of which Mr. Maxson is a Fellow. Over sixty of his pupils have obtained church positions.

A SAFE HOME IN PARIS FOR MUSIC STUDENTS—the Soeurs de Lasalle, 36 rue Vignon (Trocadero), Paris. Recommended by Mrs. Clarence Eddy and Miss Amy Fay.

E. T. PAULL'S NEW PIECE—"ROMANY EYE," WHICH was placed on the market in May. It is a Gypsy intermezzo that is exceedingly bright and catchy. Readers of The Etude should have a copy of this piece. We would call the attention of our readers to the half column advertisement of E. T. Paull Music Company found on another page in this issue of The Etude, from whom a copy of "The Romany Eye" can be obtained.

THE ATTENTION OF THE READERS OF THE ETUDE is called to the advantages offered by the National Conservatory, New York City, to those desiring a thorough musical education. The faculty of this institution is of world-wide reputation, and the pedagogic system has been productive of the highest results.

WANTED—SECOND HAND VIRGIL CLAVIER. MUST be in A No. 1 condition. Address T. [illegible] Thomas, Conservatory of Music, [illegible], O.

TESTIMONIALS

Richards' "Dictionary" is at hand. It is a most valuable book for reference. I shall recommend it to my pupils and friends.—J. H. Terry.

I find Mason's "Touch and Technic" and Mathews' "Standard Graded Course of Studies" the right books to make good piano-players.—Miss A. Werr.

I write to express my cordial appreciation of The Etude. The benefit I have derived from its pages the past three years has been invaluable.—Mrs. L. D. Shaffer.

I have studied Grade I of Greene's "Graded Vocal Course" and find it excellent. I have several methods of practice for the voice, and Greene's is better than any.—Mrs. M. Braunschneider.

Each year I like your system of doing business better. It is all that any teacher can wish.—Mrs. Daisy M. Raffelt.

I want to thank you for the very beautiful music sent, which was received in good condition. I am very proud of it.—Mrs. J. E. Gillespie.

I thank you for promptness and continued care in filling orders. It is certainly a great comfort to teachers.—Nellie J. Carlton.

The organ music you sent me "On Sale" pleased me very much and I will keep it all.—L. Blanche Warren.

I have used Landon's "Methods" on your advice and find them very good. I will recommend them highly.—Mrs. J. A. Smith.

I am well pleased with the Presser "School of Four-Hand Playing."—Sadie Norris.

Please continue sending the journal, as I think it an excellent magazine; the best I have ever seen, and I will always be a subscriber.—Miss M. M. Rogers.

I think your "On Sale" plan a delightful one, and your service has been very satisfactory.—Martha E. Taylor.

I find The Etude a very instructive as well as an interesting journal.—Magdalen Mullen.

I think Landon's "Reed Organ Method" the best I have seen. I shall need a number of copies.—Phebe E. Harris.

The house of Theodore Presser is the most satisfactory we have dealt with.—Nettie A. Lane.

In all my long practice as a teacher of music I have never found a firm that sends better editions of music more liberally or satisfactorily with its customers than Theodore Presser does.—Adele Schulze.

Your firm sells the best music at the cheapest price, and I will give you all my trade.—Lena L. Rand.

I am well pleased with Landon's "Organ Method." You may send another copy.—Mrs. Thomas Wylie.

I send you subscriptions to The Etude on the part of a number of my pupils, and I know that The Etude will be most helpful to them as it is to me. I cannot speak in too high terms of its value.—Mrs. Maria E. McColl.

The Etude is the best educational journal of music published in the United States. I would not be without it.—J. A. Lichnowsky.

I do not wish to continue my advertisement in The Etude for the present. I have more business than I can attend to during the school year. I get better returns from your magazine than all the others put together.—Carrie A. Aikin.

It is a genuine pleasure to do business with the house of Theodore Presser.—Miss E. Sparks.

I have Landon's "Reed Organ Method" extensively and like it very much. I consider it the best instruction book for the reed organ.—Miss F. E. Carsley.

HOME NOTES

Pres. E. H. Scott of the Western Conservatory, Chicago, has engaged W. C. E. Seeboeck, the noted pianist and composer of that city, as special instructor in the piano department. George M. Chadwick has also been added to the faculty as teacher of harmony.

Mr. Louis Arthur Russell, of New York, gave a series of summer night recitals at Orange Hall, Newark, with the assistance of his pupils. At a concert of the New Symphony Orchestra of Newark, of which Mr. Russell is conductor, "Funeral Rhapsody," Idyl for soprano solo, chorus, and orchestra, music by Mr. Russell, was given.

The third annual commencement exercises of the West Side Musical College, Cleveland, O., Stephen Commery, director, were held June 20th. There were three graduates. Several new teachers have been engaged for next season.

A new organ built for the Battle Creek, Mich., Sanitarium, by the [illegible] Pipe Organ Company, was formally opened June 28th, by Mr. Orwin A. Morse of the Battle Creek College of Music.

Miss Gertrude Elizabeth McKellar, organist and choir director of the Thirteenth Street Presbyterian Church, New York City, is the last member of the fair sex to receive the Fellowship degree of the American Guild of Organists. She has been engaged for the Guilmant Organ School, New York City.

The commencement and closing exercises of the St. Francis Academy, Joliet, Ill., were held June 22d.

The Rochester Music Study Club, assisted by pupils of Mrs. C. E. Stock, gave an invitation concert at Toledo, O., June 18th.

During the past month Mr. Walter Spry gave a series of four historical piano recitals as a part of the summer normal course of the Sherwood Music School, Chicago.

A new choral organization has been formed in Dallas, Tex., to be known as the Y. M. C. A. Choral Society. Mr. Clarence Magee was elected director.

We have received a very interesting announcement of the work of the Washburn College School of Fine Arts, Topeka, Kans., of which Mr. George B. Penny is dean. This school seems to be thoroughly equipped to do work of a high order.

We have been very much interested in the year-book of the Central Congregational Church Choir of Galesburg, Ill., for 1903-1904, of which Mr. William F. Bentley is director. The choir numbers 126 voices. The record of works performed includes 38 anthems, 11 quartets and 11 solos, a list that will be valuable to choir leaders. During the same period the organist, Mr. John Winter Thompson, performed 120 pieces by the representative composers for the organ.

The Busy Bee Music Study Club, Miss Emily L. Fecher, teacher, gave their first musical matinee June 25th. A musical and literary program was presented.

An analytical piano recital was given by Miss Parry Munday's pupils at Topeka, Kans. The subject was "Characteristic Dances of Nations."

A series of "Quarter Century Recitals" were given by pupils of Mr. W. L. Blumenschein, Dayton, O., to celebrate the twenty-fifth year of Mr. Blumenschein's musical work in that city.

A festival of song was held in Northampton, Mass., June 9th, by a chorus of 300 voices from the various city choirs, the Northampton Vocal Club, and an orchestra, directed by Mr. H. B. Story.

Mr. Mervin D. Wilkins, of Rochester, N. Y., formally opened the new organ built by the J. W. Steere & Son Organ Company, for the M. E. Church, Middleport, N. Y., June 17th. He was assisted by Mrs. Arnold Addy, soprano.

RECITAL PROGRAMS.

A SELECT LIST OF FIRST GRADE PIANO PIECES

The following list has been selected with the greatest care from our entire catalogue by the Editor of THE ETUDE.

It is one of the most valuable collections of easy pieces that has ever been published. Every one has been used in practical teaching and has stood the test.

The pieces can be supplied by the publisher of THE ETUDE, and in ordering the catalogue number only will be necessary. Preserve this list for future reference. It was especially prepared to be used in connection with Mathews' Graded Course, Grade I.

POPULAR

Composer	Title	No.
BECHTER, KARL.	Bicycle Galop	4003
	Jolly Darkies	3403
BEHR, FRANZ.	Girls' Chatting Waltz	3152
	Juvenile Waltz	3238
ENGEL, HEINRICH.	Flying Sparks Galop	4188
	Little Drum Major	4184
ENGELMANN, H.	Little Miss Pride Schottische	3069
	To the Dinner March	3619
FORREST, EDWIN G.	Little Recruit March	3611
GEIBEL, ADAM.	Hip-Skip Schottische	405
HAMER, G. F.	Briar Rose Waltz	4486
HOLCOMBE, L. V.	Little Curly Head Mazurka, Op. 8, No. 4	3210
KERN, C. W.	The Song of the Katydid, Op. 11, No. 2	4323
	The Tin Soldiers Parade, Op. 11, No. 5	4323
MARTIN, GEO. D.	Little Lovers' Waltz	4087
RATHBUN, F. G.	Danse Simplice	2219
RENARD, PIERRE.	Morning Glory Polka	3297
	Pleasures of Youth Waltz	3296
RICKABY, T. L.	Wildflower Waltz	2312
RUMMEL, J.	Hand in Hand March	1222
SALOME, TH.	Flying the Kite, Op. 4, No. 2	4184
SUTER, RUFUS O.	Simplicity Waltz	3237
TING, ONKEL.	Cuckoo's Waltz	1185
ZEISBERG, F. J.	Children's Festival March	1225

SEMI-POPULAR

Composer	Title	No.
BASSFORD, WM. K.	Roundelle, Op. 105, No. 2	2201
BECHTER, KARL.	Sweet Rose Gavotte	4001
EHRMANN, G.	Sleep, My Child	2372
FERBER, RICHARD.	In the Hammock	2754
	With the Caravan	2755
GEIBEL, ADAM.	Rest for the Weary	3592
GURLITT, C.	Morning Song, Op. 101, No. 2; Morning Prayer, Op. 101, No. 3	2549
GURLITT, C.	Festive Dance, Op. 101, No. 1	8320
	Slumber Song, Op. 101, No. 6	301
HORVATH, GEZA.	March of the Little Soldiers, Op. 34, No. 2; The Jolly Trumpeter, Op. 34, No. 3	3864
LIEBER, ARTHUR.	A Little Song	3605
NECKE, H.	Ride on the Merry-go-Round	8117
	Romance, Op. 25, No. 4	4367
NURNBERG, R.	At Evening, Op. 208, No. 1; Lullaby, Op. 208, No. 8	2842
	Melody, Op. 208, No. 10	2023
PARLOW, EDMUND.	In Merry Mood	3201
RATHBUN, F. G.	Faithful Joe Rondo	2215
REINHOLD, HUGO.	Shadow Picture, Op. 39, No. 2; The Hunt, Op. 39, No. 8	4111
RUMMEL, J.	Romance	1364
SARTORIO, A.	On the Plains, Op. 390, No. 5	3113
SWIFT, NEWTON E.	The Tale-teller, Op. 7, No. 7	3101
THOME, F.	First Melody	4202
WEBER	Invitation to a Waltz	1408
WHITE, OTIS R.	Petit Barcarolle	1442

CLASSICAL

Composer	Title	No.
BEETHOVEN, L. van	Allegretto from 7th Symphony	1383
	Andante from the Kreutzer Sonata, Op. 47	4033
ENCKHAUSEN, H.	Sonatina, Op. 96, No. 1	2509
GADE, N. W.	Christmas Song, Op. 36, No. 2	349
HANDEL, G. F.	Let Me Weep	2504
HAYDN, FR. JOS.	Andante from Surprise Symphony	1155
MENDELSSOHN, F.	Air from Con. in G M., Op. 25; Nocturne from "Midsummer Night's Dream"	4026
	Kinderstücke, Op. 72, No. 5	928
REINECKE, CARL.	Evening Twilight	1002
	Under the Linden Tree	1097
SCHUMANN, R.	Melodie and Soldiers' March, Op. 68, Nos. 1 and 2	239
TSCHAIKOWSKY, P.	Dolly's Funeral, Op. 39, No. 8	3226

FOUR HANDS

Composer	Title	No.
ENCKHAUSEN, H.	Miniature Studies, Op. 78, No. 1	1883
GRAINGER, A.	Sunshine on the Prairie Waltz	2631
GOERDELER, R.	Young America March	3367
HILLER, G.	Meadow Play, Op. 82, No. 2	2631
	Secret Wishes, Op. 3, No. 5	1876
KINROSS, JOHN.	Melody	2520
PRESSER, THEO.	School of Four Hand Playing, Vol. I	992
SARTORIO, A.	Boy at Play, Op. 235, No. 2	2589
SCHLESINGER, S.	Hussars Sketch	3058
SMALLWOOD, W.	I Vita Hayseede	2818

STUDIES

Composer	Title	No.
ENGELMANN, H.	Student's Selected Elementary Studies, Book 1	3483
LOESCHHORN, A.	Selected Studies for the Pianoforte, Book 1	5306
SCHYTTE, LUDWIG.	25 Short and Melodious Studies, Op. 108	3346
WOLFF, BERNHARD.	50 Short Exercises for the Equal Training of the Hands, Op. 207	4243

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MUSICAL ITEMS

The new building of the Royal College of Organists, London, was formally opened July 6th.

Adele Aus der Ohe and her sister have decided to make their permanent home in the United States.

A Sunday school song festival was given in the Crystal Palace, London, June 2nd; over 5000 performers were on the stage.

King Edward laid the foundation stone of the Liverpool Cathedral, July 19th. A choir of 900 voices furnished the music.

Franz von Vecsey played before Queen Alexandra. He has also played privately for the German Emperor and Empress.

Edward Elgar has been knighted by King Edward. At the present day he is undoubtedly the leading figure in English music.

The Pittsburg Orchestra, under Emil Paur, will give four concerts in Cleveland, four in Toronto, and three in Buffalo this season.

Announcement is made that Mrs. Henry G. Sheldon, of Brooklyn, N. Y., has given $25,000 toward the endowment of a Brooklyn University of Music as a memorial to her husband.

Carl Reinecke, on the occasion of his eightieth birthday, June 23d, was honored by a festival concert, in which only his works were performed by the Gewandhaus Orchestra.

(Continued on page 338.)

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CONTENTS

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MUSICAL ITEMS

(Continued from page 337.)

[illegible]

(Continued on page 350.)

MUSICAL ITEMS

(Continued from page 337.)

[illegible]

QUESTIONS AND ANSWERS

[illegible]

SUGGESTIONS FROM TEACHERS.

[illegible]

A PLAN FOR THE BEST

[illegible]

(Continued on page 340.)

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SUGGESTIONS FROM TEACHERS

(Continued from page 313)

We [illegible] always it when my pupil ca[illegible] [illegible] all the blunding rhythms [illegible] [illegible]

I [illegible] "I [illegible] that the best music was so beautiful. She [illegible] of my best and most studious pupils to this day.—[illegible] Griffith

* * *

A TEACHER'S REFINEMENT

As a moment punctuate teacher—with whom I happen to be acquainted—noticed that most of the pupils who came to him could retain an idea just about as long as a sieve could hold water—that it they seemed to forget everything that was of importance to their progress. So he devised a scheme that worked admirably. It cured immediately the "forgetitery" of some students. Of a lesson that lasted one hour—more or less,—fifteen minutes were devoted to an informal lecture or talk on some musical topic directly related to the day's lesson. It was a sort of mini a discussion or sometimes a biographical sketch of the composer whose works were the subject of the day's lesson. At where it would be a explanatory talk. But, whatever it was it was pertinent and apropos for he made it a point not to talk idly or stray any digressions during lesson time. Then he insisted that the student go home and reflect on what he had said—and to add to it—[illegible] "home work, if you please.

The great point was this: that at the next lesson the pupil was to repeat to him all that had been said at the previous lesson—even in the details and less important facts coupled with what the pupil had learned during the week or three between lessons. He made it a rule that if the pupil could remember the chief he was to go home until he did. If in the middle of a lesson he happened to ask [illegible] was the gist of last week's conversation and the pupil was so unfortunate as to have forgotten the lesson called there. It is unnecessary to say that one of two applications of this brought about the desired result. One was enough generally. It was impressed rather forcibly upon the pupil that a good memory was essential to a good musician.

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* * *

THE UPS AND DOWNS OF TEACHING

Not long ago I heard a paper on "The Poetry and Beauty of Teaching." It was beautiful and I thought how glad I am that I am of that great group. The next day came and then my very little poetry and a lot of commonsense seemed fact, more than I had at hand. I used to get so discouraged when I read what teachers had to say. The Up of teaching I would think that I was the only one who had Downs. But I have found that all have the latter, and that the number is greater than the Ups.

A word to the young teacher. We all fall but we may draw lessons from our failures. If you are discouraged it is a good sign. It is only the faithful teacher who knows the gentle art of becoming discouraged.

One day Mrs. S. of New York, said to me:—"Will you please tell me what is the matter with Miss C. for I can't teach her a thing?"

My answer was: Miss C. needs an injection of brains."

But I wonder why I did not understand why Miss C. could not learn from Mrs. S. for she was a teacher of the highest capacity. I thought that of Mrs. S. lady, I am I will never grow discouraged.

Nature never meant all to have the same medicine prescribed. As a teacher you can only do your part in showing things in a practical light. You give the facts and it is the pupils who use them. We can't make bricks without straw.

Remember this. Nature never reshows his ideals of his does that are very low and not worth having.—*Katherine Morgan*

SIMPLIFY your methods as much as possible. Artificial aids that complicate the process of learning bring your pupil face to face with reality cannot symbol with substance make learning as far as possible a process of personal discovery.—*Emerson.*

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