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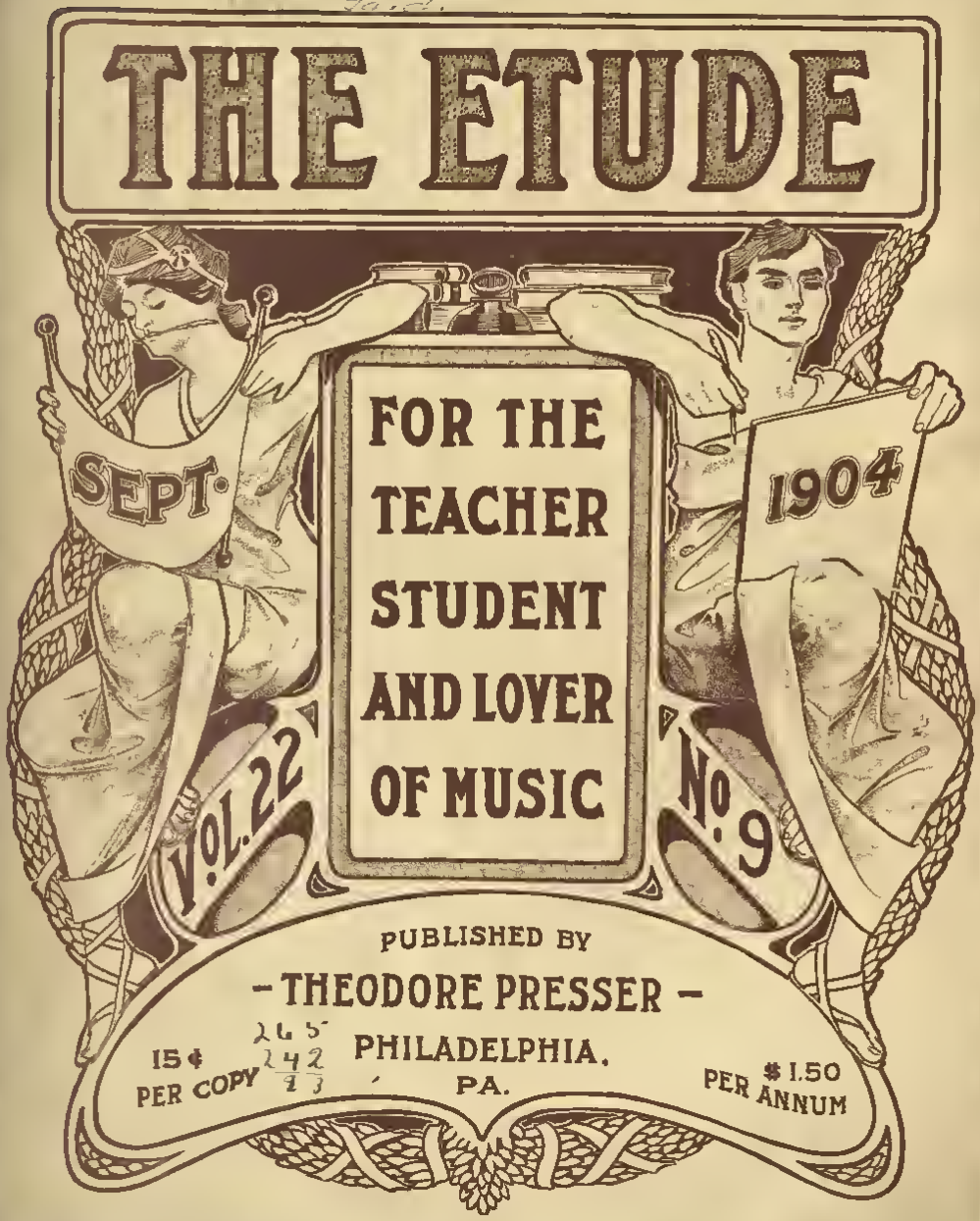
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VOL. 22
No. 9
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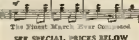

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THE ETUDE

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The Brooklyn Institute of Arts and Sciences

ITS MUSICAL WORK

BY JAMES FRANCIS COOKE

It is quite as interesting to trace the growth of a successful institution from a small beginning to great prominence and importance as it is to follow the course of a mountain rivulet as it widens and deepens into a great river. The work of the Brooklyn Institute, and especially its Department of Music, is generally acknowledged to be one of the most extraordinary developments of its kind in America, if not in the entire world. At the present time the Institute is absolutely unique in the amount of popular educational work it accomplishes.

Brooklyn has always been a musical city from the nature of things. Quieter and better adapted for general ... entertainment than its neighbor, it very naturally has been the home of many of New York's greatest ... preachers, artists and musicians. The work of Theodore Thomas and of Anton Seidl were of very great importance to Brooklyn. The Seidl Society was the first to produce Wagner's "Parsifal" in this country in its entirety in oratorio form. As the "City of Churches," Brooklyn has also been the home at various times of many of the greatest of American organists. Its proximity to New York with its numerous theaters, music halls, innumerable orchestral concerts and its great opera house, its charming geographical situation, its refined residence sections, all have contributed to make Brooklyn just such a field for the work conducted by the Brooklyn Institute.

The Institute itself was originally started in the year 1823 by a few gentlemen including Augustus Graham who determined to establish a free library for the apprentices of the town. On July 4, 1825, General Lafayette laid the cornerstone of the first building. From this very small beginning has grown this Institute, with a membership of 6000 giving over 4000 concerts, lectures and meetings a year and holding properties valued at $2,500,000 and upward. The progress of the Institute as a body was not as regular as might be supposed from its present great size and prominence. At first it thrived remarkably and its audiences were addressed by no less celebrities than Agassiz, Dana, Gray, Henry, Mitchell, Guyot, Cooke, Garrison, Everett, Curtis, and Beecher. Owing to various conditions, the Institute suffered a decline, but in 1887-88 a renaissance took place and the Brooklyn Institute again came to the front. At that time it had only 52 members, and held only 12 meetings yearly. Several local scientific and art associations were amalgamated with the Institute during the succeeding years, until there are at present 28 departments embracing as many arts and sciences.

THE NEW BUILDING OF THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES.

The Department of Music, in which we are particularly interested, was established in 1891 with a membership of 117. In the same year a movement was started to erect a Museum of Art and Science near Brooklyn's largest park, Prospect Park. This building is being built in sections, two of which are now complete. When finished, it will be one of the finest buildings of its kind in the world. There are already located in its art galleries numerous collections of very valuable paintings, including the entire James J. Tissot collection of paintings depicting the "Life of Christ," which is now a property of the Brooklyn Institute. This building will contain a hall suitable for large concerts and will have a seating capacity of 3000. The building itself, when finished, will be 610 feet square and will have 4 large interior courts. In it will be located the various scientific, literary and artistic collections of the Institute, which already include some of the most important ones of their kind in America. The Institute also possesses two other large buildings, and holds various lectures and meetings in other auditoriums situated in many parts of the city.

The organization of the Musical Department was accomplished by canvassing several of the prominent musicians of the city including such men as Dudley Buck, E. M. Bowman, J. H. Brewer, A. Claassen, F. Jarvis, C. B. Morse, R. Navarro, W. Neidlinger, H. R. Shelley, M. Spicker, F. Tidden, C. Veath, A. Walther, and R. H. Woodman. The department started with 54 members, the foregoing names are those of the members of the first Executive Board. It now has 2141 members. The by-laws give the following as the object of the department: "The object shall be the promotion of the arts and science of music, by means of concerts, recitals, lectures, musical instruction and such other methods as may be adopted." The actual management of the Department of Music is vested in the Executive Committee of the Advisory Board, which consists of 8 members, 6 of whom are professional musicians elected by the Advisory Board at the annual meeting. This committee has full power to execute the will of the Advisory Board. The director of the Institute is also a member of this board.

Prof. Franklin W. Hooper is the present Director of the Institute, and it is under his fostering care that the Institute has grown from the small organization of two decades ago to its present great size. This gentleman is not a professional musician, but it is difficult, indeed, to conceive of a man with a Harvard education, who has heard, as a matter of course, practically all of the great artists and orchestras that have appeared in this country for a number of years, without absorbing a general musical education of no small pretensions. The benefits that Professor Hooper has received in this manner are none other than those which have been opened to the members of the Institute through his exertions and those of the Advisory Board. Mr. August Walther, however, was the prime mover in the establishment of a Musical Department of the Institute; at least he was the first to propose the forming of a musical department. Mr. Walther is one of the most modest and retiring of Brooklyn's musicians. However, his musicianship is shown by his string quartets, which have been played by some of the leading American quartets.

It was thought best to place the management of the Musical Department in the hands of professional musicians rather than to have permitted it rest with

the great number of amateurs who make up the larger part of the membership of the Musical Department. The mission of this movement has been continually grown and will doubtless be as successful in the future as in the past so long as the members of the Executive Committee hold elective offices and do not form a close corporation.

The failure of many attempts to control musical societies through act the country is often owed to the fact that their governing boards are composed largely of inexperienced and unpractical laymen who seldom do little more than succeed in exposing their ignorance and making it uncomfortable for the professional musicians they employ

The principal objects which the Brooklyn Institute has accomplished in the Department of Music are the following —

First the systematizing of concert-giving in the city so that the various musical events do not "cut hole" so as to cause the case in other cities, and thus their concerts into failures that might otherwise have been successes if given in their proper season

Second the exceptional opportunities provided by the Institute organization for informing all of its members regularly and systematically of coming musical events. It must be remembered that the entire membership of the Institute is not composed of musical people, but rather those who take a general interest in the arts and sciences However, each member receives a bulletin every month together with various other printed notices of an educational description. The individual member is at liberty to determine upon the concerts he desires to attend and he is also entitled to attend scientific and other lectures in any one of the other twenty seven departments or sections. The educational value of this is simply enormous, as all of the regular members are continually being informed as to what is being done in the Department of Music, and the musical members are also kept informed as to the work of the other departments. To illustrate just how valuable this phase is, let us take such a lecture as that of one time given by Dr William Hollock, Professor of Physics at Columbia University as his wonderful apparatus for photographing the physical manifestations of harmonics in the human voice. This lecture would fall naturally in the Department of Physics, but all of the members of the Department of Music also received a notice of it with the weekly card admitting a member and a friend Again, the Institute gave over 100 readings by Mr George Riddle These readings naturally fell under the head of the work in Philology, but since many of these remarkable readings, such as "The Midsummer Night's Dream" "Meefisto" "Gétz von," "Antigone" "Romeo and Juliet," and "Faust," was given with orchestral and choral music written by Mendelssohn Schumann, and Gounod, the readings were naturally of great interest to musicians, and it was to their advantage to be kept informed of them

A third advantage may be said to be the general reduction of managerial expense which makes it possible to give the various lectures and concerts at a price of admission which so many cases is very little, if any more than that of those charged in numerous European cities sought by music students This is made possible partly through the endowment fund of the Institute, which is $350,000.00, and though not large, has nevertheless so insuring value which should not be underestimated No attempt is made to make the Department of Music or, in fact any other department, a money making institution. Every effort is made however, to make the work self-supporting During the course of a year a number of the concerts are likely to be poorly attended and might result in disastrous and cruel failure for both artist and manager The same concerts when given under Institute auspices are made less disastrous financially since a deficit can be partly met by the profits from more successful events

In fact, the work of the Institute as a whole could hardly be possible were it not for the compensating factor which maintains the financial equilibrium of the Institution. Indeed, the present writer personally feels that a purely musical organization unallied with such a body as the Brooklyn Institute would suffer many disadvantages the principal of these being the likelihood of having its educational work limited to professional musicians and the lack of permanency that such a society would have.

The Institute, as has been intimated, is a purely popular body for the purpose of diffusing scientific knowledge and promoting artistic culture. To become a member one must pay an initiation fee of $5.00 and also an annual fee of $5 00. This entitles the member to admission to the greater majority of the meetings held by the Institute. No entrance examination of any kind is exacted and no certificate, diplomas, or degrees are awarded, except in the department of Pedagogy There is practically no direct private instruction in any branch of the Institute, the essential idea being to educate through lectures, exhibitions, recitals, and concerts.

The work of the Department of Music can best be estimated by outlining the work for the year 1902-03 There were during that year 6 organ recitals, 4 chamber music concerts, 5 orchestral concerts, 4 song recitals, 4 piano recitals 3 choral concerts, 28 lecture recitals, aside from various classes in sight-singing etc., held by the Brooklyn Institute The purposes of the concerts are, first, the presentation of the best musical compositions by the best musical talent and second, instruction numerously the aims and purposes for which different classes of music have been composed and by means by which the composer has reached his results

The weekly membership ticket does not admit to all of these concerts, owing to the enormous expense involved However reserved seat coupons are issued to Institute members whereby they are enabled to secure admission at rates often one half or one-fourth of those charged in other cities. The free concert was given by the Department of Music on the evening of November 27 1902, when Mr M E Krehbiel spoke upon Chinese music, and the lecture was illustrated by a Chinese band of eight performers. A more exceptional beginning of a musical department could hardly be imagined. In 1901 02 only 9 concerts took place. The growth of the Institute during the following decade is shown by the following table —

Number of concerts given 1901 02 8 average attendance at each concert, 1100 1902-03 10 1800
1903-04 13 1400; 1904-05 20 800 1905-06, 10 1115
1906-07 27 1200 1907 08 48, 1224 1908-09 42, 1145
1909 1900 43, 1325.

The total attendance at all concerts, lectures, meetings, and exhibitions during the year 1903-04, exclusive of lectures of minor importance was 450,000. The figures do not indicate by any means the entire work of the Musical Department of the Brooklyn Institute, but simply authoritative principal concerts and lectures. In no other way can the work of the Institute be better estimated than by giving a list of some of the famous musicians who have appeared before the Institute audiences.

Conductors J H Brewer A. Clausen F Dan reuth Walter Damrosch, Frank Taft, W Gericke Victor Herbert, George Henschel Emil Paur Max Spicker R Strauss, Edward Strauss H. E. Wetzler and M Winderstein.

Pianists Adele Aus der Ohe, B Rose Mrs. H H A Beach Benny Blumfield Godard, L. Bellini Teresa Carreño Dohnanyi, Gottowsky Josef Hoffmann M. Hambourg Josaffy E. Macdowell, Ernst Perabo R B Perry Paderewski Rosenthal Rummaker Madame Rogue Miclos, Madame Szumowska, C. Sorlin, Sibeli C. ma Sternberg, W H Sherwood, and A. W Whiting

Vocalists Suzanne Adams, Elpiana, Ben Davies F Davies Madame Blauvelt, Shumann Cummings, G Campanari, Carl E. Duffi, Clementine de Vere Emil Fischer Rot heice Fisk, Mackenzie Gordon, Plunkett Greene Gadski Hildegarde Hoffman E. Van Mooye Marguerite Hall, Mr and Mrs George Henschel Mrs Heinrich Schumann Heick, Emma Juch Madame Kirby Lucie Gwilym Miles, Madame Miebe, Madame Nordica, Pol Plançon, W. Rieger A Van Roy Camillo Seygard, Gertrude May Stein, Madame Teresina Erne Williams, H. Witherspoon and Marie Zimmerman.

Violinists and Cellists Adamowski R Arnold, H. Berlue Burmeister Gwardy, Lady Halle Halle Kreisler, Kubelik, Franz Kousel, Lucien Jackson, Musin, Marteau, Thibaud, Maud Powell, Alvin Schroeder and Ysaye.

String Quartets Kneisel Spiering Bauraether and Adamowski Trio.

Organists F H Brewer, Clarence Eddy, Guilmant Lemare William Middelschulte, C. F Morse H. R. Shelley E. E. Truniis, F Taft and R. H Woodman.

Lecturers F R. Burton, Walter Damrosch, L C. Elson C Fiqre, H. G. Hasebolt W J Henderson M. R Hofer H E. Krehbiel, Mrs. M. G Murray Mrs H O'Donnell and T W Surrette

The lectures given under the auspices of the Brooklyn Institute some the nearest to direct instruction of any branch of its work unless it be the excellent classes in Sight Reading conducted by the well known specialist, Mr Wilbur R. Lavatet and in former years by Mr Tali Esen Morgan, and Mr Clarence Steele. The lectures have been very numerous and very comprehensive in scope. They are generally given without additional cost to Institute members, and they have covered practically all branches of music from the Wagner music drama and the Beethoven sonata to the folk song and the negro melodies

Oratorios The following oratorios are among those given by the Brooklyn Oratorio Society, Walter Henry Hall, conductor under the auspices of the Institute "The Messiah," "The Creation," Mendelssohn's "Requiem" "The Redemption" "St Paul," Liszt's "St. Elisabeth" Bach's "St. Matthew Passion" Verdi's "Manzoni Requiem Bouhe "The Light of Asia," Elgar's "King Olaf" Gade

Orchestral Concerts Upward of 75 very important orchestral concerts have been given by the Institute during the comparatively short existence of the Musical Department. All of these have been given by visiting Symphony Orchestras, principally the Boston Symphony Orchestra, which is regularly engaged for an annual series The Institute possesses, in addition to its own library the collection of the Brooklyn Philharmonic Society, including over 6000 choral works, which will soon be handled as a musical reference library The musical library of the Brooklyn Public Library is exceptionally fine and the Drexel Musical Library of the New York Public Library is one of the best in existence. Both of these sources of reference are of inestimable value for students.

Only one music festival has been attempted by the Brooklyn Institute, and that one was not as successful as pretentious as many that have been given elsewhere It is felt that since esquire musical work is possible in Brooklyn, perhaps the festival plan is not feasible. However the Saengerfest contested in 1900 by Mr Arthur Claassen (who with Emil Paur) was also the conductor of the Institute Festival, was eminently successful Brooklyn's claim to being a music center rests not in some yearly musical event of extraordinary importance but rather in its steady regular work in the realm of the fine art.

Brooklyn now lacks a large concert auditorium owing to the destruction by fire of the Academy of Music last year This fire was looked upon in Brooklyn musicians as fortunate rather than unfortunate, since the Academy had long since become inadequate to the requirements of the musical events constantly being given in the city. It is probable that already well under way to construct in the heart of the city what will doubtless be one of the Sne Concert Halls in the United States This together with the hall to be erected in the Institute building will provide Brooklyn with exceptional advantages The Symphony Concerts during the past year have been given in the Baptist Temple.

The influence of the Institute upon musical taste in Brooklyn has been nothing short of marvelous. In fact, may call it a revelation The attendance at the concerts and lecture is constantly increasing, and if similar institutions could be established in a majority of our smaller cities and properly conducted the United States would witness a similar musical revolution in a very few years The advance of civilization has always been along instrumental lines The desirability of having the personal efforts of a community conducted with regularity and system is obvious A well defined educational purpose should underline all such institutions. The work of the Brooklyn Institute should in no way be confounded with that of the old-fashioned Lyceum Bureau, since the former practically makes popular education the important issue, and this none in harmoniously and totalitarian kept continually before its members. In cities where a Lyceum Bureau is now in existence it would not be a difficult matter to establish an Institute of Arts and Sciences, and thus turn what is frequently a series of poorly arranged entertainments into an educational institution of indisputable importance Very insignificant and meaningless beginnings often lead to the foundation of permanent institutions Very few, indeed, are the institutions to this land that have sprung into existence by means of a fortunate endowment No one knows just what a meeting of a few ambitious teachers may lead to if the unassumed purpose is to establish a permanent institution

How Did Music Arise and What Is Its Primary Object? ♡ ♡

By W. S. B. MATHEWS

To TAKE these questions in reverse order there is perhaps no opinion concerning music more widely accepted than that which associates the pleasure of social music in the representation of human feeling. Most eminent writers have taken this new page like "le the art" "the language of the emotions" talk about Wagner music and these latter things by Herbert Spencer and others which he cited, treated primarily to express emotion which are at least extraordinary

The late Mr Herbert Spencer modified this music had its origin in an animal speech He did not develop his theory fast with me, but outline the fact which would be given by a much greater physiologist namely that in animal speech the voice tends to fall into a wail Using sung subjects and the confining inflections of the tone are along the musical intervals of the fourth, fifth octave Sally Swift what they are right was to get as many cents from as possible probably by taking the major form as about one fifth C this gives them at once on the fifth and a fifth and with these quiet They have not quite the same mode of C but also the chord of A flat will end upon the like This is especially an example I to work which is said going on.

Returning again to the hypothesis of music that has grown out of emotional speech let us note that this idea demands large possibilities Nobody advised in musical speech, with its evanescent globus would have any idea of the advantages of definite scale pieces. Such persons could not divide the close thereby interests in the manner supposed

On the other theory the whole progress is easy The first tone was stoldeout the second was sought for pleasure of the ear Secondary Lecturing which has been added the second from this source The ancient Egyptians added about a tone a century to their scale until in the Twentieth a scale three had also been at Twenty The Greeks stacked in many modern with seven and added at about the same rate

Here might be well to stop and inquire what it is we have precisely in our modern music This is an important question Let us answer it It is commonly said that human tonality is two to three, that it is natural Music in tonal idea and final form is, I am requested, like organized life Nothing which progress in time and tell their story—always a principle a story of tonal development, of tonal ideas followed up to their suitable end—like musical ideas, while a given character is traced in the like history The history grows out of the character of it is in much the peculiar little lessons of a man or which takes possession of the composer gets itself written out into a life history It is the musical idea which underlies the music Tone is the protoplasm of tonal life By itself it is shapeless organized and developed it is much.

Whatever the curve, three elements cooperate in the elements of Melody Harmony and Rhythm Rhythm is mainly the metric sequence and the Rhythm is a prime source of the Art a piece of music is a very important element of character motion—so important that apart all there is no music with out Rhythm Now Rhythm is not music But it is the same thing in music as it is to the dance and in verse—a certain definite idea of arranging the Recurrences of intensity in a three progression. The idea of Rhythm is entirely responsible for the music instruction. It would not a practice of loops and shuttle at all if it no question of pulsation means multiplicity and individuality—that all constitute It is for this reason that Musical rhythm exists as an so suitable and the Kindergarten duties of filling contributes to means hence are so valuable and worthless—even instructive to a sense of rhythm Rhythm is life quite as much as Learning—but that is life in time

The central thing in Isochronism is Harmony Melody the very flower of art is a complex in which Rhythm and Harmony are equal factors

Starting with Bach, whose modern music begins with great composers all the way down has been great in proportion as the tonal fashion as the prime element of his endowment and gained, secondly, in knowing how to create tonal features which appeal to men. The essence of music then is the tonal fantasy as such. The tonal life, its determinations and strength of the tonal life its appeal to human ears.

It is evident that if we accept this hypothesis of the origin of music and its primary object as being the expression of tonal beauties it makes musical attention in general primarily an educating in a musical ear to appreciate all those final relations and shades which the esquelly gifted have discovered and expressed as their minds and it become rather than one side the later passions of the relation of music to human feeling His latter leads in esthetic different processes to musical cultivation from what are necessary for the same cognition of feeling in musical works It also has a tendency to restrict musical appreciation to very narrow types.

The relation of feeling to music wherein music leads to express feeling, and wherein feeling leads to seek musical expression, is also a very important and fruitful question which needs a paper by itself This, in general needs to be pursued but a mere careful inquiry as to what takes place in immediate succession will the nerves of hearing when we hear be a musical manner When in it to hear is on musical account This is the point.

To feel musically is psychically at every different from what takes place in hearing speech rationally What is this? In such a sequence as 1Ph for instance —

The name was ruby stall with oer the lake so calm and still
The lovers lingered blissfully to the shadows of the mill

To a person who does not know English this sentence means nothing To an English person each word adds something, and each group adds a certain definite idea, and the story is finally out complete, the mind holds the whole in suspense, as it were waiting for the later instalments which will complete the action of story This kind of thing goes on in music, but in the larger stores and most work. I ought to let the present that in music we have as the distinctly musical qualities a life of tonal ideas esthetical pieces, and a tendency molding the whole by means of rhythm, and since the tonal life is colored from moment to moment and in a variety of ways the mind correspondes the result as a mind picture in which we think and feel with them uttering a word, and many things are speak in music before the words and thoughts have been loosed to answer to the least need.

This aspect of music to the deeper consciousness of man the compelling power it has to take hold of him and carry him along in sympathy is one reason why girls are so fond of music Through the latent assuring of such things as Beethoven's so-called "Moonlight" sonata to much which begins to sing while them they dance a never-ending gratification Life all the weary practice it has must then to master the tricks of it. And I we only stud them better to know the music and realm to hear and feel it musically they would find so needs more to it—an endless variety of tonal individualities living and speaking forms many of them of exquisite beauty as set en him

When some persons the nation exists that a student shuts his mental eyes, opens his mental mouth and just allows the teacher to post in facts—a tedious process—and out which is almost certain to lead to nothing but mere parrot like examinings The student's mind if he wants to learn quickly and rationally permanently must be alert, and his attention must be focused upon his work In fact, he must learn he must not only allow himself to be taught He must be active and not passive—but the speed of his learning increases in direct proportion to his mental activity It can be led to enjoy the act of learning in whatever branch he studies. The interest comes when his attention his quickens his speed in learning his increased speed gives him pleasure, and every day his powers increase And his enjoyment It is very necessary for anyone to distrust a game which he plays well For my own part when a student tells me he dislikes any pursuit, I always conclude he is not good at it and so long as he acquires knowledge against the grain, it is dull and slow work"—*Duncan Hamm in the Journal of the I S M*

Has Each Key an Individual Character?

By Percy Goetschius
Mus. Doc.

It little need be proven, I, no musician of the most sensitive and refined musical character, believe that each separate major key has its own peculiar mood or atmosphere that we might point to still unclear and probably the best and most convincing answer to the question. Why is music written in so many keys? But our opinion cannot be admitted as proof one way or the other, even when it emanates from a worthy and skilful observer; much less a mere prejudice based possibly upon indefinite, unusual impressions or easily misinterpreted outward signs.

The question may be refined, I think, to the following tangible form: Are the keys separate pitch-systems like the individual members of a social or family group, or are they merely exactly identical numerical quantities like successive telegraph poles, or the hundred cent rooms on the first floor of a temperate hotel, more pointedly: Is a key a *person* or an *object*? The latter condition would seem to be borne out by an unpartial scrutiny of the technical foundation of a key and by the way, it is the *major* form to which the conclusion must be confined, it is "key" not made that we now consolidate.

A key, as it is called (on tone-family, as it perhaps should be called), consists in an accurately definable complex of related tones, selected from the realm of tone by a certain rational (scientifically demonstrable) and ever-varying method. It has its between its dominant a perfect fifth above and its subdominant a perfect fifth below the keynote; it has its second, sixth, third, and seventh scale-steps defined in succession higher perfect fifths above its dominant. In a word, it is composed of octaves one perfect fifth

The perfect fifth is so absolutely fixed quantity must differ by a shade of impurities in the old true scale one differing from its artificially modified ratio with the modern equalized temperament. Therefore, whether equalized or not, the principal consistency of each and every key must be absolutely identical. In changing our key basis we simply shift this complex of conditions to another place in the tone-realm, just as we can may be shifted back or forth to different points of its road without undergoing any alteration in size shape, or material.

The first conclusion that thereby itself upon us is that their cannot possibly be any differences between one major key and any other and, of course, these cannot be, as far as the technical form, the internal economy of the key is concerned and the distinction between say C major and G major is one of location

But a change even in *location* only is a *change* and this may be sufficient to distinguish the keys externally from each other, and give rise to a sense of individuality. The self same cat shifted to different points of its track, will appear larger or smaller to the stationary observer according to its location with reference to his point of view The change of location among keys is not obvious by the same means of measurable revolving in the monuments of the car but by a no less accurate system of numerical computation.

A key is the application of a single tone (its key tone) and the physical property of a tone is the type of all of its whole key A tone in the result of a certain steady vibratory action being *steady* its velocity is exactly definable by a number hence the physical property of tone is denoted by a number,—the numerical index of its vibratory velocity The Hills A of the pianoforte keyboard is labeled 440 that being the number of vibrations per second which create the sensation of that particular tone as will as the other key of the hearing ear The E below it is labeled 330 And so on, every conceivable tone having its number and, consequently every key its particular degree of vibratory activity

Some musicologists are disillusion these varying rates of velocity as accurately that they know which tone is sounding without reference to the keyboard or comparison with other previously defined tones. Not all persons, however,—in fact, not many,—pos-

[illegible] the ability of defining the absolute pitch of any [illegible] and therefore in founded upon this distinction [illegible] that is based upon this distinction [illegible] by the very small number of persons who are thus able to define the pitch of a tone. But that *proves* nothing, the distinction is purely aural, whether few or many are thus highly sensitive of it need alike to define it.

Thus, it must be remembered, is the only actual distinction between one key and another, in think of relative, not as of pitch, arising from different grades of velocity. And while it must be admitted that it does constitute a real difference, it also true that the unique "individuality" or "mood" may result in no the distinction is not a matter of guesswork but usually a matter of comparison, and difficult to enumerate accurately. It is a definite, fixed incontestable quantity can not be contended for an instant with the fanciful declarations of "key mood" given from time to time by musical writers, varying with characteristic indecision, but agreeing in precisely those details which prove the assertion I have made.

The mathematical definition of the distinction in question is demonstrated as follows —

		The related keys, as every
F-sharp	—6 sharp key	music student knows, has a per-
B	—5 flat key	fect fifth apart, precisely as do
E	—4 sharp key	the simple tones (which become
A	—3 sharp key	their keynotes) in the great
D	—2 sharp key	octave of tone-distinction,—illus-
G	—1 flat key	trated in the correct vertical form
C	—Natural	in the table. Calling the perfect
F-sharp	—1 flat key	fifth a "degree," we say that the
D-flat	—2 flat key	whole system of keys represents
B-flat	—3 flat key	successive degrees of tone-sub-
A-flat	—4 flat key	stance, starting upward from the
E-flat	—5 flat key	key of C (the natural scale),
G-flat	—6 flat key	from one sharp-key on to the
		next, and *downward* from C

through the flat keys; or, rather, reaching upward and downward through the whole column of keys, will start to rise it, or say other tone, as special starting point And, as the degrees are thus numbered by key-signatures (like the floors of a building), the distance and direction from a given key to any other can be quickly discovered by simply comparing their signatures. From F (one flat on one degree below zero) to A flat (four flats) is a distance of 3 (three degrees downward from D (two sharps, or two degrees above zero) to F sharp (six sharps) there is a rise of six degrees.

Now what is it that the rising or falling of tone in respect to its tonic or decrease of vibrations velocity A "tertian" tone results from a higher rate of vibratory speed the effect of accent is that of elevation or of rise at greater relaxation in rising from C to E we increase the tension and in returning from G to C the tension is removed.

Here then we discern a perfectly definite palpable physical distinction that accurately differentiates the keys and it loses in strength as occasion quality that is precisely and measured by any neutral system which palpably responds to every variation of tension or *relaxation*. For this very reason the distinction may perhaps justly be transferred to the "mood" or "individuality" of the key. G major (one sharp) possesses a condition of vibratory tension that is one degree [illegible] on condition to see the tense greater, or higher than that of C major; and one degree less on lower than that of D (two sharps) in passing from C to D,—an ascending degree,—our pulses quicken a little; we feel a sensation of increasing tension, brightness, exhilaration; in passing on upward from G into D, the sensation is repeated and doubled In passing from G to C—a descending degree—we experience corresponding relaxation, a sensation of dullness, somberness.

But to this physical property of each key still mentally definite in and by itself, to induce the composer to reduce his choice to one certain key? Is it not rather a *relative* than a specific quality,—a matter of *comparison*? Observe that G major when in company with C arouses a sense of increased tension

but [illegible] with D the same key brought a feel [illegible] ...ertainty and it is the one general [illegible] all fanciful interpretations of "m[illegible]...ually... that the sharp-keys are *bright*, [illegible] ...ve—and the flat keys *dusky*, more sublime [illegible] let And these opposite effects in pitch [illegible] increasing or *exactly equal* proportion as we recede [illegible] descend the great chain of signatures, are much [illegible] as in the keys with [illegible] natural number of [illegible] sharps, six sharps is the brightest of the keys [illegible] employed, and six flats the [illegible] Just the place on organ balance [illegible] tightly equalized temperament [illegible] whereby the actual difference between F-sharp and G-flat is removed this extreme distinction of brightest and dullest keys is virtually lost and thus suggests the means [illegible] that possible all other possible distinctions may be lost track of In my opinion it does *modify* in some small degree the sensations of increased or decreased tension [illegible] its physical existence is absolutely indisputable In the orchestra and in unaccompanied vocal pieces the distinction is apt to be more accurate, and therefore more emphatic

Another point that must not be overlooked is the fact that a certain alteration of vibratory velocity takes place within the *same key* when it is shifted one or more octaves to a higher or lower position. Consequently there is greater tension in the major when played on the upper part of the keyboard than when played lower But the change in velocity thus accompanied by the distinction is not

Teachers' Round Table

Conducted by N. J. COREY

The Art of Never Forgetting

To ask the foregoing title at the head of an article is almost tantamount to mouring its being read by everyone as everyone is the infirmity of forgetting and so many of us the desire of improving the memory. But alas! I can only say that it is little more than a title, for readers will not find here consideration of the various research systems that have been so extensively advertised, neither is it possible to suggest a single system that may be guaranteed to overcome the common habit that many pupils show of forgetting things as fast as told to them. Many intelligent room hair is recognize that as one of the greatest, but disagree the tretres to their work that must be put up with. Others rir shimmyed and discouraged by it and even threaten to abandon the pupil in so instanced by the following letter which has been sent to the department of THE ETUDE from a successful teacher in Oklahoma, who is evidently tired of having to answer so habitual complaints—

"I wish some experienced teacher would tell me what to do with pupils who forget things as fast as learned. I have several children 8 and 10 years of age who are really so aggravating that they forget my name most every lesson. I feel tempted to dismiss them but a friend, who is a successful teacher in Oklahoma, advises me to hang on as long as I can keep them in my power and their parents are satisfied. Such a state of affairs is discouraging to say the least.

It may be said that a thing so easily forgotten that has never been learned. To forget implies that a thing has been once remembered. A good deal of this so-called forgetting that we hear so much about (some) be thus framed or try to no sense of the word. The knowledge has never been required of the first place so how can it be said to have been forgotten? So that the real point at issue is how to get the pupil to fix the attitude with sufficient strength up in the examination to be secured so that he may know it. Children's minds proverbially wax due to a thousand and one things in which they are mentally become absorbed especially if there be things that they can do better. Become engaged in so that the teacher is not amiss finds them not paying the least attention to what he is telling them. Untrained adult minds are equally bad mentally reverting to things in which the person to be interested, and more exasperating than we naturally expect more of them. In such cases it is a constant struggle on the part of the teacher to secure the attention of the pupil, and doubtless that fact has been the meantime that has led to the innumerable modern systems of teaching by eye, ear and otherwise, that are being so urgently advocated.

In the pupil's successful possession of the above there are two main factors to be taken into consideration—attention and immediate application. Most important although perhaps with some would not put until in study in the first. It is the ear or mind, problem in it lies how's and how to gain and hold the pupil's attention. Oftentimes what is apparently forgetting on the part of the pupil is more a failure on the part of the teacher to secure attention. The pupil will remember it when reasoning his mind is in a receptive mood which is only at the time of saying when he is interested and the teacher can touch the spring his mind may receive what is imparted.

The question then will arise how to get the pupil to receive the proper attitude of mind to retain it for what purpose. This is the vital point in connection with the pupil the gaining of the mind before it is interested and through that the memory. It is impossible to win and hold unless we first look and think through sympathy that sympathy can be reached. The most successful teacher with children is those that take a natural interest in them and their affairs. Their are quickly responsive and thus the popular notion as to dogs have no intuitive sense that indicates who does and who does not like them. In order to win a child's sympathy there is no purpose that is more plain for him. Use all one's cunning these days and you will find the result well worth your pains rather it may be brief or transient cases. There are still no doubt some pupils as to whom all mutual confidence is out of the question. Impossible either from almost hopeless. But in the generality of the work I am not one of those who are discouraged. Many experiences as a pupil and in school in the among the pupils still remain as recurring the difficulties. And I add to that in much to long, mutual regard is a close tie especially between pupil and teacher by which men of the same profession can come to know each other better in which a larger esteem for the individual is the outcome. But standing on the wave of mere esteem will not purpose, as that measured by the best pupil-teacher relationship. Other that it overcomes the results in same and profitable.

It is a regular for getting professional musicians [illegible] good fellowship that I wish to write. [illegible] I do ask I speak not the only one of the sort in the city, there are others but the number [illegible] And it is hardly air so subscribery [illegible] the plan I am now proposed shall be forthcoming [illegible] which is in operation.

In Los Angeles four congenial spirits issued a call [illegible] members of the profession in good social and professional standing to meet for the organization and which should bring its members together socially. Under the invitations. Only twenty men were present and to disparage the women of the profession but that there might be less of friendly social [illegible] meetings. Good social standing was insisted upon. This was necessary as in every large community there are musicians whose presence in a club is, does not raise it to a higher level of morality—I say the least. This is an intolerable truth but it is no less true of other professions.

It is unpleasant to admit that there is also a musicians and persons in the making of musical fitness [illegible] are among the most [illegible] Those who are [illegible] hard-boiled as to say that it is unanimous were [illegible] from a club all the musically [illegible] would be but our aim is for the club—and I'm sorry that there [illegible] members. [illegible] Los Angeles [illegible] Mecca toward which all the [illegible] bees make [illegible] journey turn [illegible] and [illegible] is [illegible] the calculation that there are [illegible] the average pupil seven and six-eleventh [illegible] such teacher. And still [illegible] many [illegible]

The [illegible] was organized in an informal way with the following [illegible] That [illegible] stated as [illegible] as possible

Name. The Club

Purpose. To promote [illegible] by arranging [illegible] and a better opportunity at each other's powers

Meetings. The first Wednesday in each month at 6 p.m. the place to be chosen by the "Host

(Continued on page 380)

THE STORY OF A MUSICAL CLUB.

ONE PLAN OF PROMOTING GOOD FELLOWSHIP AMONG PROFESSIONAL MUSICIANS.

By W. FRANCIS GATES

In the absorption of ritable pleasures and duties, the gentle-minded musicians is wont to neglect that social contact with his fellows which in other professions has been found productive of much good to the individual and in a reflex way to his profession. It may be alleged that the musician is less sociable than the rightsome. If so were it judge by his infrequent attendance or social gatherings. This be a matter which has its root in the absorption by his profession and his multifarious duties rather than in any lack of [illegible] The musician is not heart recreant, but I intend to simply have me the time of spirit in the creation of society small-talk.

It is a condition that may militate against his friend well being. It is perveled by the modern rapid [illegible] musician is inadequate on the public [illegible] in our ready "grid iland" extended [illegible] It is not the purpose to speak [illegible] in enmity at that time. "The ran [illegible] would be a better topic for [illegible]

While one does not know a man one is likely to [illegible] manners and perhaps rather a [illegible] While it is not known by his fellow [illegible] that is publicly then his conversing him. [illegible] only methed by which men of the same [illegible] can come to know each other is [illegible] and is a larger esteem for the individual [illegible] But standing on the wave of mere [illegible] purpose, as that measured by [illegible] years, whose good spirits and [illegible] makes him seem the [illegible] of the club.

It was hoped to enroll many of the teaching force of the city on this matter and the success met with has exceeded the expectations of its promoters. Not those [illegible] but those who may be supposed to [illegible] with their fellows on who hope by the uniformity to give a lever of exhilaration to their associates. Such only exclude themselves from the esteem as well as the society of their professional brothers.

In smaller cities a similar plan could be followed, with modifications to suit conditions. For instance, the dinner here might be set at 50 or 75 cents or the dinner fee might be set at 50 or 75 cents or the woman of the professors might be admitted. With the hoghear of professional jealousy hurled deep out of sight and a warm social spirit cultivated, such an organization can be made productive of much mutual pleasure to the musicians of a community.

Those can be added the plan of having paper on some musical topic at each meeting and a general discussion—if it be desired to bring "shop talk" into the session at all or there can be arranged through the [illegible] men in far worthy subjects. But the writer is inclined to think that if such an organization [illegible] closely to the lines of the club mentioned above there is more relaxation from professional duties less friction and no [illegible] engendered.

CHANGING A PUPIL'S VIEWPOINT

EDWARD BALE A.R.

I HAVE recently been taught a lesson which I want to set down [illegible] the impression of it wears off for my own sake and to secure [illegible] for the sake of many a teacher [illegible] may [illegible] have had it impressed upon [illegible] I am not [illegible] because it is new is because it is one of those things which another example may disparagingly exhaust.

I have a pupil who panicked me by failing to do what simple things—to observe a [illegible] a silent pause [illegible] and the like. When I would stop her [illegible] she would look [illegible] meaning of such signs she would [illegible] she could never get her to tell why. Then she did, but I could never get her to tell why. Then she did, but I could never get her to tell why then she did not observe that. She thought shy, had it all night until she came to the lesson and then she found she was wrong and she had made up her mind that she could never learn to play!

To my discredit this went on two years time. A teacher should never allow such a thing to go on. To detect a difficulty without delay and to rectify it shows and not let it be a piece of the teacher's responsible technique. I be practiced with that unfortunate habit to [illegible] Finally I had it out with him. It came to the surface one day when I was inquiring into what original work she had attempted.

And then I found that she was peculiarly gifted. She had a trait writer a good deal of music, some of which she afterward brought to me. Crude and incorrectly written [illegible] I found it, but full of original thought and promise. She had some lyric [illegible] after [illegible] with me her teacher [illegible] of [illegible] and showed [illegible] to him, and she read yes and that [illegible] her, and the [illegible] [illegible] to show them again until I had demanded them of her.

Here by the way, is another lesson worth noting. The plan [illegible] cannot be excused [illegible] reeling his articles to the mere teaching of him to [illegible] as he [illegible] he but know it to be consequently true in all the musical acquisitions of his pupil, at least as far as music is related. Here is a young woman with a gift for melody which I [illegible] will make her [illegible] from by and by, but [illegible] come near being wasted just because her piano instructor [illegible] of being a musician and a true teacher.

Further inquiry developed the fact that she had a strong sympathy with [illegible] of the composer, but not with others. She could see nothing in Beethoven, but was enraptured with Mozart and Schubert. And there lay the explanation of the apparent difficulty which had shown itself. In her the common referral of the mind to which itself to what has no interest for it is repeated. She simply cannot attribute any study Beethoven. Yet it was Beethoven who had practically studied for a large time she thought it ought to like him, and although I had repeatedly inquired after her attitude toward him she had never confessed the truth. And then it was part of the conservatory curriculum and had to be prepared for examination.

This doubtless a fundamental weakness of the music school. The modern world is waking up to the fact that young people ought not be educated in dreary low ever much restriction may be diminished to that way it goes without saying that if this is true in science and letters it must be doubly true in art. Music teaching at it is to serve any adequate purpose, must be intimate and individual to the last degree. A curriculum is an absurdity. The utmost liberty must be allowed to teacher and to pupil and the teacher who can find it possible to refuse inflexibly to a prescribed course is, in fact, precisely the teacher for a school that prescribes a course. And the two together may succeed in affecting technical training for performance of various sorts but miscalling, never!

The pupil we are discussing had to do the Beethoven she despised and missed the Mozart she yearned for. And when I found that out I said "You may by away your Beethoven on the top shelf, and you shall have Mozart and Schubert to your full heart's content for if you love these two you love the best, and by and by you will find that Beethoven has uttered what they left unsaid. They will teach you how Beethoven is to be understood."

At the next lesson she brought me the C minor impromptu. I could scarcely believe my eyes. It was the same girl apparently but it was not the same playing. And not the same girl either, I reflected. Before same obscure subject at her mind had been doing the work now it was her whole mind that was engaged and more than it or her whole heart. There is nothing like joy in sharpen the faculties. Since that time she has [illegible] been another girl, and neither am I have to complain that what she thought was all right proves at the lesson, to need over handing and she is no longer seriously troubled with a conviction that she can never learn to play the piano.

A PRAYER which knows nothing of the principles of vocal mind cannot use his instrument to the best advantage [illegible] I make it mine the greatest deed creation is piano playing. His work therefore is mechanical in the extreme; his piano nothing but an arrangement of inverted iron hammer of a solid sort which he works with more or less of technical ability or agility if you please the effect of which is a parrotlike performance devoid of all real music

The Coming Teacher

By EMILIE FRANCES BAUER

How to get pupils as after all is said and done not so serious a matter as how to keep them after they have been secured. The average teacher loses eight or everything but the splendid, if immature from the standpoint of numbers. The reason policy is short sighted in many of whom the teacher feels secure in many years. A child must have what it wants as the way of pleasure. The reason the teacher knows this the battle for her self and for her pupils. If one teacher does not give them, another will and she can hardly hope to hold the pupil with the odds against her. The trouble is that teachers do not examine carefully enough into what is being written to supply the need, if they did they would find that there have been many who having seen these conditions, have written to meet them. One would not be far out of the way in believing that any child when she did not have enough gift to rebel against month after month of dry finger exercises would not have enough music in it to become a musician anyhow. A child is interested when it sees home who it hears nobody, when it realizes cause and effect, when it understands and can discern the wrong from the right, when it can follow a development. The study of music secular all this and such more. It only remains for the teacher to enlighten the pupil upon these details. That school is accomplished while spending months and years perhaps upon the technical side. There are few things more likely to cause a pupil to give up in disgust than to develop the technic beyond the musical understanding and ability brought up upon the right sort of pieces this is not to occur. Especially is this the case among those who are recognized as good teachers. And they are good but they are in grooves, and thereby tied in their intellectual growth but not enough for usual knowledge to play a symphony but not enough for usual knowledge to play the smallest number. When it came to studying music—the real study of music—where all this technical treatment resembles of what might be said and done.

For this reason risen rank most [illegible] lory in results than individual lessons, although there is much that could be done in either of these that would give additional interest to the music among children. But it must be remembered that this is an ideal one to personal [illegible] not instead of them. It is not enough to talk education, child talent. There are [illegible] ideas of a child's nature which may require more than talent that it may have. And these must be given as which the average teacher [illegible] for to them their musical beginnings in [illegible] three lessons ends when the lesson [illegible]

Now as stated before we are getting [illegible] further away from that sort of teaching [illegible] teacher who finds herself thinking groaning [illegible] to think over some of these things and [illegible] and her shortcomings instead of worrying [illegible] popularity of the other teacher. We think that people are rather wise and just in all the [illegible] and a teacher may lose a pupil for no [illegible] sense whatever but this last remains that if you have won the pupil's allegiance and [illegible] able to show results it will be very much [illegible] make a change than it is when the lesson [illegible] teacher are only lukewarm, and the result [illegible] as if we yourself work is not very much [illegible] favor of the teacher after all.

The Child's Personality

One of the most important things to be taken into consideration in teaching children is the personality of the child. That every child has a distinct individuality and personality as well is as certain as it is that adults have these distinguishing characteristics. Therefore it is never necessary to do more than mention, in passing, the lack of reason shown in laying down a "method" with the expectance that it is pupil must conform to the rules and the system. There should be system in everything, it is true, but there can be no possible system by which every individual pupil can be treated in the same way that every other one is treated. It is not easy more [illegible] than it would be to put every pallest under the [illegible] cal treatment resembles of what might be said and done.

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THE INFANT PRODIGY

BY HOWARD HAXTEN PEIRCE

One of the most difficult and trying things in the life of a professional musician is the frequent [illegible] of "infant prodigy". Hardly a week passes that he is not exposed to a more or less virulent form of it and no outbreak of vaccination yet devised renders him immune. He must submit with as good a grace as he may—accept it as a necessary evil to be pleasant about it. These prodigies are no [illegible] in a hundred lines or March, and almost as common as photographers' "first babies". Hardly a week but can boast from the local [illegible] of these doubtful blessings and no matter but first there the most interesting difficult, and hopeless of pupils to deal with, even when they [illegible] to deal with, even when they condescend [illegible] some of all which may by no means always. His cause is to the instance of the little girl a few years ago who played for the writer "what the angels [illegible] last Tuesday evening" and whose mother stated that she did not intend to let the child study [illegible] ing that the spontaneous development of her genius would be warped and hampered by the process.

The type is well defined and recognizable a little away. There all come from little country towns where good music is an unfamiliar as Sanscrit, and consequently neither they nor those doting parent, our friends have any [illegible] standards with which to compare their crude efforts, so any accurate knowledge, practical or theoretical of what real music is or should be. They possess an emotional, dreamy temperament with a strong instinctive desire for artistic expression without models, guidance, or clear purpose. Their blunder upon a few simple but sweet chords on the piano, which seem to them and

[illegible] to all, wonderful and original discoveries, and [illegible] The terror so far as they are concerned, [illegible] are but a few years, but of music ever [illegible] great grandmothers studied the rudiments. Those thus making it rather put together almost any way as an amusement, harmless meaningless exercise without rhyme or reason as one who should make a poem out of the phrases, How do you do? Pretty well I thank you." So the ironic and dominant aftermath in endless weariness in their so-called compositions with an occasional trill or straight arpeggio run by way of superlative embellishment, while their delighted friends stand by in rapturous admiration. "Such a composer. A genius! We must be careful with whom she studies if she studies at all. The best sort gift must not be tampered with. Mendelssohn was a composer at 10. This little girl writes like wonderful music at 9. A greater than Mendelssohn is here!" They make a slight one take there. She could not write a measure of correctly. She only plays by ear. "Inspiration," they say, but never [illegible]

At the first opportunity she is taken to some well [illegible] professional musician whose name is supposed to lend some weight for his endorsement of the marvelous gifts and then the trouble begins. She will be asked for his opinion and advice but in reality it is to meet cases only the most intelligent and wholesale communication that is rather expected of him. Should Wirl is he to do? The infant child is full of musicians and in doing its best under its pitiful limitations. The heart [illegible] mother is full of their proud hope. Both see in it high virtually ignored. It never could in be found and the contrast and by [illegible] the phenomenon of the professional and of his fellow travelers, one of the professional and of his fellow travelers, as he exchanges views with his colleagues. In the way his memory becomes a strange battery which gathers up and carries forward ideas, warnings, convenience, and a host of other necessary resources. Locked in from another side, the teacher, in the process of coaching and conquering such persons experiences and knows how and when to discard the useless.

The average student in comparable distinguishing between the permanently valuable and the transiently attractive in educational pursuits. Left to himself he will almost inevitably labor up with avidity the shibboleth and find that looks and sounds big for the moment. What he needs most is the [illegible] and restrictive bearings of experience embodied in the teacher.

Mistakes.

A moment's thought of the shoals, reefs, and bars through which the student must steer his course will show the necessity of a pilot. What with unseen [illegible] misunderstandings and misapplications, the aspirant would probably lose his candor and broader Such untoward experiments are costly, and many brave strugglers have gone down. A mere ship wrecking to the world at large. Drop it reverently. Put yourself in the hands of a good instructor for five years at least. Work hard and faithfully with one [illegible] you possess strained to the utmost. Then when you have learned something of prudent art, and what others have done with it, if you have any original ideas to express you will know better how to formulate them and you will know better the nice discriminations between the good and the hopelessly commonplace. What you in your inexperience, have taken for genius is merely the blind groping of your emotional nature for some channel of expression. If you were the first and only musician who ever [illegible] you might have some reason for a beginning but remember that tens of thousands have expressed before, with a better climate and to greater purpose.

Music to-day is a well-grown and fully developed art, with established forms and laws, with depths and heights and subtleties of which you do not even dream. You must know it well to use it unconsciously.

Study.

Not be encouraged! The last thing you have been able to do was feel the little that you have, with such small material and knowledge. Indicates that you have a very unusual vein of talent, though it is unworked—that your emotional and intellectual nature is exceptional in a word, that you possess the endowments of which composers are made; the remainder of the experience for saving time, labor muscle, and nerve, should be ready to hand. It falls to his lot as a skilful engineer to level up the valley and to "make the crooked path straight." Is there a more direct course to the attainment of some technical or interpretative point, he should know it. The passage of several technical hurdles within the scope of one exercise in order to save time and nerve should be an available expedient.

The student must be encouraged and instructed to discover principles for himself, but the teacher must suggest the fields bearing the best yield. For example, many of the older books treating of musical theory and composition are of rich historical value for the advanced student, but the untutored beginner would be hopelessly bewildered and discouraged should he attempt to use them for systematic self instruction. Instead of the big one-volume treatise, we can begin now with a "First Year in Theory" followed by a "Harmony Primer" and then take up a larger work leading to a wider acquaintance with details and extraordinary usages. If the chosen text book contains too little of the elementary rudimental principles, the teacher will supply the need from another author. The memorizing of melodies is treated in the same books very much as of melodies is treated in the same books very much as of melodies is treated in the same books very much as

OUR FIRST RECITAL.

BY ORRAL MATHENY

We fully expected to get rich, Madge and I, on the proceeds from that first recital. We were somewhat nervous as to the rendering of the program, but as to the financial part there was not the shadow of a doubt but that it would be a grand success. It was given under the auspices of the Christian Church in the small town of Alton, just thirty miles from our home. After it had been postponed three different times we were finally informed that we might come. We comforted each other with the assurance that the third time was the charm, and boarded our train, amid the encouraging words of our friends.

"Eleanor, don't you get scared and strike wrong notes," they said to me, and then turned to Madge and admonished her not to get frightened and lose her breath.

"Remember, girls," said our kind instructor, "you are going to play and sing before people who raise cabbage and potatoes the year round and who will never know if you omit whole pages at a time or whether your crescendos are as great as they might be. Just put as much of yourselves into the interpretation of your pieces as you can, and now don't get nervous." He somehow failed to know what I had long since felt, that it is harder to play before people who do not understand or appreciate music than in a concert hall crowded with musical critics.

When we stepped upon the platform at the end of our journey not a soul was in sight and a cold, drizzling rain was falling. While we stood looking at each other wonderingly a girl appeared walking leisurely down the path to the station. She greeted us cordially and we felt better at once. We asked if we could not leave our suit-cases on the dray or some one else to bring in us.

"We don't have no drays here," she said, "and I don't know who else would come for them."

We had only brought our evening gowns and a few accessories with us, but before we reached the end of the half-mile we had to go I felt as though my entire wardrobe were crammed into that suit-case, and vaguely wondered if I should ever be able to lift my hands again to the level of the keyboard, for my arms seemed to be parting at the elbows. At length we turned a corner, and there stood a horse hitched to a spring-wagon—into which the girl proceeded to place my suit-case. I glanced at Madge. She had set her teeth with energy and her face was very red and she looked angry. I felt that way, but didn't look it.

"The singer is going to stay with the preacher's family and the piano player is to go with us," and she looked at us inquiringly.

"Where do you live?" I asked at once.

"Two miles out of town," was her reply.

I looked despairingly at Madge and she looked back sympathetically at me. "I should like to go to the church and try the piano first," I said.

"Oh! I forgot to tell you," said the girl, "there ain't any piano."

"No piano!" I screamed. "Then how are we to give our program?"

"We couldn't get the piano we expected to," she said, "and they wanted to postpone the recital again, but father said they might have our piano, and so they have gone out after it."

"Oh," I replied, wondering why on earth she didn't tell that part first.

"I should like to go over to the church anyway, and try my voice," spoke Madge.

When we came in sight of the modest little building, Madge said quickly: "Why! that church doesn't hold one hundred."

"It holds only one hundred," said our companion.

"Why, I was told one five hundred," Madge persisted. "Won't it hold any more than two hundred at all?"

"Yes, by putting in chairs three hundred can crowd in," she replied serenely, and opened the door. The interior was dark and very cold, the pews worn out in order, the carpet was covered with paper and peanut shells, and the stove was choked with ashes. "Hadn't they better straighten this up, and place the chairs in the aisles?" asked Madge.

"Why, I don't know as we shall need them, and it would look funny to have lots of chairs in here, and then not be half the pews occupied," and the girl laughed, but we didn't.

"How many tickets have been sold?" Madge inquired.

"About eighty," she replied, "and the church didn't think you girls would care, so they gave a ticket to every boy who sold ten. Twenty cents is considered pretty high here. You could have done lots better if you had only charged a dime."

"I won't sing for anyone for one dime," snapped Madge. "I would as lief stand on the street corner and pass the hat."

While we were walking to the parsonage Madge and I decided that I never could ride two miles in the chilly rain in my thin gown, so she arranged with the minister's wife that I was to come back there to make my evening toilet. Then I bade Madge farewell and we looked at each other disconsolately as I climbed to my seat in the spring wagon and for two miles faced the cold November wind and the rain.

When we entered the farmyard it was quite dark and the men were leaving it with the piano in a big wagon. The farmhouse was all light and warmth within, and the housewife's cheery smile served to disperse much of the gloom outside.

The evening meal was soon ready and the table literally groaned beneath the weight of the many good things to eat. But as for me I would I could scarcely force anything down my throat and I went through the entire evening's program over and over again, imagining myself breaking down in some of the pieces and having to leave the piano in disgrace, or else attempting to turn the pages of Madge's accompaniments and of their tumbling down over the keyboard.

At last the meal ended, as all things do, and my girlish companion and I were again on the road. It was pitch dark, and the rain had turned to sleet, cutting our cheeks as the wind blew it fiercely into our faces. My companion was not in a talkative mood, and my imagination began to torture me again, for I could see all sorts of hobgoblins along the roadside, beckoning to us, and I began to have visions of [illegible] we were kidnapped, of Madge in her Swiss gown, with three hundred yards of baby ribbon sewed on it, sitting with her hands folded and trouble in her big brown eyes waiting for me, and of the people sitting in the church with their hands folded, and impatience written all over their faces, waiting for me too, and still I would not come.

But none of these unfortunate things happened, and at exactly a quarter after eight Madge glided down the aisle and I after her in somewhat of a halting manner, as I had to step every few steps to keep from tramping on her train. We had gone through with the whole program a dozen times at home and never in less than two hours, but no one could complain of its being lengthy that evening, for we were through in half the above stated time. However, we put in the encores at home.

Two piano selections came first, of course, and I was complimenting myself upon the way I was rendering Mills' "Fairy Lillian" and how airy and lovely it sounded, when I heard someone near the rostrum whisper: "I wonder where she got her fresh flowers." I had taken them off my mother's last year's hat before I left home. After that I lost consciousness until I struck the last chord. I looked around for the expected applause, but solemn stillness greeted me. I became a trifle excited and rushed into "Recollections of Home," my next number. Three or four babies began to cry simultaneously, so probably the recollections of home were not so pleasant as they might otherwise have been. At any rate when I bowed and smiled my prettiest, silence reigned supreme. It is a wonder that my face didn't freeze in its smiling condition, owing to the chilly atmosphere.

"They raise cabbage and potatoes the year round," whispered Madge when I returned to my seat at her side.

The next numbers went better. As soon as Madge stepped upon the platform everyone began to whisper and we heard distinctly many expressions such as "Isn't she beautiful?" and "Isn't she charming?" So Madge felt well disposed toward the assembly, and her first song, "My Dream of You," by Rodney, was as beautiful as a dream, and Madge must have looked like one in her dainty Swiss gown with three hundred yards of baby ribbon on it. They didn't applaud any, though, when she finished. I noticed that all through the program they seemed to be afraid of the pieces with joy preceding them. Still, she sang Mattei's "Dear Heart" with a great deal of feeling, and the people condescended a little, but the applause was not enough to merit an encore, so I played the "Scarf Dance" which must have sounded like a hand-organ or some other mechanical thing, would up, for I felt in no [illegible] mood.

Wellenhaupt's "Last Smile," which signal [illegible] joy was instead of a dying kind, as one would suppose, brought a slight smile to some of them. I was not encouraged enough, however, to give the encore prepared, and Madge stepped upon the platform with fear and trembling.

Our instructor had made out the program, and most of the selections were simple, [illegible] of a high class, such as he thought the people would enjoy and which we could render well. He told us it were better to do the little things perfectly than to attempt the big things and leave them half done. Yet he said there might chance to be one person in the audience who would appreciate better things, and insisted that we each have a more difficult number, to show that one person what we were capable of doing. No wonder Madge trembled, for her next piece was the beautiful "Stella, valse legende." [illegible] From the way the previous numbers had been received she thought she might as well sing to the [illegible].

I began the accompaniment, which is beautiful in itself, and Madge's lips parted and the [illegible] melody burst forth. She couldn't herself think [illegible], and when she finished one would have [illegible] the storm outside had [illegible] such a clapping of hands and stamping [illegible] have never heard equaled by the [illegible] people. "They cultivate the intellect as well as the cabbage," I whispered into Madge's [illegible] as she went forward to sing D[illegible] Lullaby."

I was inspired by Madge's reception, and [illegible] me afterward that she had no idea Raff's [illegible] could be made to sound so beautiful. But [illegible] way the applause came [illegible] since this was my last number, the people [illegible] for me and decided to give me an opportunity to play one of my prepared encores, which [illegible] was a Chopin "Waltz."

Madge now had four songs in succession, then the program would be over. The first was "My Old Kentucky Home." Madge had been sitting, the words to it all the while I played my solos. [illegible] were would have "Moonshine" in the [illegible] instead of sunshine unless I [illegible] she began.

Her second, "Little Dew [illegible]" was a [illegible] hit, and she had to sing it a second time [illegible] the audience would grow quiet. [illegible] been such a success though if [illegible] like they did in my "Home Recollections."

The next, "Annie Laurie," [illegible] probably because it was rather low for Madge's [illegible]. But the last, "O How Delightful," was just [illegible] for a closing number, being in waltz time [illegible] a pleasing melody.

She sang "Comin' Thro' the Rye" for an encore, and then the people came crowding up [illegible] saying how they appreciated her beautiful [illegible]. Then they again shook hands with me [illegible] as though I were a [illegible]. I enjoyed every moment [illegible] house which goes to [illegible] has much to do with their [illegible].

The minister [illegible] Madge and myself to the station the next morning, and when the train [illegible] he told Madge that we must come again and give another recital.

"Yes, thank you," said Madge, as she stood on the car-steps, "we shall come back real soon." When at last we were seated in the car we looked at each other and laughed.

"Eleanor," said Madge, as she counted [illegible] dollars in the palm of her hand, "how [illegible] how much we were to make out of that recital! One hundred seats at twenty cents apiece meant one hundred dollars. We were to get half; that is twenty-five for you and twenty-five for me. I was going to buy a kodak, a pair of opera glasses and a new silk waist with my earnings, and you—do you remember what you were going to do with your twenty-five dollars?" Then we looked at each other and laughed again while the receding town grew dim in the distance.

LEARNING TO LISTEN

BY DANIEL BATCHELLOR.

II.

In The Etude for July we presented the sympathetic attitude of listening to music. In the present issue we have to deal with the analytic process, or the exercise of the critical faculty. As was before indicated these two functions should be alternated. In early childhood the sympathetic action of the ear naturally takes the lead. This is the time of musical absorption and the teacher should see to it that an abundant supply of good music is provided for the child's receptive mind. While the ear is thus engaged the thought activity should be in abeyance.

With the natural awakening of the critical faculty exercises in musical analysis should be introduced, at first casually and with very simple forms but growing more frequent and complex as the analytic power of the mind develops. Although these two kinds of ear exercise will be used in varying proportions according to the age and natural condition of the pupil we must not in any case neglect either, both are essential to a complete musical education.

Before going into detail we must say a few words upon the psychology of listening. Quite recently we have seen the listening power of little children over-tired and weakened by energetic teachers who thought that they were doing model work in ear-training. The trouble was that they were thinking more of the result to be attained than of the child's capacity.

Perhaps no other mental exercise is so absorbing as when the "soul unlocks itself" into the ear. Shakespeare has a fine passage bearing upon this in his "Merchant of Venice," Act V, Scene I:—

Jessica. I am never merry when I hear sweet music.
Lorenzo. The reason is, your spirits are attentive:
For I do but note a wild and wanton herd
* * * * * *
If any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turn'd to a modest gaze
By the sweet power of music," etc.

Note.—The whole passage is too long for quotation here but the teacher should become thoroughly familiar with it as it is a strong statement of the value of music.

Another thing to notice in this listening to music is the concentration of mind which it calls forth. The power of concentration is one of the fixed things in character building, so that the proper exercises of the listening faculty not only trains the mind to a larger appreciation of music but also conduces to strength of character. But because listening to music does call for such concentrated effort we must be careful not to overdo it. The great rhythmic law which controls all effort shows that every action must be followed by reaction, every tension must be offset by relaxation. The effort necessarily uses up nerve force; in the rest which follows the exertion there is re-creation. This law is well understood and acted upon in physical gymnastics, but it is often ignored in mental tasks. Remember that a child is capable of strict attention only for a very short interval—sometimes but a few seconds. If the exercise is protracted beyond the natural limit it leads to inattention—rather a mainly naive—and thus defeats itself. At the first sign of tolerant merging into indifference change the subject. A half hour's lesson should be punctuated by many intervals of relaxation. This does not mean that the lesson should halt at these points. Change of work is often the most effective means of rest. After such new act of listening fall back upon something which is already familiar. Then with rested mind take up again the new exercise. It may be necessary to approach it several times in this way. Some slight variation will give it the charm of a new exercise. Remember that Mother Nature teaches by endless reiteration but also by endless modification.

Secure definiteness of aim. The pupil should always know exactly what to listen for. Let us suppose the case of a child who is to be taught to listen for the different elements which go to make up a musical composition. Begin with the rhythmic movement. For one thing this is the vital basis of the music. More than this the child with his active sense of rhythm, will be most responsive to this element in the music. First, let him listen to the flow of the measures, and tell whether they are grouped into twos or threes. He can easily be led to see that the two-pulse measures go with a firm marching movement, while the three-pulse measures have a smooth flow which suggests gliding or dancing along. Play familiar little snatches of song, changing rapidly as the child answers "twos" or "threes." This may be later used as a relaxation between more severe forms of ear exercise.

Then show him that two may be sung or played in two different ways. The music can march along either in the order of "strong, weak" or of "weak, strong." This may be made clearer to him by repeating lines of verse in both the trochaic and iambic forms. For little children the illustrations should be selected from Mother Goose or other nursery lore. In like manner he will see that threes may flow along, either in the order of "strong, weak, weak" or of "weak, strong, weak." When fitted to words he will learn that the former movement goes with such words as "joyfully" while the latter goes with words like "rejoicing." [illegible]—

Dactylic:—

"Out in the window, so fresh and so dewy."

Anapestic:—

"Oh my little brooklet, as onward you're flowing."

With little children or undeveloped pupils it is better to keep to these two radical forms of measured movement. Their modifications into four-pulse and six-pulse measure, introducing the medium accent, belongs to a later stage.

When the two kinds of movement are well understood, the pupil, besides noting the recurring strong beats, may also count the number of measures for a short tune form. A little more listening will show him that these measures do not go through from beginning to end without any stops, but that they group themselves into clusters or sections, like the clauses of words in a compound sentence. Let him listen and count how many sections there are in any given tune form. As he becomes more familiar with these halting places or cadences, he may liken them to stations on the railway line and judge which of them are of greater or less importance.

Beyond the division of the movement into these sections and periods much of the beauty of the music depends upon the rhythmic figures which add so much life to the melody. The child should be led to observe these and to notice that the characteristic rhythmic figure of any tune is apt to be repeated several times in the course of the composition. These figures are very obvious to the ear, but it is not so easy to describe them in words. Some teachers have found the French time language useful for this purpose. The advantage of time names is twofold. They help clearly to define the thing in the mind, and they furnish a convenient means of describing the time movement. It is unfortunate that when these time names were introduced into American school music they were made so complex by would-be improvements that they proved cumbersome and fell into discredit. The original time language is quite simple. A one beat note would be named ta. Divided into two half beats it would be called ta-te, and subdivided into four quarter beats the name would be tafatefe. A child quickly learns these names. Then listening to this movement, a quarter, two eighths, four sixteenths, and a quarter, he would at once repeat "ta tate tafatefe ta." As the time movement becomes more complicated the time language becomes more and more useful in defining it, but we cannot pursue this subject further here. The foregoing hints will show the teacher that there need be no lack of variety in the rhythmic ear exercises, and the outcome will be an intelligent appreciation of all that goes to make up the time element in music.

A POINT IN "FIVE-FINGER PRACTICE."

BY WILLIAM C. WRIGHT.

While five-key exercises are usually regarded as essential to the beginner and are deemed by many to be indispensable to the promotion of agility, strength and equality in the use of the fingers, one peculiar benefit to be sought in such practice is too often overlooked. This point is sometimes termed the "formation of the hand" and relates to a gradual adaptation of this member to keyboard work so that the fingers will find a perfectly accurate and certain application to the keys.

It is not enough that the fingers move readily and fully; they must gain a steady poise over the keys, which will not be disturbed by the rise and fall of any one or more of them. Each finger must hold its position ready and awaiting its turn, even before wanted, and its right adjustment must not be left to the very instant when it is to strike.

The natural relation of the fingers to each other does not correspond exactly to the requirements of the keyboard. The extension between the fingers is in some hands too small, and in others too large. There is usually quite a difference in the natural degree of separation between the fingers of the same hand. Especially is this true in respect to the thumb and its neighbors. With many, the other four fingers will be too close, and with some they will be too widely apart.

In all cases there is a tendency in the fingers to get out of perfect adjustment while in action. In many cases the fingers draw together—in other cases they part widely—in some, from narrowness or other causes, one finger will even try to climb part way over another. To secure this due separation of the fingers and maintain it habitually various exercises in the five-key position are of the utmost importance.

A little observation will show how many young players and even older amateurs are, in this respect, not sufficiently trained. In consequence, therefore, their fingers often miss the proper keys, and strike, in general, with unevenness and uncertainty.

The five-finger exercises require, from the first, a careful poise of each finger over the center of its key's width, and that each and all of the fingers should retain due poise in position without rigidity while one or more of them are in action. This is absolutely essential to precision of touch.

To secure this point, exercises that put the fingers "in the stocks" (holding some of the keys down while one or more of the others are played) are very useful, if the fingers are rightly placed and held. No better exercises of this kind can be found than those in the Leschetizky method published by Theodore Presser.

The importance of practicing "five-finger exercises" correctly is very great, since the five-key position is the most frequently recurring one of all, and has a very practical bearing upon all scale work, as well as forms a prominent element in six key, and even in many seven key positions.

From the foregoing is drawn several suggestions:—

1. Useful as "table tapping" exercises may be made to give agility and independence of finger, they cannot fill the place of five-key exercises on the keyboard unless some way be devised to keep the fingers duly separated at just the right distance and the true points of aim be designated for the tips of the fingers.

2. As the fingers must be trained on the black keys as well as on the white for good playing there should be practice of five-key exercises that not only take in black keys for the three long fingers but such also as require the use of the thumb or little finger or even of both of them on the black keys.

3. To get the most improvement from these exercises for general purposes and especially for improvement in scale work they should be built on each of the seven different notes of every scale, both major and minor. While complicated forms ordinarily used on the white keys alone may be used, they are not essential. Playing 1, 2, 3, 4, 5, 4, 3, 2, 1 two or three times over and then 5, 4, 3, 2, 1, 2, 3, 4 in like manner, ending each position with its starting note and carefully touching all sharps and flats belonging to the scale chosen, will afford seven different exercises in ascending and the same number in descending. Great accuracy of perception and of touch may be thus acquired, provided the due position at poise of the fingers is strictly maintained over both black and white keys—each finger over its own key.

Some of these positions, of course, will be rather awkward, but, though they do not offer models of fingering, they prepare the hand for almost any emergency. The most practical ones, however, can receive the most attention.

4. The confinement of five-finger exercises to the key of C or a long persistence in that key is not a wise economy of time and effort, and may even induce warped tendencies that will result in mischief

Children's Page

MUSICIANS BORN IN SEPTEMBER

September does not show so many prominent musicians in its record as hitlive, nor are there quite as large a number of names of high rank as we can find in the record of other months, yet there are a few who are very interesting to read about. Pupils who have access to a biographical dictionary or musicians should look up each one mentioned in this list.

Sept. 3. Wilhelm Speidel pianist 1826.

Sept 5. Jacob Meyerbeer dramatic composer 1791; Carl Wilhelm, composer of German national song (what is the name of it?)- 1815; Louis Köhler, educational composer 1820.

Sept 6 Anton Diabelli educational composer, 1781

Sept 8 Antonin Dvorak composer liked several countries) 1841

Sept 10. Nicolo Vaselli dramatic composer, 1774.

Sept. 11. Friedrich Devol Rudolf Kohler, composer, 1786 Eduard Rudolick critic and author of musical works, 1826

Sept 12. Theodor Kullak composer pianist, and teacher 1818.

Sept 13. Theo Schumann, pianist, 1810 Louis James Alfred Lefébure Wely French composer pianist, and organist 1817

Sept 14 Luigi Cherubini dramatic composer and theorist 1760.

Sept 15. Salomon Jadassohn composer and theorist 1831

Sept. 17 Saverio Mercadante, dramatic composer 1795; Holidar Kjerulf composer 1815

Sept 21. August Wilhelmj, violinist 1845

Sept. 22 Johannes Ambrosius educational composer 1807

Sept 24. Julius Klengel, cellist 1859.

Sept. 25. Jean Philippe Rameau, French theorist and learned composer 1686, Emil Kleinmorth pianist and author 1850

Sept. 26 Louis Drouhet Lacombe, pianist and composer 1818

Sept 27 Hermann A. Wollenhaupt composer 1852

Sept 28 Johann Matthesson, composer writer and author 1681

Sept 29 Ernst Ludwig Gerber author of a musical dictionary 1704

Sept. 30 Johnny Scott-Irish composer 1840 Charles Villiers Stanford composer 1852

* * *

Some months ago we printed an article about Franz von Vecsey the young prodigy violinist who astonished Europe by his wonderful playing last season. We did not see any items about this little boy this month but we do remember that when he was but a few years of age he was accustomed to get a piece of wood and place it under his chin imitating the motion of violinists. The boy's father plays the violin—as an amateur—and frequently held rehearsals of a string quartet at his home so that the little fellow was early brought into contact with violin music. This went on until he was 4 years of age and then one day Mr. Vecsey was discovered that he had unusual musical ability. On this particular day he came in as usual and while imitating the others playing sang the greater part of the Mendelssohn violin concerto. This naturally aroused enthusiasm and a little violin was bought. His father gave him his first lessons. When he was 5 years old he was taken to the great violin and cello teacher Mihoy in Budapest. After he had played the Rode Concerto his mother asked Mihoy if the boy had unusual talent and was astonished when the great one he said "He has unusual talent! Mark my words in two years he will surpass us all." It was then decided that he should go to Budapest every week for a lesson with Mihoy his father supervising his practice etc., at home. After one year he made such wonderful progress that Mihoy wished him to enter the Conservatorium in order that he might give him three lessons a week. He played in the theatre besides and after six months had finished the whole Conservatorium course and in studies alone he played the Wieniawski, St. Lubor, Gavinaux and Paganini. Last October the boy's parents took him to Berlin to play before Joachim. The children tells the story —

At first he received us coldly and called when Franz said he would like to play something of Bach but he had not played many bars of the Adagio when we saw a visible change in the great maestro. He was interested! And as Franz continued to play became more and more so and at the end of the fugue stood up saying he had no words to express what he felt. After a few minutes conversation he asked Franz if he cared to play three

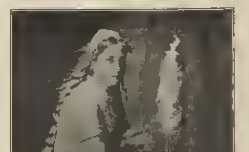

Fig. 1.—Mischief at the Sunset Wheel

more pieces which Franz replied, "Yes! I would like it play the Wieniawski concerto!"

This just over the finishing touch and before we left Joachim promised to come to the concert and wrote the following in Franz's autograph book "With pleasure I write in the album of so highly gifted a boy and to the little virtuoso I know nothing better to say than Schumann's words 'Here is no end to learning'" After Franz's first concert he added the following words "May God protect thee thou wonderfully gifted child."

* * *

It has been with much interest ABOUT PUPILS' RECITALS. (and profit) that I have read and considered the suggestions for pupils' recitals offered recently to the readers of The Etude. It occurs to me to describe one or two given by my class.

I should like to say, first of all that it has never been my custom to select for my pupils special pieces for recitals—those pieces that would take them from their regular work and perhaps be not at all a fair sample of their exact standing. Their exact present progress and ability, up to date as it were I intend being myself to appear at this.

It is my custom always to select from the repertoire of each pupil some that has been learned during the current season—such which does really represent progress and present ability and which will not necessitate either so much extra practice that regular work is interfered with, or set aside entirely for a time. I always feel that the regular work must go on without interruption and the recitals merely show from time to time, how we are progressing and whether we have advanced as we should. In arranging for a recital I always consult each pupil who is to take part and together we decide upon one to two pieces. I have two recitals to report, but shall speak of but one this time. At No. 1 we intended a little entertainment for our friends, that is a distinct departure, as will be seen. But we did not take one moment of time from our regular lessons and drew on our preparation of the same. I gave the pupils, who were to take part two recitations each for several weeks and they cheerfully indeed eagerly set the words that will run in one's ears all the time and we all thoroughly enjoyed the pleasure of meeting and preparing a surprise for an interested friends. Let me add right here that I intend encouraging something "out of the ordinary" in a recital believing that meetings such as we had are broadening alike to teacher and student.

Profiting by the suggestions in The Etude we had on our program two essays. Special subjects were selected in two of the scholars, and I was quite pleased at the manner in which they handled their subjects. The illustrations too, were good and each engaged by all. For example: Romy So I years "Schubert and the Art Song"; an excellent lady in algut (one cent singer) sang first one of his strophic songs for typical folk-songs]. Margaret at the Spinning Wheel" [which can picture No. I represented] and one of the scholars carried out this part) and Heine, two of his art songs, the one from the Hygone set and the other from the "Maid of the Mill" and Tirs to recall once a great treat to our audience.

Besides the essays we had duets, solos for the female members for violin cello and piano. We also had six thirty minutes for our specialty Now I do not restrain to one hour and thirty minutes!

One "Specially was a little musical cantata in all entitled "A Wan of Roses." It consisted of a number for drill for twelve young girls all of whom wore Kate Greenaway costumes six in red and six in white each one carrying nine frag-stemmed roses in the two for those in red dresses and red roses for those in white. The drill introduces a number of appropriate movements and during its performance the pupils played a sprightly march. I can almost present to The Etude's readers a picture for all of the floral personages who presided over the meeting and acted as the judges crowning the victors with pretty wreaths. We regard the report of this No 2 as far as was possible to us and that closest of race of friends in rendering to any three more delightful entertainments pronounced to be the one yet.

* * *

A HARMONY LESSON

The soft breeze rippled a summer evening swept across the meadows and gently stirred the leaves of the fruit trees and hedge-rows. A tall fragrant lilac stood by the gate, old house in the valley and in the top of the lilac a robin had built her nest.

In the garden a nightingale sang but the robin sat quietly in her nest and listened with rapture to her neighbor whose song now rose in ecstasy now fell into soft and sad lament —

"Trill, trill,
Tre, lee, trill
Tele!"

"How beautiful" sighed the robin "Oh to sing like that!" and she fell asleep. But ere he dreamed she heard the sweet tones of the love song which rang clearly through the moonlit night.

Next morning on waking she made an heroic resolve "I know what I will do! I will fly over and take singing lessons of Madame Nightingale!" Her toilet was quickly made She flew across to the hedge and barely waiting to knock put her head in at the door of Madame Nightingale's daughter

"Why, good morning dear Robin," cried the singer "How have you slept? How are all at home? And what has brought me the honor of an early a call?"

"I come to ask a great favor Madame Nightingale" was the modest reply. "Your wonderful ringing has so enslaved me that I would give all I possess if I could learn to sing like that! Madame, will you not give me lessons?"

"Oh, is that all! With pleasure But the exercises are very hard you know, and besides no teacher can work miracles."

"I will take any amount of trouble if I can only learn" answered the robin "May I begin at once?"

"Very well then sit over on that twig and listen to me I will sing and then you must try to sing exactly like me Now—

Do, re mi, fa, sol la, si—
Trah, trill!"

The robin sat very straight, cleared her throat and began—

"Do, re mi, fa sol, la si—
Talwill, talwee, talwitt talweo!"

"Trah" sang the nightingale
"Talwill talwee," clamoured the robin
"Trah corrected the teacher
"Talwill talwee" answered the pupil,—and so it went on for some time The robin despair all her struggles could not bring out our Trill!

At last the nightingale stopped her "You must see for yourself, dear Robin, that the singing lessons are a failure We cannot all do the same thing God in His wisdom has made us so that each one must sing as he will is shaped Do you go re singing that your talwitt talwee, and I will take up Trah through life with me.

"Besides I must confess, friend Robin I think your song perfectly charming, much prettier really than mine If I were not a nightingale I should like nothing better than to be a cheery little robin like you."

The robin turned her head to wipe away a tear Presently she gathered up her courage and flew back to her home in the top of the lilac

What a pickes these two silly birds make with their little sing-song whistling" said a contemptuous squirrel who had overheard the conversation. "For my part I have very little interest in singing I could never shed a tear over that If it were gymnastics, now! Ah, that is an art indeed!"

Then he raced and swung nimbly from tree to tree from bough to bough. He he disappeared on the woods

The robin birds are still friends. In the evening Madame Nightingale sings the robin a lullaby and early in the morning she is wakened by a cheery Talwitt! And many a time they both sing as if they were trying for a wager So they live in peace and friendship and western all their world with their songs.

Don't you wish that people were all as sensible and well behaved?—*By Adèle Rothenberger Translated by Florence Leonard.*

* * *

AN ALLEGORY

Yesterday we had a talk upon harmony in our kindergarten class The little ones listened attentively as they always do, but somehow I thought they did not grasp my meaning This morning on the breakfast table our Irish flowers were the purple lilac lilies with the leaves "What a charming dress those two colors would make" was my remark to everyone in general and no one in particular Mr. Small boy of 8 one of the ideas quickly answered. Mother, that is *harmony*"—*Amy T. Griffith.*

* * *

HOW TO FIND MUSIC

"I shall never be able to play anything I cannot, and it is of no use to try" Such was the plaint of a girl of 12, when she came for her first lesson

She had been taking lessons for a year and could not even play one octave in time and scarcely correctly She had only a book of second grade studies. I pitied the child.

"Will you play some little piece from memory?"

"I have never been allowed to play without notes," was her answer

Well we put away the studies and began with a little tuneful melody The girl entered into the spirit of it at once, and we learned it carefully. This melody and scales in one octave occupied three lessons by the time it was ready and scales could be played from memory The Eliminators of that child's lost interest memory The Eliminators of that child's lost interest was discovered that she could play *something* was beautiful She is working hard and giving genuine pleasure to her parents; go for herself, she has found *music*.—*Amy T. Griffith*

In the teacher is full of his subject, the boy cannot help becoming enthusiastic. Words have might when a man is behind them.—*F. C. Jacoby*

SUGGESTIONS FOR A MUSICAL CLUB

Musical clubs afford much pleasure to children as well as being of great benefit to them. Anyone who is thinking of starting a club might find some of the following suggestions useful

Let each member pay a small fee on entering.

Have them meet at the teachers house (or wherever the club is to be) about once a week for about one hour and a half part of the time being devoted to playing their little pieces to each other the rest in studying the biographies of musicians or musical history.

The members might give a little musical about every four or six weeks and charge admittance (the tickets made out on little cards) The sum collected could be used for the purchase of musical books, such as "Schumann's Music and Musicians," Amy Fay's "Music Study in Germany," and Lhevinne "Life of Chopin" etc. Ordering the whole the teacher might spend it in taking the pupils to concerts If the funds should not be sufficient let all the members to go it would be encouraged for them to be taken in turn It often happens that children miss hearing artists through having or not to take them

The club might be named "Allegro" and the colors be pale blue and gold, but that of course would be left to the choice of the members.

A calendar with a space for a musical event for every day in the month should be kept, and at each meeting the members should write what they know The calendar could be made out of drawing paper (a piece about 18 x 22 inches) and decorated around the edge with flowers of the month painted by the pupils —*Anon*

Fig. 2.—War of the Roses Before the King and the Queen

TRAIN YOURSELF FOR THE TEACHER'S HOME-BOOK.

Train yourself to manifest kindness in what the world pleases to call little things. —*E. E. Hale.*

If you would lift the mark you must aim a little above it. Every arrow that flies feels the attraction of earth.—*Longfellow*

Duty and to-day are ours.

Character is what a man is when he thinks no one is watching him.

I hold that a man is only ill to learn so long as he is himself learning daily If the mind once becomes stagnant, it can give no fresh thought to another mind it is drinking evil of a pond instead of from a spring

A schoolmaster's intercourse is with the young, the strong and happy and he cannot get on with them unless in animal spirits he can sympathize with them, and show that his thoughtfulness is not connected with sullenness and weakness.—*Arnold*

The first thing to do with children is to give their self-assertion an overlapping to rouse them to make them respond but the will assertive should not control the psychical The most must start to work at the same time to secure a balance.—*George Dudley Kimmill*

We hold the winnings of a million years in heart and brain, in hand and foot, and one wastes the treasure or win more according as we take heed to our ways or are heedless and so fall back toward rude and base beginnings.—*Robert Collyer*

If there is anything in our whole course of study that ought to build up in the minds of the pupils high and beautiful ideals, it is the study and practice of music.—*Dr. Eugene Bostton.*

Music has a common language for all, and the effort required to comprehend the music lesson aids in the grasp of English, and as all the work required in other departments. Often the kindling eye far away look, or the top of the foot in response to the rhythm has told more plainly than words what the music lesson was doing for these coming citizens.—*Mary E Webster*

If we take away from children those objects and interests in which they are naturally and spontaneously interested that is, take them from their play, and place before them other objects and interests which we in our truth wisdom think better for them, that we in our youth wisdom think better for them, that is, school books and studies, we are in duty bound to see to it that they go at these new things with some measure of the same natural and spontaneous activity that they gave to those which were taken away from them.—*M. C. Bettinger*

* * *

THE OLDEST PIECE OF MUSIC IN THE WORLD.

Now who are readers of the Children's Page may think that, judging from a norm ensdines, some of you have the oldest piece of music in the world you may, indeed have the most ragged, but not the oldest The oldest piece of music in the world is called the "Messiah of the Priests" This song was sung in the Temple of Jerusalem, and were now in synagogues of Spain and Portugal it is frequently used. The manuscript papyrus is kept in a small iron box.—*Katherine Margon.*

* * *

CLUB CORRESPONDENCE.

I have organized a Etude club among my pupils in August we will have a little program for pupils and parents only We will tell all we know about Robert Schumann and play some of his music The little folks, 7 and 8 years of age are equally as interested as the big "grown up folks." Wishing The Etude long life and prosperity.—*Ida Berryman*

The Verdi Club met at the home of Mrs. Cummings June 10th, and gave a short program of music, recitations, and essays the program was arranged by a committee, Grace Peterson, Jennie Shelton, Fayne Gales The motto of the club is "In Heaven all is Harmony."

* * *

PUZZLE CORNER.

The following are the puzzles printed in the Children's Page of The Etude here for July We are pleased to receive puzzles or suggestions from any of our readers.

Answers to Anagrams in the August issue: 1 Waldstein Sonata (Beethoven) 2 Elfin Dance. 3. Two Grenadiers (Schumann, introducing *La Marseillaise*)

The strings of the violin are G D A E, which can be arranged to make the name of the Danish composer Gade

NEW PUZZLES.

Take the name of a musician born in Italy who lived many years in France. Take away the first three letters of the name, and you have the name of a great singer

Take the name of a composer who wrote a number of sonatinas and easy duets In his name you can find the surname of a number of German and Austrian one of whom wrote a method for the violin

How many composers names can you get out of the name of Lablache the great opera singer?

Take the name of a celebrated Italian composer of the eighteenth century a master of counterpoint and a musical historian, who is well known by a baneful gavotte change the initial letter of his name in another letter of the alphabet and you have the name of a celebrated violinist who lived at the same time.

We have received answers to puzzles from Katie Hale, Annie Francis, Maude Schneeweis, and Marguerite Noble.

Culture comes from the constant choice of the best within our reach.—*Balzac*

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Easy come, easy go. When one complains that he cannot carry out a cherished plan because of lack of means, I am disposed to lecture him on anti-culture. Means are all about us, but God proposes that we struggle for the romance that we may form the character to build into successful application that which we purchase through means. If the way is made easy we fail to acquire strength.—Baxter.

* * *

Comparisons are not infrequently drawn between the fact that subsidies are paid to musical enterprises, particularly the opera and music schools by various municipalities of Continental Europe while the efforts at musical advancement in the United States receive no official recognition from municipal, State or Federal governments.

It is possible that it would be helpful in musical interests in our country if the first-class orchestras, music schools and opera houses could receive liberal subventions; yet the dispassionate inquirer, who knows the Anglo Saxon nature may be pardoned if he be somewhat incredulous as to the outcome of such aid. The national genius is opposed to State aid and supervision. Even in England where exists an aristocracy there is no State aid to such enterprises as are so liberally supported on the Continent. It is true that the London City Council gave help to the Guildhall School of Music;—we are not aware if a subsidy is now received, as the school has been announced as self supporting,—but that is not the general governmental

The American people are self reliant in their pleasures as well as in their work. This is a kind of self help in which art must take its chance along with other unprotected activities. If it is to be a kind of American cultivation it must be a vigorous child, must gain strength by its own efforts not by lovers' parental coddling. If the people do not love art well enough to support it voluntarily they will hardly submit to being taxed for its benefit. The support of ballet and other forms of the lower arts which is so well known to Europe is a relic of the time when the aristocracy ground the people by the most outrageous and extortionate taxation. They would spend with one hand while they robbed with the other artists were pampered artificiousness squeezed. And to-day even under the militarism which oppresses Europe art receives the financial aid of the governing classes. In the United States we feel that under general conditions it is not wise that any one form of education or culture be supported by the government. It is true that cities and States might fully to educational needs but that is for general needs not professional as it would be to build and support monograph conservatories or for amusement as it would tend to build grants be given to operas and orchestras. For the present it is doubtless better that we pay voluntarily and according to our personal interest for our art culture.

* * *

When a man is tired out, when his physical strength or his nervous system or both are below par he is in no condition to do good work either for himself or others. The strenuousness of modern life and of professional rank tells on men and women, and it is quite of Russell Sage's expressed disbelief in the annually afflicting of the great body of Americans have none to look forward with great hopes to the annual vacation whether it be one week two weeks, or be rumored he may be. It is true that in some cases one's energy is spent in enjoying a vacation, but not all men idle consciously in that way. Many men and women, especially brain workers are careful to fulfill both mind and body and when the time for taking a work has come around again, they are ready to do their best not only willing but physically and mentally prepared to be effective work. Restored from nervous strain teachers find it easy to be pleasanter as faithful as ever and "sharp" than it is to go back to it with keener zest than every strength in the body. They are ready to begin the daily routine. Lessons giving need not grow exhausted. The vacation idea is a good one and a hard to stay. We trust that all of our readers after a pleasant summer are ready to surpass the record of last year.

* * *

In speaking of the value of manual training in education a school superintendent made the statement that when the action of the hand consummate mastic calling forth intellectual effort the educational value of manual training is at an end.

The mere statement may be made of purely technical training in music. When an exercise has been repeated many times when it can be delivered with fluency and accuracy at a high rate of speed it has become practically automatic, and its educational value has become weakened. The pupil needs something new to awaken intellectual action. Of course, a new study can be given but the intellectual action thus brought forth will not take the place of the activity of the cathartic nature which is needed to make the living artist. A composition, written for the sake of making this need, or for promoting technical mastery is used in such a place automatism will have but little place. That is, that the player has musical feeling which can be awakened and demonstrated. Mastery of technic is necessary and in the last one stage in the making of a master artist. Automatism must yield to an intellectual activity controlled by musicianship.

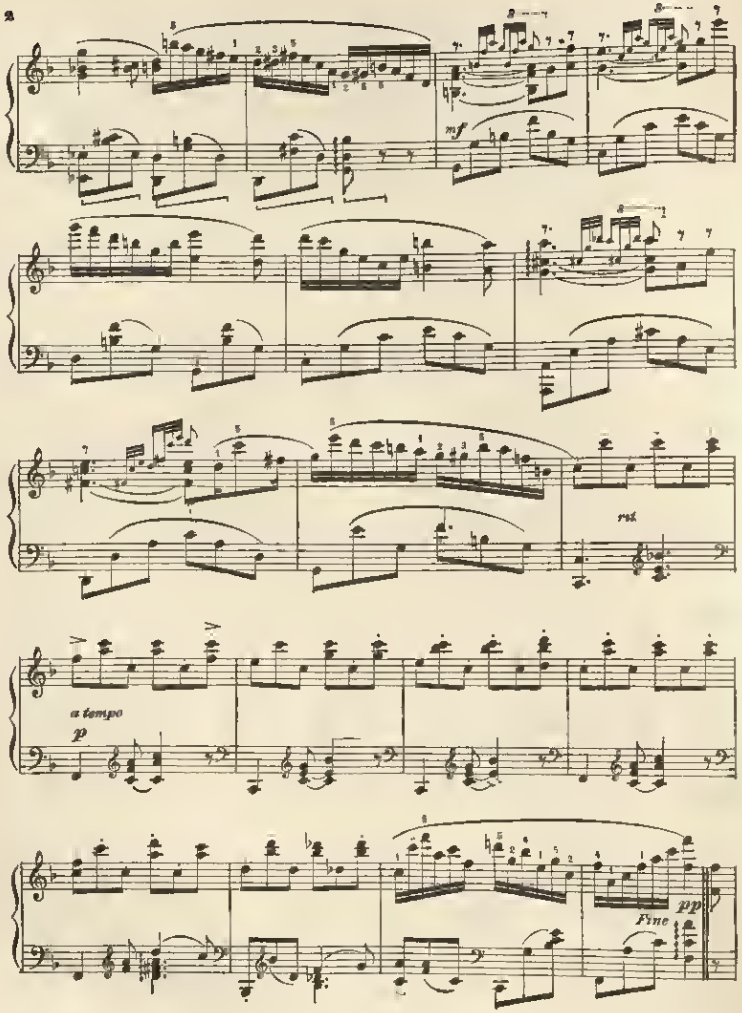
* * *

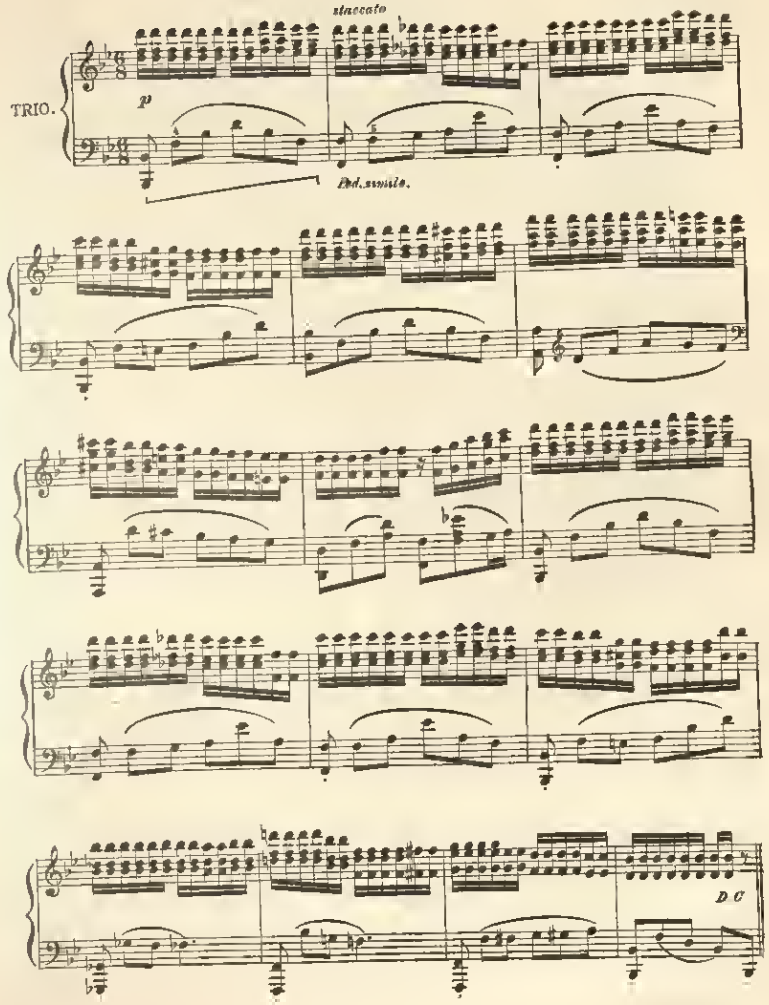
A question that confronts the teacher at the beginning of a new season is how to bring his work to the notice of the public, particularly those of persons with whom he has no acquaintance. Shall he advertise in the local papers that is more boldly than the modest little professional card in the column devoted to announcements? Shall he send out circulars? Though his merit? Shall he give a recital? These are questions that confront the teacher particularly one who is just beginning his professional work or who is endeavoring to establish himself in a new location. Each plan has advantages that will varies, and it may be that the pocket book will be the final arbiter. Whatever is done ought to have some individual character. If the teacher decides to make a public announcement though the local papers, he should plan it in such position that it will be open and unobtrusive in particular details of his advertising. If circulars are sent out they should be well and attractively printed and go in sealed envelopes. If a recital be given, it should have some distinctive feature a fifth talk which will show that the recital is confined to local or a popular should be. Any local or the programme to show what the teacher has done. If any cuts which will show what he can do in the line to which he seeks patronage; remark that of the like. The Etude wishes success to all experienced teachers and especially to the beginner.

* * *

If a music pupils would take their meal of instruction as seriously as they do their physical appetites and the pupils would treat the lesson with the same consideration and assistance the physician receives at their hands one point would be gained toward bringing about the musical millennium.

It is the parent who speaks on the teacher's putting it just as much time whether the lesson dawdle it or not—not the pupil. One has only to say a pupil it or not—not the pupil. One has only to say a pupil it or not—not the pupil. One has only to say a pupil


mf
rit.
a tempo
p
Fine
pp

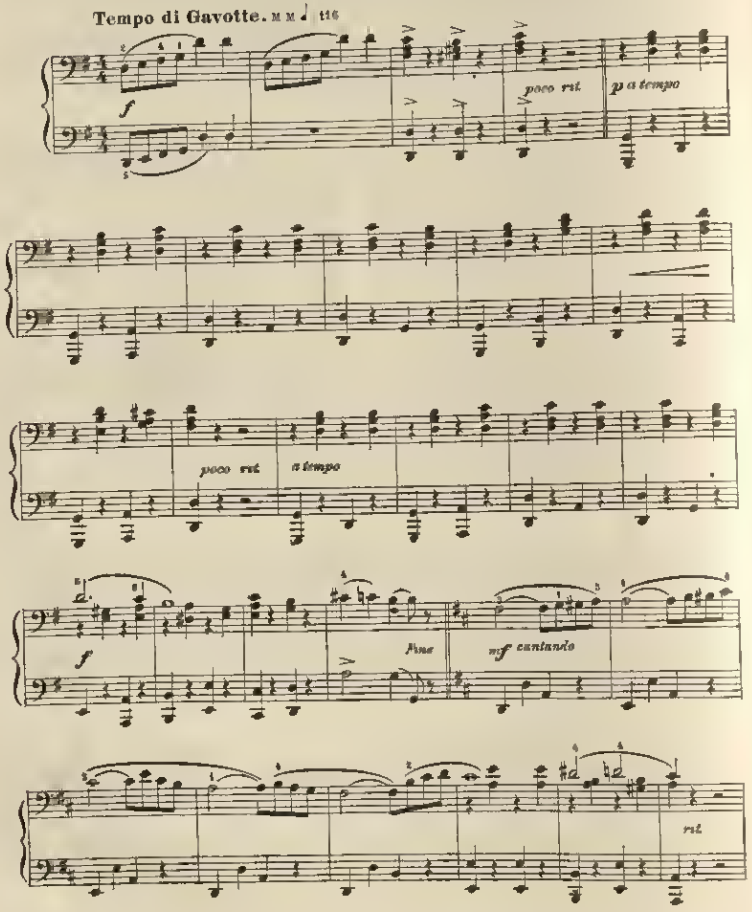

staccato
TRIO.
p
Ped. sempre.
D.C

The Keepsake.

Gavotte.

SECONDO

HEINRICH WILHELM PETRIE.



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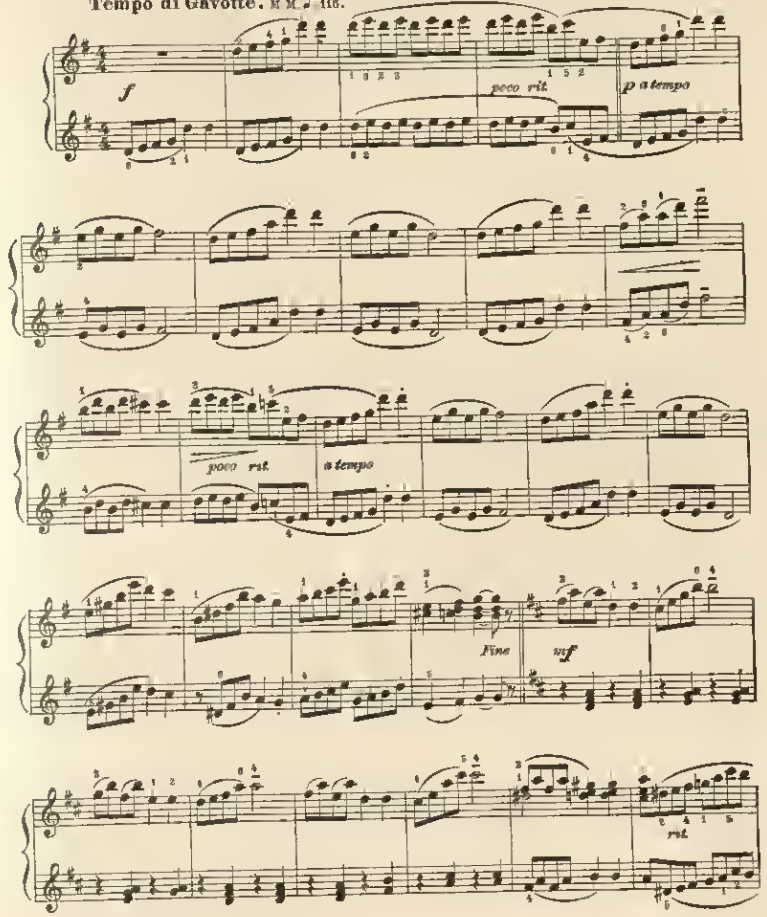
The Keepsake.

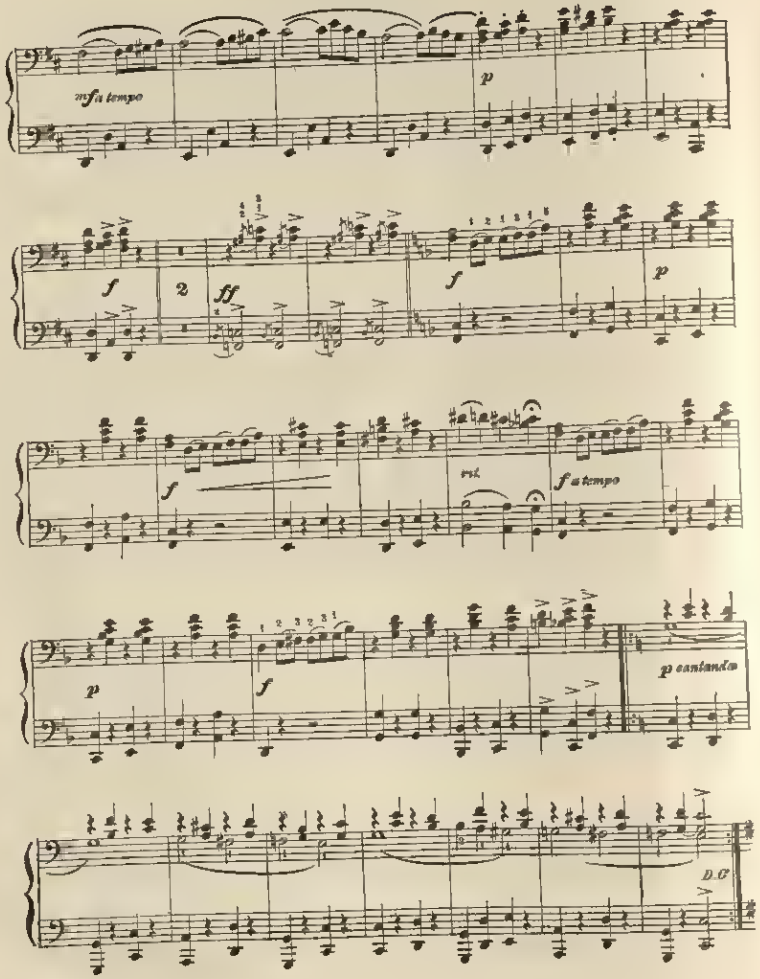
Gavotte.

PRIMO

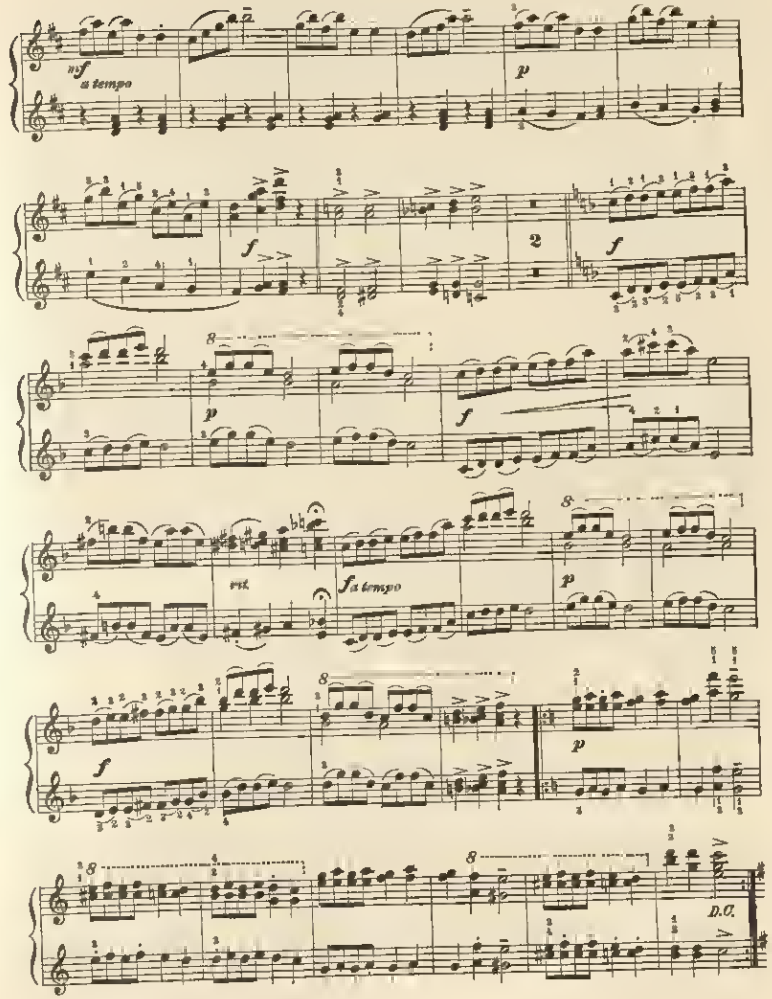
HEINRICH WILHELM PETRIE.



SECONDO



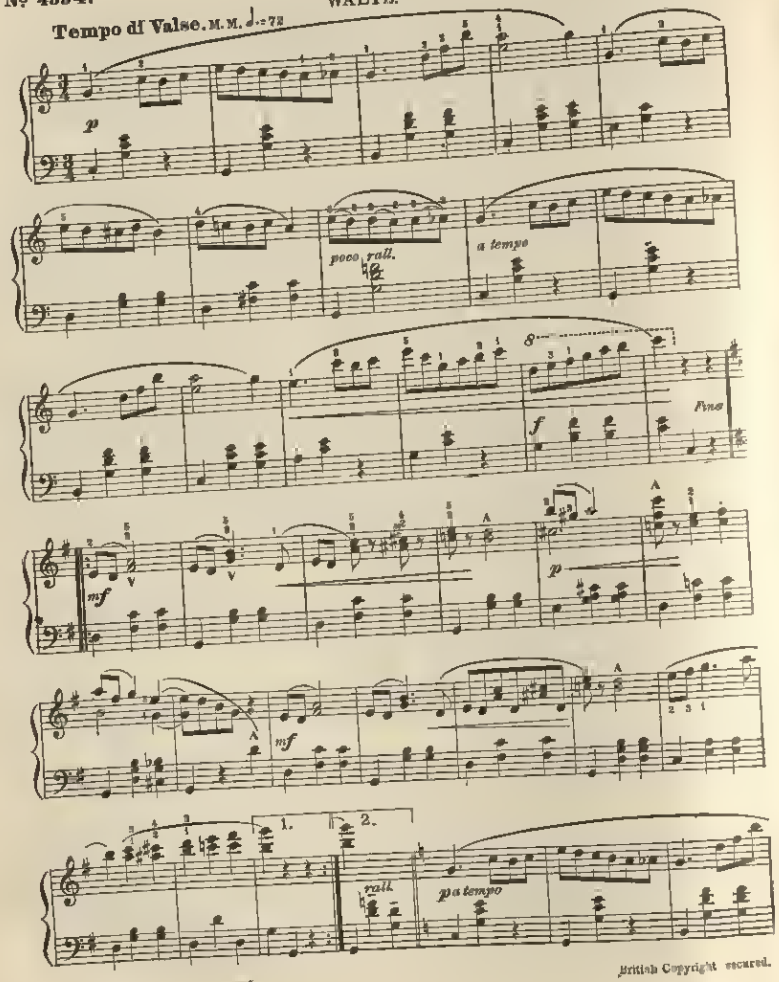
PRIMO



A FAIRY FROLIC.

No 4594. WALTZ. RUFUS O. SUTER.

Tempo di Valse. M.M. ♩.=72



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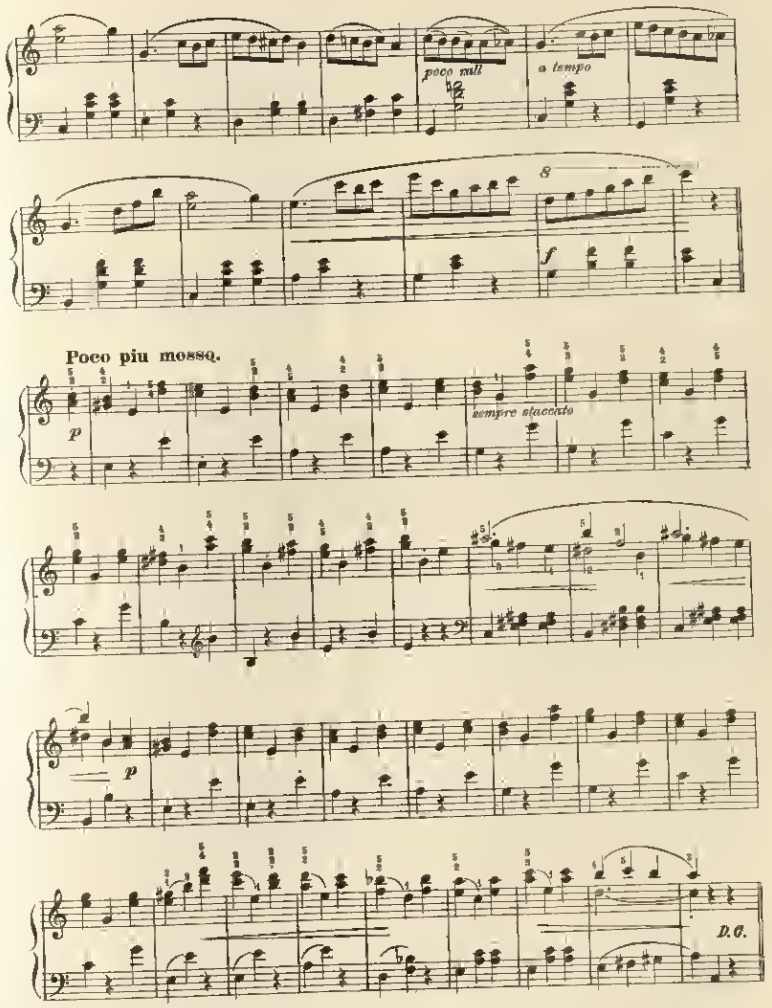


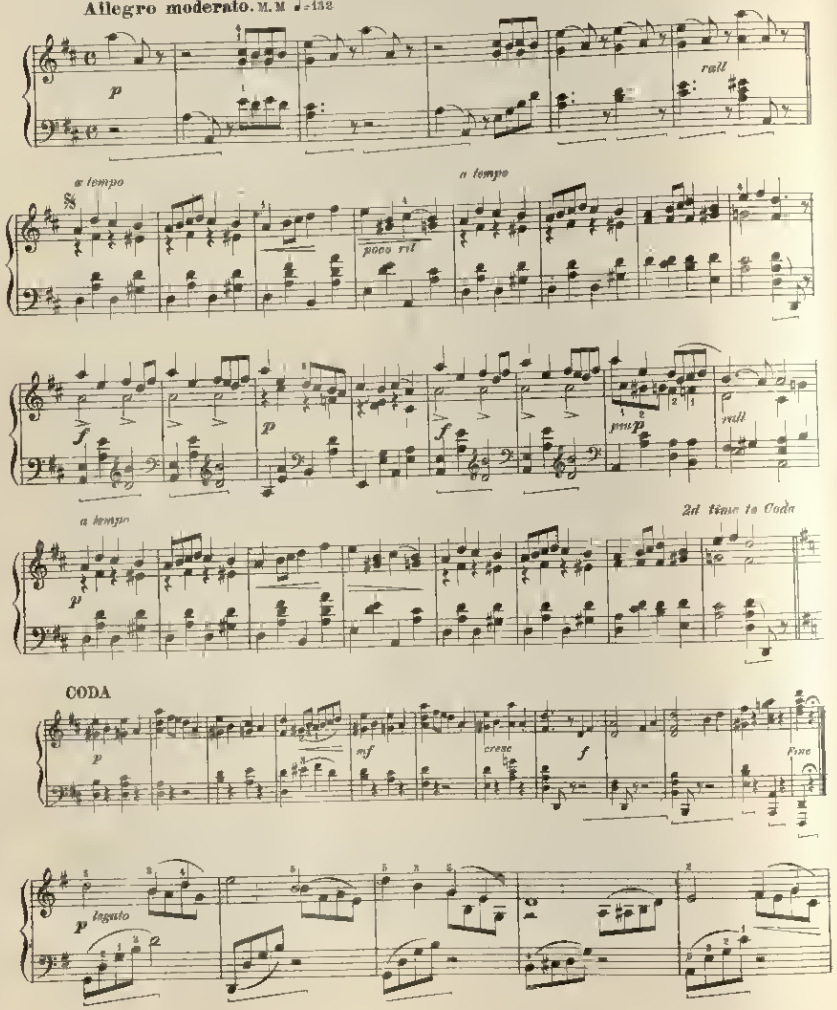
№ 4536

DANSE RUSTIQUE.

Arranged by the Composer

FELIX BOROWSKI

Allegro moderato. M.M ♩=132



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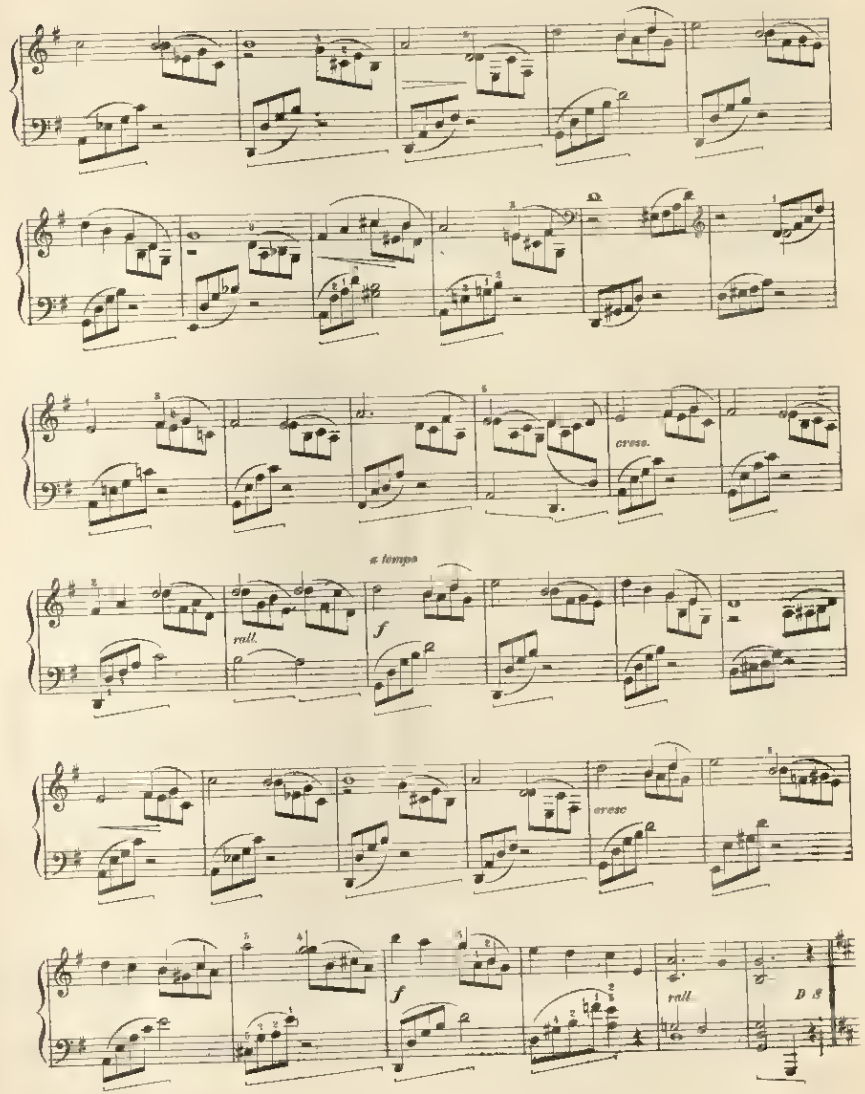
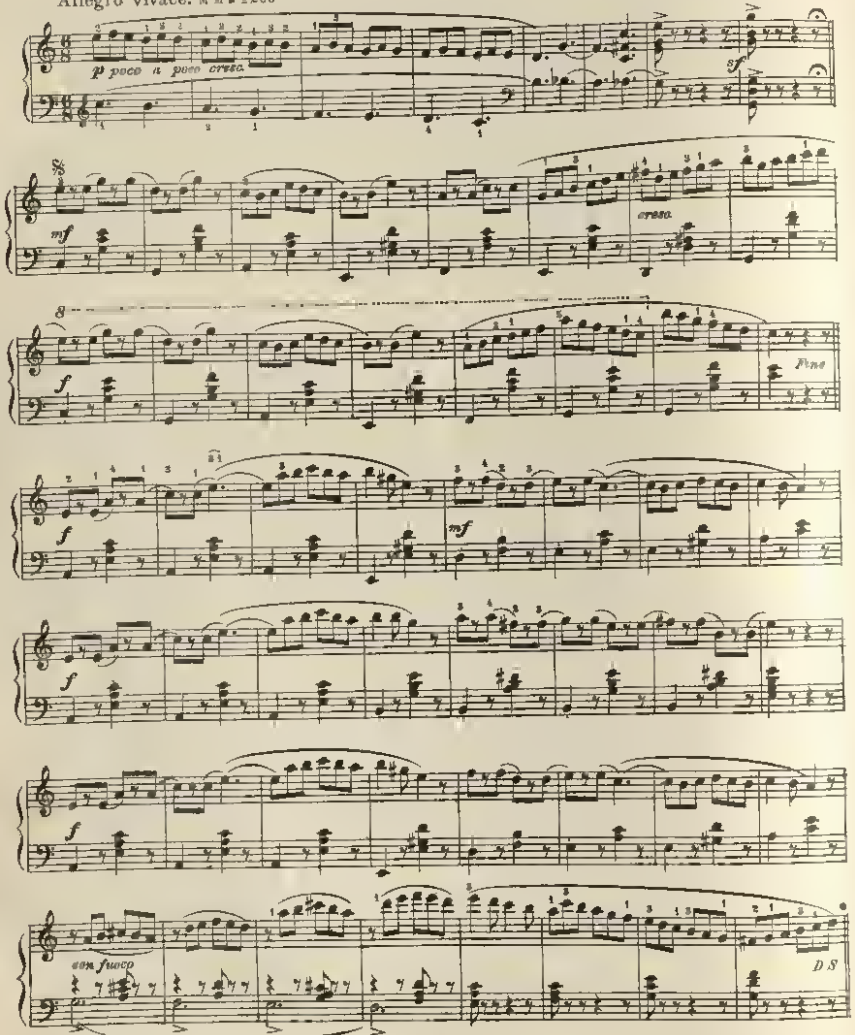


DANCE OF AUTOMATONS.

J.W LERMAN

Allegro vivace. M M ♩ = 200



* From here, go to 𝄋 and play to Fine, then play Trio.

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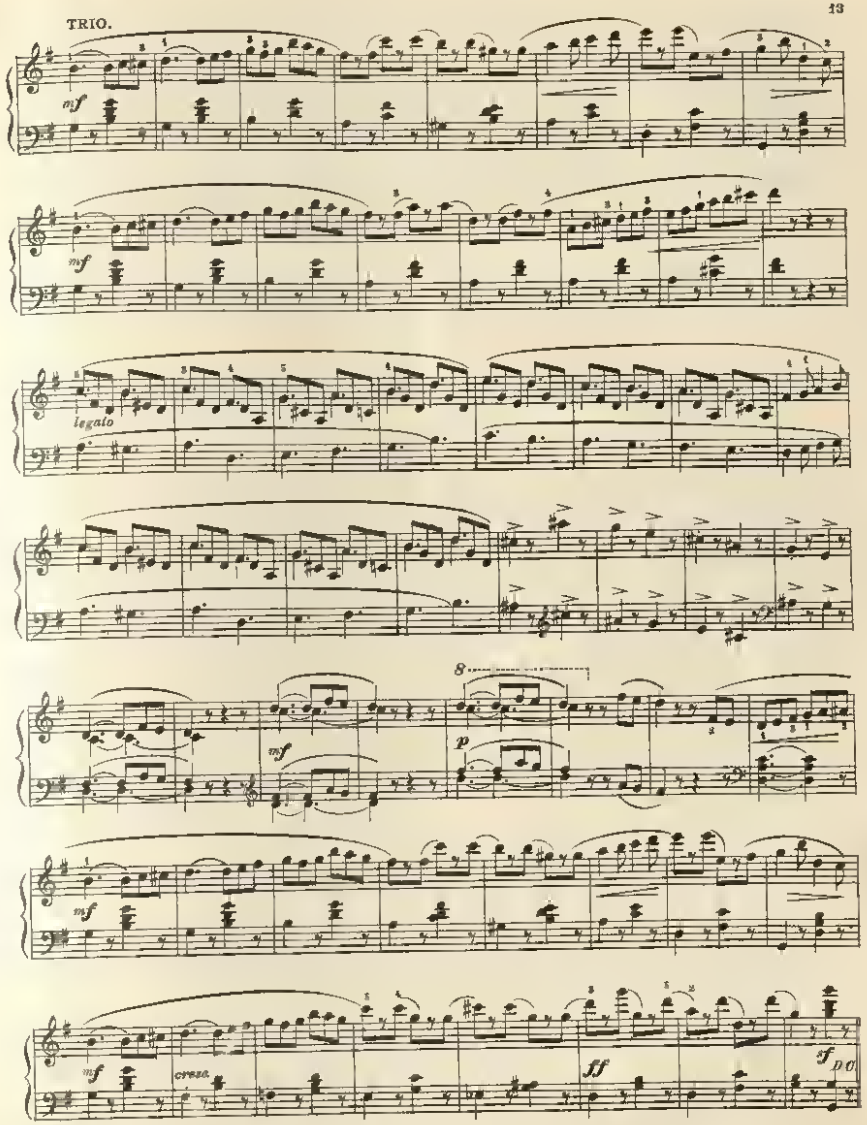
TRIO.



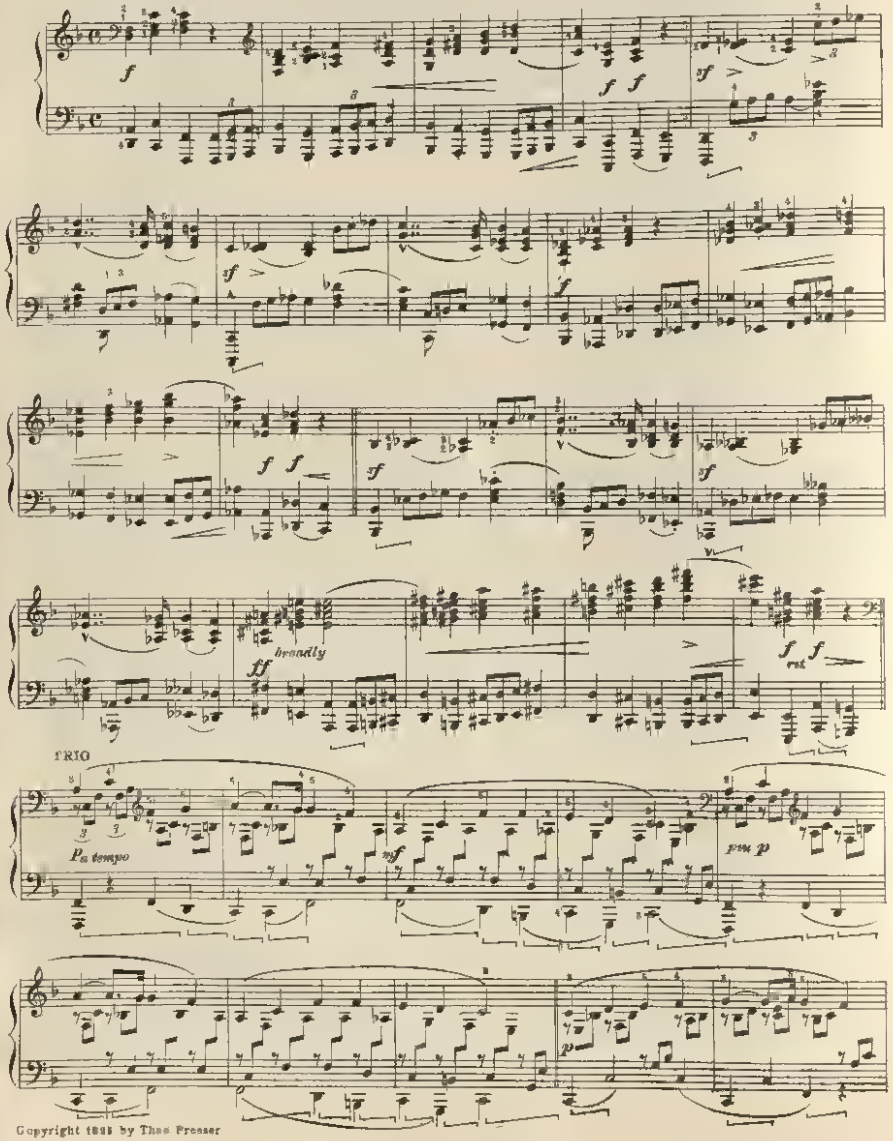
Novellette in F.

See Etude Study Club, page 372

Marcato con forza

Markirt und kräftig. M M ♩= 108

R SCHUMANN, Op 21, No 1



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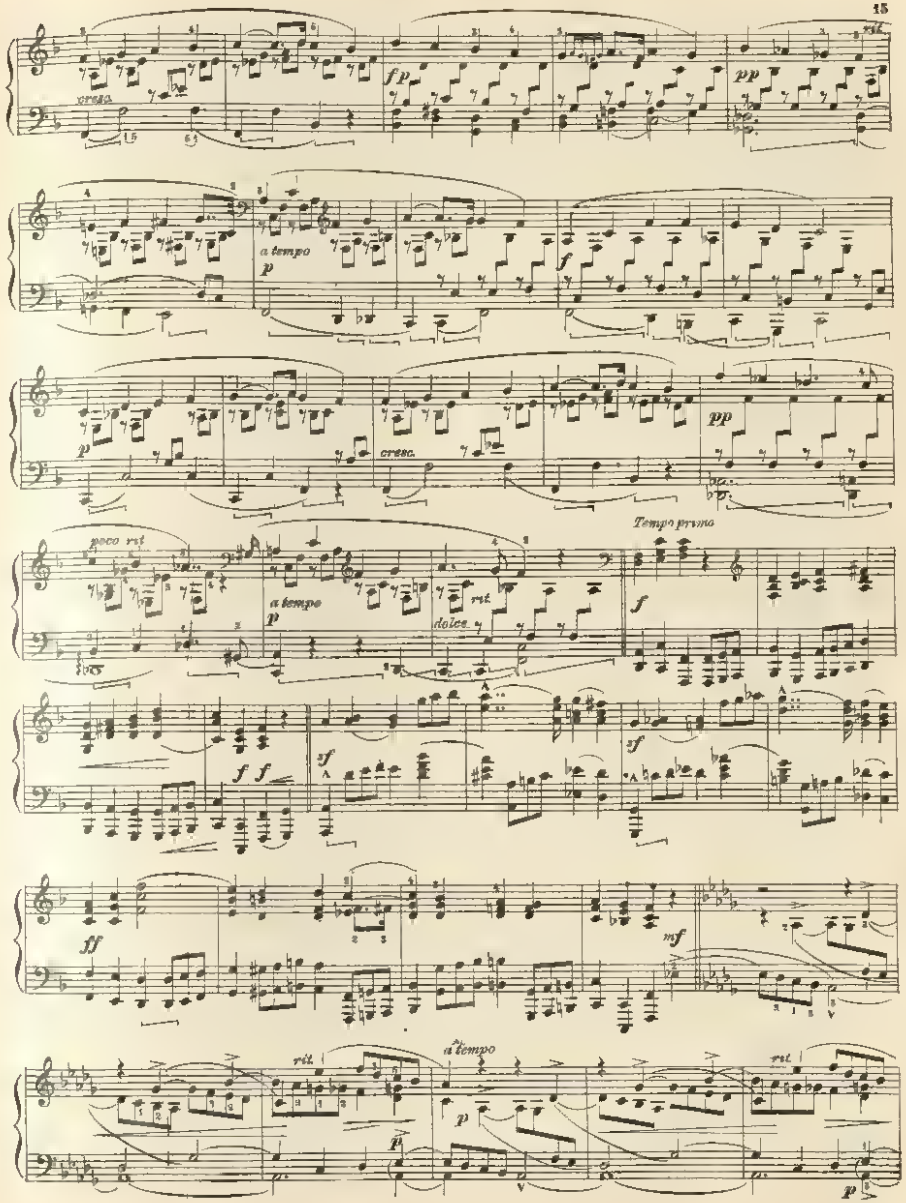
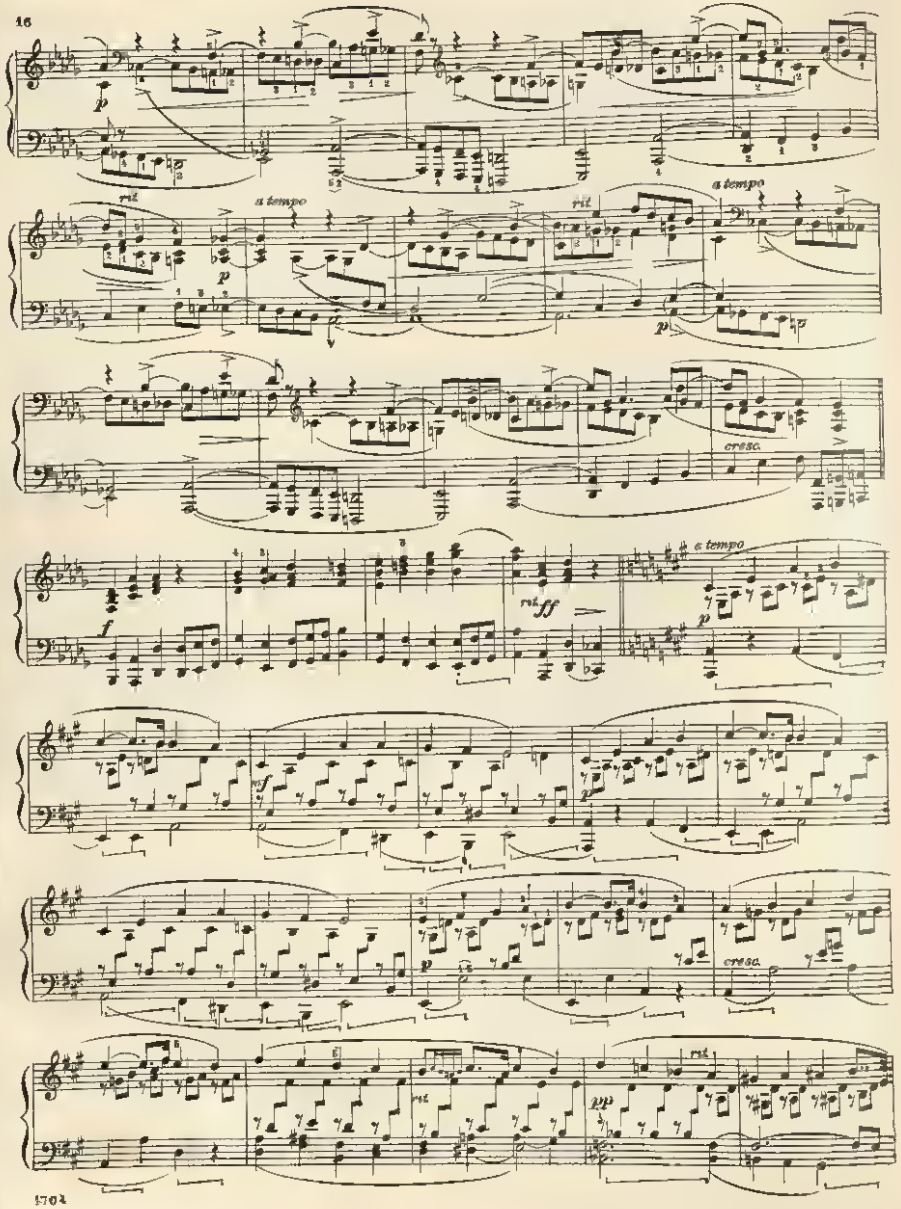
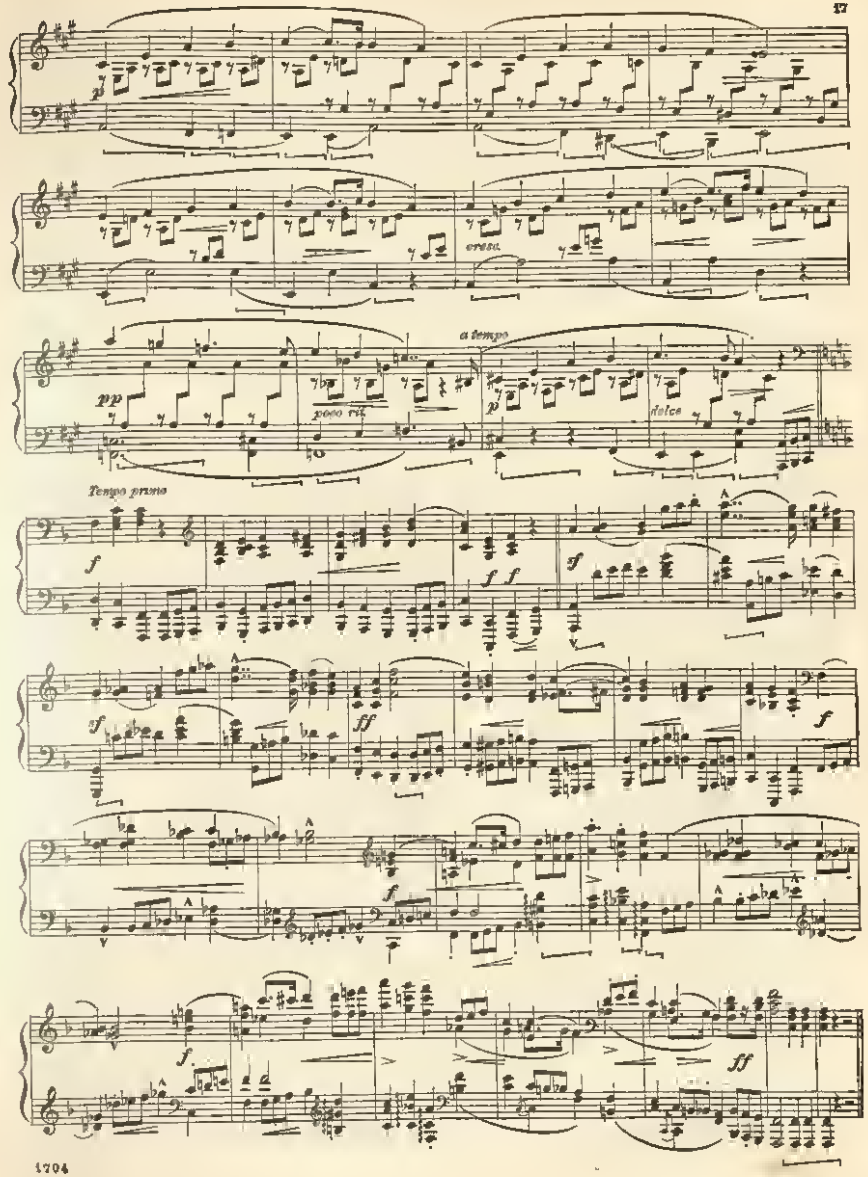



p
rit.
a tempo
p
rit.
a tempo
p
cresc.
f
rit.
ff
a tempo
p
f
p
p
cresc.
pp
rit.


p
cresc.
pp
poco rit.
a tempo
p
dolce
Tempo primo
f
f
f
sf
ff
f
f
f
f
ff

No. 4637

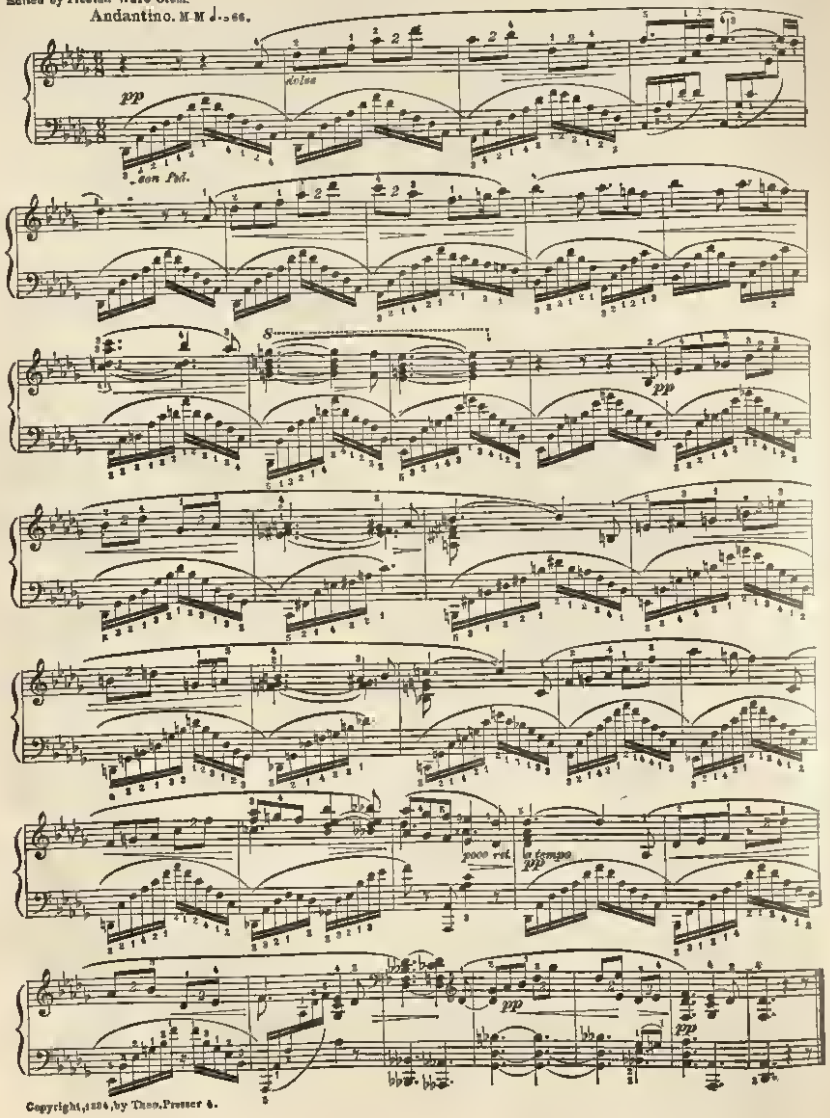
SERENADE.

See Etude Study Club, page 372.

CHRISTIAN SINDING, Op. 33, No. 4.

Edited by Preston Ware Orem.

Andantino. M M ♩.=66.



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No. 5367

Dedicated to Mr. Barrington Foote.

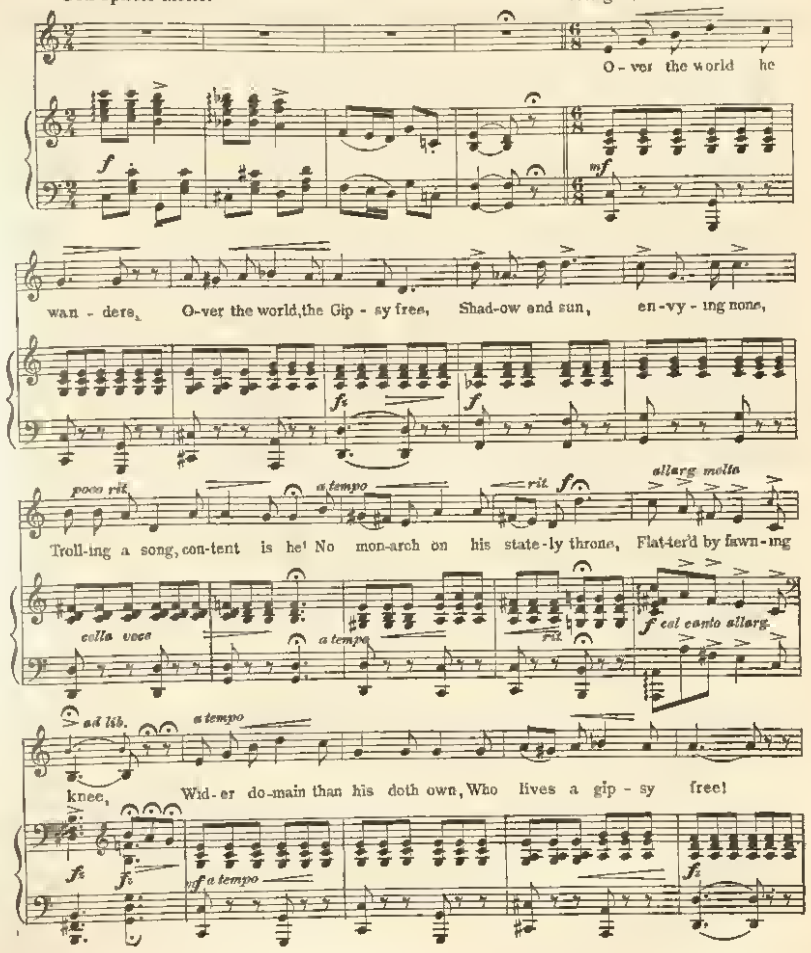
FREER THAN A KING.

CLIFTON BINGHAM

HENRI LOGE

Con spirito molto.

Allegretto molto.



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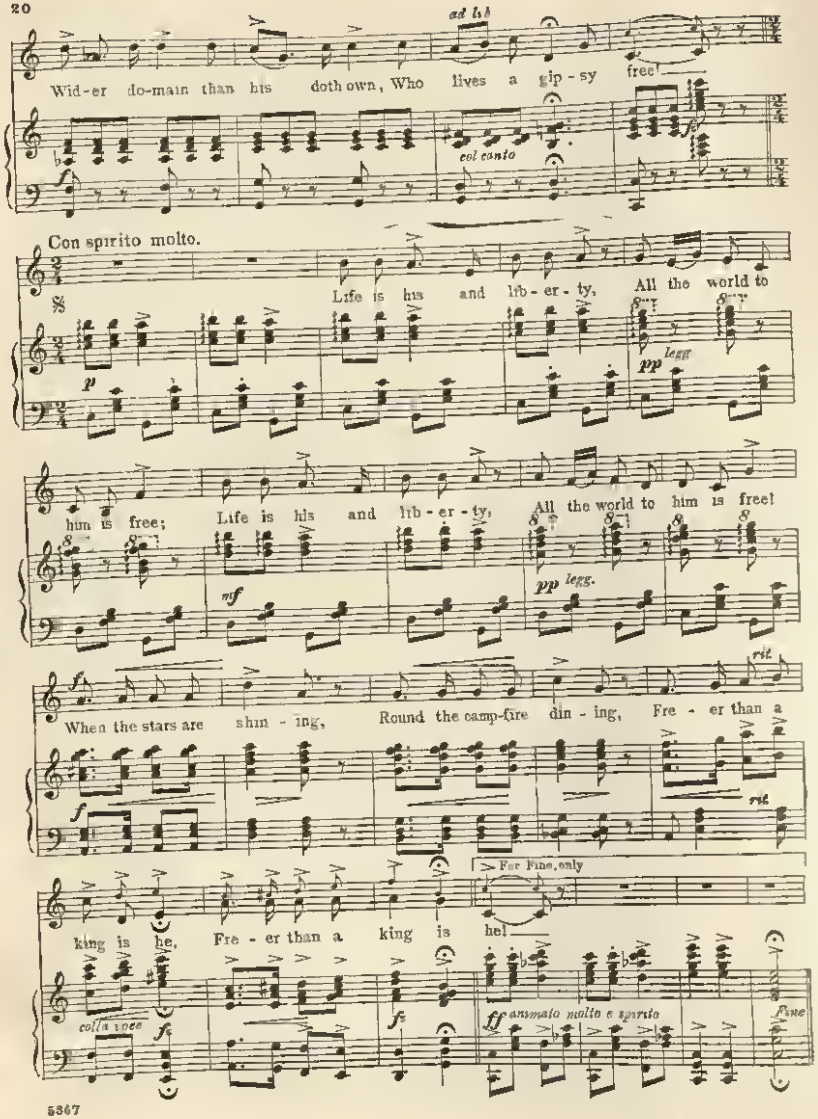
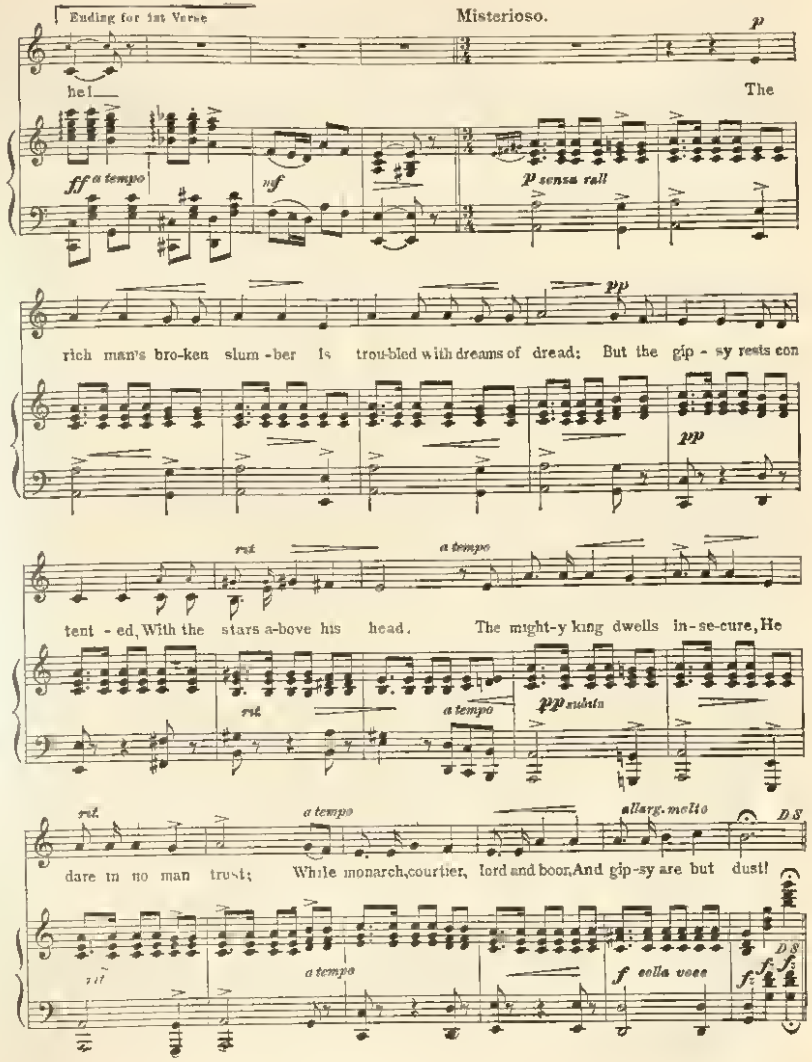

ad lib
Wid-er do-main than his doth own, Who lives a gip-sy free!
col canto
Con spirito molto.
Life is his and lib-er-ty, All the world to
him is free; Life is his and lib-er-ty, All the world to him is free!
When the stars are shin-ing, Round the camp-fire din-ing, Fre-er than a
For Fine, only
king is he, Fre-er than a king is he!
colla voce
ff animato molto e spirito
Fine


Ending for 1st Verse
Misterioso.
The
hel
ff a tempo
p sensa rall
rich man's bro-ken slum-ber Is trou-bled with dreams of dread; But the gip-sy rests con
tent-ed, With the stars a-bove his head. The might-y king dwells in-se-cure, He
a tempo
allarg. molto
D.S.
dare in no man trust; While monarch, courtier, lord and boor, And gip-sy are but dust!
a tempo
colla voce

No 4489

CROWN HIM LORD OF ALL.

SACRED SONG.

HENRY PARKER.

SHRUBSOLE.

Maestoso.

1. All hail the pow'r of Je - sus' name! Let an - gels pros - trate fall; Bring forth the roy - al di - a - dem, And crown Him Lord of all. Crown Him, ye mar - tyrs of our God, Who from His al - tar call; Ex - tol the stem of

ev - 'ry kin - dred, ev - 'ry tribe On this ter - res - trial ball, To Him all ma - jes - ty as-cribe, And crown Him Lord of all. O that with yon - der sa - cred throng, We at His feet may fall, There join the ev - er -

Also published for High Voice, (Key of D); Low Voice, (Key of B Flat.)

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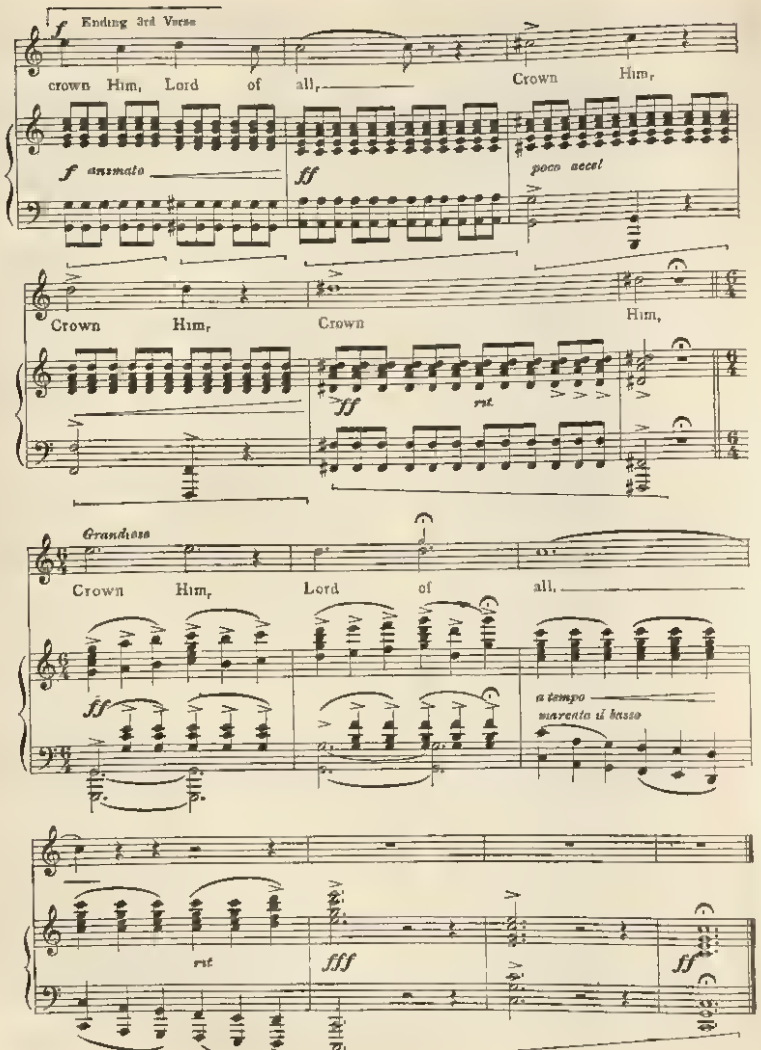
1st Verse only

Andante.

Jes - se's rod, And crown Him Lord of all. 2. Ye last - ing song, And

Tempo I.

seed of Is - rael's chos - en race, Ye ran-som'd of the fall, Hail Him who saves you by His grace, And crown Him Lord of all. Sin-ners, whose love can ne'er for - get The worm-wood and the gall. Go, spread your tro - phies at His feet, And crown Him Lord of all. 3. Let



VOCAL DEPARTMENT

Conducted by H. W. Greene

CAN I SING?

A Dialogue.

—You tell me that I might know what I could do sooner after I had studied with you for two.

—Yes, I remember.

—Is there any hope for me?

—Yes, and so much promise as to make it your power to make it artistically

—I mean I suppose, a musical shortage.

—No, I prefer to think that rather a lack of [illegible] do not seem to develop the truth on your greatest need which is

—In what way do I show it? I do all the [illegible] me in just the way you told me to; strict adherence to rule or direction [illegible] thing, I cannot imagine how you pre- such curiosity."

—You have almost explained it yourself. [illegible] you overlook the exact wording and [illegible] of an agreement; and, then, you [illegible] terms which I might have used to [illegible] unde ir disappointment. To be ex- I'll tell you what I thought of your [illegible] dealing with certainties; your [illegible] ing, so rapidly that the results with [illegible] longer considered a chance. Your [illegible] ving your studies, however, while of [illegible] ndable value so far as they relate to [illegible] turn of voice are by no means satisfac- [illegible] ou adhere strictly to my rules and di- [illegible] es the trouble. That will do very [illegible] mental tone-work but instrumental [illegible] with an artist. Thus far you have [illegible] h question as to the reason for [illegible] lat they roll in the business world [illegible] r but a poor architect."

—What [illegible] the differences between Technic and [illegible]

—The architect is the one who applies [illegible] nciples the one who works with the [illegible] ready applied. Thus far I have been [illegible] ou all the contractor. My ob- [illegible] ge you as of originality, and that [illegible] the pivot upon which the career [illegible]

—[illegible] unusual originality?

—It is my conviction that one can supply [illegible] it to experience is fully grasped

—I [illegible] ions.

—Well, you may know that I am deeply in- [illegible] at my work. Assume that I grasp the ba- [illegible] progressive and that you have pressed [illegible] ssed so far as I am concerned now how [illegible] about the cultivation of it?"

—That is the teacher's most difficult [illegible] though compelled the Israelites to make [illegible] ks drew the fact that they accomplished [illegible] find it was possible. And it is quite as [illegible] ue an idea to substitute for the real thing [illegible] rapid sun-style grasp it is at once to the heart of his [illegible] learner. The supreme quality of the voice must for [illegible] ver be, like all above all other instruments or means [illegible] of emotional expression. It is not denied that similar results may be attained by perfect artists in musical [illegible] ing the wood metal or strings upon which they play. The point of difference lies precisely in this [illegible] however, that it is man pulsation, while with the singer it is simply helmet. The musician a singer "mentally [illegible] lated" he forfeits this God given quality of spontaneous expression.

Principles of Voice Culture Radically Different from Those Governing Other Lines of Musical Study

The object in the [illegible] not so much to acquire something as it is to *prevent* the acquisition of something unnatural. This is best accomplished in practically no direct effort produces a feeling of self-consciousness, thereby bringing about the very condition we are anxious to avert. To go even further, it may be said that one person teaches another to sing, only in an indirect way, somewhat as a gardener causes a plant to grow.

Singing in the earlier stages of study has many points in common with bicycle riding, swimming, skating, etc. One may receive some very helpful hints in learning to ride a bicycle, but there must come a supreme moment when the teacher can assist no more. The pupil either catches the "knack" of it and rides, or fails to do so and tumbles off. All the teachers in the world cannot help him at that particular moment. Precisely so in learning to sing. Too much "coaching" is really a hindrance, as it tends to make the pupil overanalytical and self-conscious. For instance a man of 60 might know all there is to know about the construction of a bicycle and the laws of gravitation, but all this will never keep him from taking his initial tumbles in a correct and angular order. He will probably call to bear talk in Sir Isaac Newton and take sides with the man who is sure that gravity drew up and hit him. On the other hand, his grandson of 7, who cannot even spell the word bicycle, will pick up the knack of it in the most unaccountable way and soon be riding as though the bicycle were a part of his own body. So much for "coaching" in the art of cycle riding or of Tone Production in its early stages of development. In other words there is a knack about it which comes in about the same way that any other knack comes.

As to "Methods"

The pupil who is looking for a wonderful "method" which will act as a sort of patent attachment to his throat is doomed to bitter disappointment. This is one of the things which money will not buy. The teacher may advise and recommend and caution and illustrate. After a failure he may point out cause and cure, but nothing more. Also the man (this kind is always a man) who expects some kind of formula which will always work the same way and produce the same sensations and results has a mistaken idea of the nature of Voice Culture and will be bothered if he does *not* find what he is looking for. Plenty of such formulas there are but they do not produce the perfect art for which we are seeking. As well try to describe the point at which a bicycle balances. Such a point there undoubtedly is, but the learner must find it for himself. No teacher can hand him a pint of it all labeled and bottled and ready for use at so much per bottle. Of course it must be understood that these remarks apply only to this manner of singing under discussion, namely, with perfect ease and naturalness. Reference to artificial methods, by which a definite result is sought as the sequence of direct effort, is purposely omitted in this article. Parenthetically it may be said however that the tone thus artificially produced is very similar to the artificial flower bird or grasshopper. Very interesting, no doubt, but rather lacking in some essential characteristics.

Character the Basis of Success.

The present writer feels certain that many students of good natural ability go to pieces at this point. The teacher is expected to accomplish not only the impossible, but the undesirable as well. The would-be singer must first of all get rid of the idea that he has paid to learn how to sing and that it is the teacher's business to "deliver the goods" without delay. On the contrary the problem is for him to solve. The teacher merely directs sympathizes and encourages. The pupil's success or failure will depend largely upon the possession of certain qualities of character.

Precisely as in the case of the bicycle candidate, he must be free from nervousness the element of personal pride and must not mind a few hundred spills, even though the neighbors are looking. Likewise he must not lose patience, or if he should lose it, must quickly find it again. He must not yield to a feeling of discouragement under any circumstances. Courage of the highest order is absolutely essential. Add to these qualities a perfect confidence in his teacher, a dogged determination to succeed a sublime confidence that Fate intended him for a singer, no matter what friends and particularly *home* friends who are nearly always skeptical, may say to the contrary and last and most important of all correct habits of life and [illegible] singer is half made already. It is hoped that the reader possesses these virtues, if not, he may be [illegible]

EASE IN SINGING.

II.

BY FRANK J. SEERMUT

In a former paper it was promised that some practical hints would be given in the hope that the might prove helpful to singers in realizing the principle of absolute ease in tone production, and a few of thought suggestive to teachers would be offered.

It may as well be confessed at the outset, however that a certain vagueness must of necessity pervade any discussion of this subject of Tone Production. Vocal art as a means of artistic, emotional expression does not admit of all of deeply scientific analysis. The mechanism is far too delicate and complex to allow of this although we know in a practical way that a certain kind of result may be expected from certain general conditions. To short the action of the vocal apparatus, from a mechanical standpoint, is not exactly a science but rather an art and an exceedingly delicate one at that. Such a thing as absolute mathematical precision in either teaching or singing is not possible and even if it were would not be desirable. It is precisely this susceptibility of the voice to varying moods and emotions constantly changing in shading and coloring, which renders it such a marvelously delicate means of expression.

Compared with Other Instruments

For example compare it with the organ. Given a certain pipe, voiced at a certain pitch, and a certain wind pressure, an identical result may be looked for at all times. The organist may well certain modifications of quality but all to no purpose. For different is it with the singer. Given a correct, that is, natural tone production the singer needs only to hold a certain emotional impulse and by a mechanism which no finite mind can ever grasp it is at once in the heart of his hearer. The supreme quality of the voice must for ever lift it above all other instruments or means of emotional expression. It is not denied that similar results may be attained by perfect artists in musical being the wood metal or strings upon which they play. The point of difference lies precisely in this however, that it is man pulsation, while with the singer it is simply helmet. The musician a singer "mentally [illegible] lated" he forfeits this God given quality of spontaneous expression.

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Character the Basis of Success.

The present writer feels certain that many students of good natural ability go to pieces at this point. The teacher is expected to accomplish not only the impossible, but the undesirable as well. The would-be singer must first of all get rid of the idea that he has paid to learn how to sing and that it is the teacher's business to "deliver the goods" without delay. On the contrary the problem is for him to solve. The teacher merely directs sympathizes and encourages. The pupil's success or failure will depend largely upon the possession of certain qualities of character.

Precisely so in the case of the bicycle candidate, he must be free from nervousness the element of personal pride and must not mind a few hundred spills, even though the neighbors are looking. Likewise he must not lose patience, or if he should lose it, must quickly find it again. He must not yield to a feeling of discouragement under any circumstances. Courage of the highest order is absolutely essential. Add to these qualities a perfect confidence in his teacher, a dogged determination to succeed a sublime confidence that Fate intended him for a singer, no matter what friends and particularly *home* friends who are nearly always skeptical, may say to the contrary and last and most important of all correct habits of life and [illegible] singer is half made already. It is hoped that the reader possesses these virtues, if not, he may be [illegible]

clined to sneer at the simplicity of the means proposed. The essential principles of the art are very simple and, the less machinery we find it necessary to set in motion, the greater one may choose in any case. The delicate thickness and ingenuousness of nature art may be added one at a time in fact, the whole process is a gradual growth.

Breath Control

To begin at the beginning let us now watch the diaphragm gently to and fro somewhat after the manner of panting, but not rapidly or violently.

When the diaphragm is "forward" (to speak scientifically) and the lungs consequently filled at first in few seconds holding the breath at the inspiration will at the utmost be only a matter of a few seconds. The head may be gently moved from side to side for the purpose of testing freedom of throat. Now gently extend the mouth corners after the style of the mouth of a fish (not puckering the lips), and allow the breath to flow out upon the palm of the hand. The adjustment of the lips will regulate the flow so that the panting need only be light and short. The diaphragm meanwhile gently sinking in. By the sensation upon the hand the slightest irregularity in flow may be detected. This should be practiced until the flow is abundant and steady and the process becomes automatic. Even then it should not be abandoned, but should be made a part of the regular daily grind. The curious can scarcely be too often repeated to let the hands flow in neither expelling it nor holding it back with a view to economy. Avoid especially this last and fatal temptation to check the flow in the hope of making it last longer.

An even finer test may be had in leaving the lips loosely together and thus allowing them to be gently blown apart and sustained in that position while the breath continues to flow, so much the manner of such certain kind of an eagle by a breeze blowing in at the open window. This is a rather certain criterion. It should be explained that the lips are not widely separated, merely a circle appearing between them. In this process the breath is not actively regulated, but simply flows on until the diaphragm finds its natural resting place and stops of its own accord. This does not mean that all the breath is exhaled. On the contrary, quite a quantity will remain. Here we may apply the principle of new effort. Once the diaphragm has been extended, the active effort is over. It is then simply a question of relaxation. The pouch at which the breath naturally ceases to flow is the point at which we stop. An additional quantity may be "expelled" by contracting the diaphragm but according to our system this should not take place and the medium of air remains undisturbed. The reason for this prohibition is that a forcible that is, active contraction of the diaphragm tends to bring pressure on the throat, on the principle that when pressed air expands equally in all directions. All such pressure we avoid as often as the throat does not close up, the additional force causes an shock to the vocal cords which will in time have a bad effect. The resulting tone will be more brilliant, of course, but the penalty will be paid sooner or later probably in the form of an obstructed lung or career.

This purely diaphragmatic breathing will be our debut for the first few months and will establish the principle of ease so far as breath supply is concerned. It may be remarked in passing, that we get an abundance of breath for long phrases later on by means of intercostal muscles and the fixed, high chest. For the most part the regulation of natural remains at the diaphragm, however. This word "control" should be used sparingly for while correct enough in itself it is apt to mislead the pupil into imagining that there is cause for him to do that in really the case. Breath control is really no more than the ability to vary the rate of breath flow and is determined by the degree of speed with which the diaphragm is allowed to relax. Thus the mind governs only indirectly as the action of these muscles is practically involuntary. The "command" is given by the mind, but its execution is distinctly in the automatic action of the muscles of the diaphragm. The principle being once grasped the ability to supply the required amount and its regulation for long or short phrases and different dynamic effects are a matter of natural development and may safely be left to the diaphragm which in the natural course of events will grow in wisdom and stature in the months go by.

The "Kernel" of Tone

Once the easy automatic breath flow is established there should be no insuperable difficulty in applying it to tone production. According to our system of the phrasing all these problems in analysis, we will now look for the simplest most unobstructive sort of tone possible. Let us then, return to the breathing exercise above described. A word in finally closed lips we reported in the breath just enough to allow the air to pass through with a mere vibrations of the lips, pulsed in a softly explosive "p."

Sometimes the breath finds its way through a little crevice at the side of the lips instead of in front, and if it seem easier to the pupil it may be indulged in for a few seconds holding the breath at the finish (as in boot) but notably differs from it materially and can scarcely be too much regretted as a novel at all although all vowels may be developed from it with an essential change in manner of tone production. If we may be permitted, we will call this "labial humming." Its distinctive characteristic as to production is that it *seems* to start at the lips. In this case the tone will *seem* to start at the lips. The sensation is that of originating in the larynx it is incorrectly done and the tone will probably be throaty or husky. A few attempts will bring it at the lips, after which the art of tone. Production is simply a matter of gradual growth.

Mistakes to be Avoided

Two difficulties are frequently encountered in acquiring the knack of this exercise. Through overanxiety to avoid effort the pupil may check the breath which in turn brings about a constriction of the throat. The other difficulty is that the lips are often as stiff and the muscles governing them so poorly developed that they will not respond to the gentle pressure of the breath. This defect must be remedied at all hazards. Otherwise the whole system falls to the ground. As a preparatory step the exercise may be performed rather vigorously the lips vibrating quickly and violently but without vocal action. Sometimes a stubborn battle must be fought right here and the pupil may almost despair repeatedly. It seems as far removed from the effort of vocal art. The more severely and exclusively this spartan discipline is followed up the more rapid the progress. Time is sadly being saved, as the first requisite of vowel production is lip flexibility.

Practical Results.

Once this exercise is thoroughly mastered we may begin to look for important results. If there is a vocal quality in the voice it must certainly yield in time. Possibly as due to a pulling down of the soft palate the result of faulty vowel formation in the "throat humming" there is no vowel element as the muscles which do the mischief are quiescent. If they can be kept so until they no longer work involuntarily the habit or fault of centrality is conquered—at least as to the way of being successfully attempted with. Absence of actuality means a plausible new more long persistent inability will gain the effect of any voice. Many in listening to a sound do not analyze intelligently to recognize a voice as usual but simply though unphilosophically, come to the conclusion that they do not "care" for the voice. To a singer having this fault therefore the singing would actually mean the possession of a new voice.

Often those rare breathiness will also be eliminated as the looseness of lips and diaphragm will bring about a sympathetic looseness in the throat which will remove not only these faults but also any undue brittleness or hardness of tone, the latter being simply another result of the same cause, viz. throat contraction.

If persistently practiced it will also cure, absolutely a break between registers. I have known voices which had been in constant use for years on to pass of continued threat, with brittle vocal quality to grow velvety fresh, and "young" actually taking on new beauties from week to week of faithful practice.

By means of this simple exercise we can also establish many some valuable habits. The diaphragm becomes automatically expert in furnishing exactly the right amount of breath neither checking nor loosing. The throat remains uncontracted, meaning freedom of action for the vocal cords. Carelessness at tone places ment is also provided for as all exaggerated action of the vowel-forming muscles such as pulling down the soft palate stiffening the jaw contortions at tongue or lips, which prevent the natural co-resonance of the head, tend naturally to disappear in the exercise is persistently practiced.

All faults normal, propelled tones will produce the same correctly the first time trying and no the more in case of prevention is worth a pound of cure would not need to practice so long as it presently as if incorrect habits had been long established. A vocal throaty or breathy noise of long standing will naturally come to for a rather brief course of treatment. The work may be done between times of business about house or office or while taking out of town long walks in the pet on for which so many great singers are noted.

The necessity of this routine may also be mitigated by humming through a tune instead of in front, and in this way the pupil may be taken sugar-coated and with a really good results. The may even begin a rather than (as in boot) but notably differs from it materially and will scarcely be too much regretted as a novel at all although all vowels may be developed from it with an essential change in manner of tone production. If we may be permitted, we will call this "labial humming." Its distinctive characteristic as to production is that it *seems* to start at the lips. In this case the tone will *seem* to start at the lips. The sensation is that of originating in the larynx it is incorrectly done and the tone will probably be throaty or husky. A few attempts will bring it at the lips, after which the art of Tone Production is simply a matter of gradual growth.

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THE STUDY OF SONGS.

BY EDITH L. WINE.

The Text.

One should study the text of a song from several standpoints. First note whether the composer has used a poem written by a real poet. Again whether the poem is in good singable English, free from indistinct and jarring sounds, and consisting of short sentences which will be perfectly clear when the song is sung. The language of the modern ballad of the better class is euphonious. The trial of a dramatic song contain *forceful words* in strong, sentences, aspirated words and a climax is often met by the repetition of a strong, phrase. The first is song requires rapid development of thought. Lines of speech, if employed at all are short and not long. In the ordinary song form one should not use words containing obscure allusions or tangled and vague poetic significance.

There are some words which will be found in the garment of considerable value in the song-writer. Few song-texts write the words in them so. There are composers who write with but who leave some the their musical settings which are not tailored at even passably good English. If one is ill to be able to say such and say it beautifully in a few lines.

Recently a song written said. First one a little poem which I can set to music—some poem of four or three verses. I can't find anything of I like not to either I like others."

I selected this poem by Anna Reese Aldrich —

When the hill was white with snow
And the air was sweet with May
I was so glad that I alone should hear
Robin and a day

Now the hills are white in winter
And dead Love laid away
I am so glad He cannot hear
Forever and a day

The poems of Clinton Scollard F. L. Stanton Eugene Field and Robert Louis Stevenson are sung in full adapted for musical settings.

Some of Browning's songs in Love I know They seem too obscure on for discriminating to admit of musical settings. Whitman too is impossible as an aspiring song poet—his words lump neither singable nor easily understood by the listener and one cannot be hampered by obscure texts the audience expects to understand what the song is about.

Here are words from Alfred Donaldson's "songs of My Yinkas" —

Thou art the snow my love
Thy thoughts are like thin flakes that drift drop pure
Upon my soul whose barn spits they turn are
From words that blow my love!

Thou art the snow my love!
Thy spirit sheds the snow hush over mine
And through the silences thou wast divine
What thou wouldst know my love!

Thou are the snow my love!
And if they precipice nearness ever melt
Upon the heart space where it once was felt
A rose will grow my love!

Donaldson also wrote a charming poem called "A Slumber Song." Other singable poems by Anne Reese Aldrich which have come to my knowledge from abroad are "In a Nightingale," "A Man" "A Prayer" "The Meaning" and "The Flight."

"When Sylvia Saunters By," by De Koben is well worthy to music. The words are bright the sentences short and full of meaning the language liquid and musical. The song is a little gem.

A good song for a light dramatic voice must be dainty clean cut and characters. The singer must sometimes sing like the villa a la Claire. How much skill is required for singing well!

Marion English and American songs should receive more attention from students and artists. Many charming Songs Hemstitch "Donald Blair and Dillyay. What He Finds go North Again and The Lewd Clans are excellent examples of humble songs set in a simple key.

If unaccompanied hands, if clingable keys but there is as much difference in keys as in qualities of voice. Some songs sit well in one, only in the key. There are much different in keys as in the moods and tones. How much health is still a right to sing, in several keys. Hayley's "So Where is Love" Hit Hair" is a good song which loses much of its effectiveness when sung in any of the high keys which it is printed. Note Donald English song. Would you care to hear "Cherry Ripe" sung by a strong girl "It Was a Lover and His Lass" sung by a feeble man?

In Love I Those songs lies in that individual middle register of the voice which must show perfect in the song which should only be subject to see all the notes lies suited to and since the natural of the singer. He should also aim to make his song fit particular voices and that he does in no way that man will has *should study* voice culture for and refrain till some modern ballads require that certain phrases be declaimed here and the breathing rapidly all the songs especially the young singer.

And the thing to consider is this: Does the song lie easily in the average register of the singer? Not all songs are to be used exclusively by artists. The average [illegible] song must also be treated with the study individuality of a new symphony. Modern [illegible] of the artist with the hands of the composer and not just the song must be genuine and lovely. Such songs are selected which are [illegible] songs. "Mother Mine" by Kip [illegible] a good object for a song. A grossest [illegible] words in a ballad. A poem may be *good English* all right and succeed in a song. Long [illegible] Past of Poet Burns would hardly succeed in the song field.

Another thing questions which a student should ask himself in selecting songs are these —

Has the composer written naturally?
Is it in it spoken of in the professional
Have they been sung by artists?

Of course there must be new composers, and they must have a hearing but in general it is only safe to sing the work of experienced song writers.

BODY TRAINING VS. GOOD SINGING.

BY WILNA BLANCHE BIGGS.

Given an average intellect, a voice of good range, and a pleasing it is not an abnormal condition the [illegible] that arise. Can one attain to the artistic *minimum bonum* of beautiful singing?

Even ordinary knowledge cannot conceive of good singing being evolved from a poor instrument any more than a mediocre voice can adequately sing Mozart and Handel, or a bandsman produce from a [illegible] the tone of orchestral color. The cultivated taste with its ugliness

A tense [illegible] collapsed body means an [illegible] one because either state is not normal. Such results the subject for his best expression in art be it singing on pianoforte playing. Is this not logical?

Body tension must precede a successful career in art. To explain further development at no better civilization need we go than to unnecessarily large or excessive vigor but preferably signaling that pulses meaning from a balance of sympathy between mind and body hence normality and this sympathy to be arrived at through a normal flexibility and freedom so short the mine muscular sense is en rapport with the mind.

A common case may be cited. A young woman up plans her voice lessons. Her standing position is badly projecting abdomen sunken chest, weight on heels, blond in an impoverished state abdinal upper chest breathing and ill-tally a divorced condition of mind and body, which latter fact is ascertained when she is asked to lift the chest as in "Feel with the body." The respiration of the body has seemingly been neglected, although the applicant claims to have taken the course of gymnastics usually taught in the public schools.

The desire to sing is unusually sincere; temperament artistic; and the voice of sympathetic quality and good range. But weak and muscles in the "middle register." To this case the physical side is wholly inadequate to express. The intellect's work would be to bring it to weaker regards into a state correspondence with the stronger by means of physical increase made from the mental technic; that is, to give the body that positive and negative quality which causes a normal state of health hence a like state of mind, and the poise which a sense of mind, soul and body in artistic attitude will inhibit.

Let [illegible] a case quite different it keys as in the more [illegible] Here [illegible] health is still right in [illegible] in several keys. Hayley's "So Where is Love" Hit Hair" is a good song which loses much of its effectiveness when sung in any of the high keys which it is printed. Note Donald English song. Would you care to hear "Cherry Ripe" sung by a strong girl "It Was a Lover and His Lass" sung by a feeble man?

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To make a home out of a household, given the raw materials—to wit, wife, children, a friend or two and a house—two things are necessary: these are a good fire and good music. And inasmuch as we can do without the fire for half the year I may say music is the one essential. Late explorers say they have found some nations that have no God; but I have not read of any that had no music. Music means harmony; harmony means love, love means God.—*Sidney Lanier*

EDITED BY EVERETT E. TRUETTE

MUTATION STOPS.

Of all the attributes of the organ there is none that is of so much importance in giving individuality to the instrument as much character as the mutation stops. It is to these that we owe the brilliance and brightness of the full organ, as well as the grandeur that has placed the instrument so far above any rival. It will not be surprising, therefore to find that in using these compound and mutation sounds we are following Nature's laws, and not in any way drawing upon art to bring about these effects.

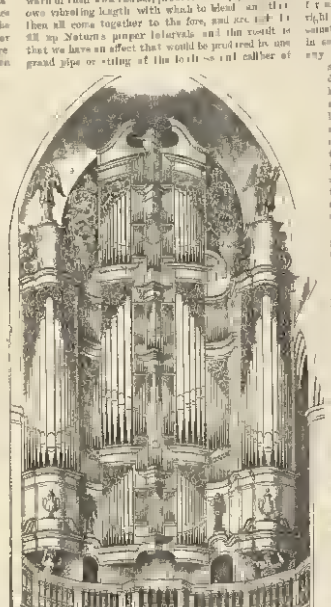
If the bass string of a violoncello be vibrated, that sounds loud is that proper to the string can not be detected. These subordinate tones may be found to take a particular part on the whole, the string itself, and the fundamental tone of the string is termed its *harmonic*. In point of fact harmonics go on in theory to no almost infinite degree, but there are certain of these that are sufficiently prominent to the ear to become part and parcel of a sound produced by a string. The mention of these is fixed and invariable. Supposing then, the ground tone to be C, the first natural harmonic would be the octave or the note C; the next in progression would be the fifth above the octave or the note G; the third would be the octave again—that is to say the next the third above that—viz., E; the fourth c and G, and again C. It is difficult at first to understand that when the C string is vibrated all these sounds are produced, but each and a great deal more in the tone; for these harmonics all only go on progressively in the same scale, but each harmonic has to realize its own harmonics, so that in theory there is no limit to the number of sounds produced by the one string.

As only a few of these sounds are actually appreciated by the human ear it is only such that we have to provide against, or provide for as the case may be. The following again shows all the harmonics it is necessary to notice, where fellow is corresponding note but these are the principal —

C, C, G, C, E, G, C

Now on looking at these notes in the scale, it will be found that the mutation stops of an organ exactly correspond with the positions as named by these sounds. The principal tone being 8-feet C the first harmonic is represented by the Principal 4-feet C. The octave, the second by the Twelfth, the third by the Fifteenth and the Fourth by the Seventeenth at Tierce the fifth by the Octave Twelfth at Larigot and the last by the Octave Fifteenth. All that is necessary to do in bringing the organ chorally within these laws is to establish pipe for the vibrating string column of air within a pipe, and remember that such column is governed by the same rules with regard to its tonal vibrations and retarding divisions.

Now if we were to draw all these stops and play all these sounds as the Open Diapason, the effect would be simply discord and utterly unbearable. But it was never intended that artificial harmonics should be so used. Nature has suggested and prefixed these sounds as subordinate and attendant on our principal tones. And in using a simple Diapason Stop Nature has done enough for herself to satisfy our ears. But if on the other hand we deepen the tone by adding a 16-feet stop and many other 8-feet stops, 4-feet tones are wanted to brighten them. And supposing that we have only a number of 8-feet and 4-feet stops in use we have a heavy and almost dull droning. All the natural harmonics are subdued. The waves that are trying to produce are, as it were, conquered by the grand waves of the principal tones. They have no power of penetration and do not reach us, save in a blurred and confused sound, which adds heaviness to the general effect. But if we assist in adding the [illegible] others the effect is almost magical. The natural harmonics are reinforced; they fall strong and warm of their own rubber, produced by a [illegible] the other vibrating length with which to blend an [illegible] them all come together to the fore, and are [illegible] all by Nature's proper intervals and the result is that we have an effect that would be produced by one grand pipe or string of the [illegible] and caliber of



AN ANCIENT ORGAN.—IN ST. NICHOLAS CHURCH, STRASCOMB

compound stops of this kind is "Mixture," which is taken in almost any combination and at the same time is almost entirely confined to any particular [illegible] of tones is not confined to any particular [illegible] of ranks. It is always well to specify on the [illegible] stop knobs the kind of Mixture it commands and this is absolutely necessary for proper combination we therefore specify the term by the prefix "Full" or "Sharp" as the case may be, always also giving the number of ranks.—*(Edwards on Organs and Organ Building*

* * *

THE MISSION OF THE ORGANIST

Few terms which may be rendered to the cause of music by the organist who is thus mightily and [illegible] with his art who is filled with a genuine enthusiasm for his work, can hardly be overestimated. At his hand he walking [illegible] appointment as to quality the public taste in the right direction, to retard to the masses [illegible] people something of the beauty and charm of music which [illegible] in some parts at least are unequaled. It [illegible] [illegible] rendered by the musical profession. The [illegible] any other instrument excellent as [illegible] [illegible] successful concert recollect as much [illegible] devoted to some other instrument [illegible] delivered his message as many times, or [illegible] on to stances a greater number at times [illegible] to far larger audiences, during the year [illegible] amount of the audiences addressed by [illegible] *convinces* differs from that [illegible] the audiences at the average [illegible] in that it is [illegible] opposed to nonsense, and does not usually mean, the same percentage of people who [illegible] know it the or nothing about music. The [illegible] audience is composed of those who at least [illegible] the opportunity [illegible] the best music while the [illegible] which has gravitated [illegible] genuine desire [illegible] and it [illegible] the full such number of the players are [illegible] sensitive to so and hence the [illegible] [illegible] to make to have done that which is [illegible] this [illegible] of the end of many degree [illegible] Therefore But in the average [illegible] will represent sentatives of all [illegible] [illegible] and many good many persons [illegible] the [illegible] [illegible] and how [illegible] [illegible] [illegible]

VIOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN

THE INVENTION OF THE VIOLIN

The following translation (from the Italian) of Alfredo Untersteiner's article "The Invention of the Violin," will probably be more than ordinarily interesting to all lovers of the violin. It is all our purpose curiously to comment upon Dr. Untersteiner's article. We wish rather to acquaint our readers with his own conclusions and the facts which he submits after an unbiased and earnest inquiry into the subject.

"One of the questions in history of music" says Dr. Untersteiner, "which has long interested, and still continues to interest, lovers of the violin and which in recent years more especially has been the subject of careful study and accurate research is the invention of the violin. Both Italy and Germany are struggling for the palm, each with a wealth of argument. Recent investigation has brought to light extremely important documents and these do not, in my opinion definitely prove that either Gasparo da Salo or Gaspare Duiffopruggar (the latter a German by birth) may justly be regarded as the inventor of the violin though da Salo, according to prevailing opinion to-day, is the inventor. Certainly the evidence offered in substantiation of the claims for the latter do not seem to stand a severe critical examination and since the publication of the work of Dr. Henry Castagne,[1] which is a work of the greatest interest on this question many of these statements seem to have been made without the slightest foundation in fact. It is only within recent years that the invention of the violin has been attributed to Gaspare Duiffopruggar, and this opinion is based on extremely doubtful evidence—that is on existing instruments which have been accepted as genuine Duiffopruggars, but which in all probability are spurious specimens, and on numerous statements which are obviously mere imitations.

"Dr. Edmund Schebeck[2] was the first investigator to attribute the invention of the violin to the Germans. He proclaimed the instruments ascribed to Gaspare Duiffopruggar genuine that Duiffopruggar is entirely a corruption of the German Tiefenbrunner, and that consequently, he was the inventor of the violin. Tiefenbrucknar was born in the year 1461 in Trent the Italian Tyrol. He lived for some time in Bologna, and later in Paris; but as the climate of the latter city did not agree with him he decided to make Lyons his home."

"Similar information may be obtained from most of the works devoted to the violin, but curiously enough the authors of these books do not go to the trouble of ascertaining the truth. They carelessly perpetuate misstatements, and make, further, non-sense[3] of them.

"Stringed instruments three viol basses and a violin, attributed to Duiffopruggar had long been known to the musical world but no importance was attached to them till Schebeck gave them his attention. These often-many models appeared which were pronounced to be the first instruments on which Duiffopruggar had whose authenticity was in his opinion made the subject of serious investigation Niederheitmann[4] a connoisseur of old violins had a man of fervid imagination mentions six of these instruments in his book entitled 'Cremona' —

"1. A violin dated 1510 belonging to the author made for Francis I king of France. On the back are engraved two F's, beneath which is the royal crown. The scroll represents a man's head the mouth open as if in the act of singing. The top and back show traces of reliefs and inlaid ornamentations. The model is large, and the tone powerful and noble.

"2. A viola dated 1511, the property of a family in Aquisgrana. The model resembles the aforementioned instrument. On the back is a painting in oil, representing the Virgin Mary and her child guarded by Leonardo da Vinci (!)

"3. A viola dated 1514, the property of Professor Francalanci of Bologna.

"4. A violin dated 1515, now in possession of the famous violinmaker Chanot, in London. This instrument is said to have been made for Francis I. by Gaspard Duiffopruggar, and in the scroll represents a court jester mounted on a stag, and its scroll represents a court jester mounted on a stag, and its scroll represents a court jester mounted on a stag.

"5. A violin dated 1517, in Aquisgrana. It has the head of Duiffopruggar,[5] its back is ornamented with a picture of a child and its sides contain the following Latin inscriptions—

"Vivo sed in sylvis, dum vixi tacui mortua dulcia canat.

(Alive I was in the woods; since living I was silent; dead, I sing sweetly.)

"6. A violin which once belonged to Prince Nicolas Youssoupof. It has a carved head a golden inscription on the sides, and a picture on the back.

"All these violins are labeled as follows —

Gaspard Duiffopruggar
Teutonicus, Anno 16[illegible]

"With the aid of newly discovered, authentic documents, Castagne has proven in a masterly manner the true worth of these instruments as well as that of the published statements concerning the life and vicissitudes of Duiffopruggar.

"Given Vidal[6] testifies that the famous violin maker J. P. Vuillaume, conceived the idea of imitating or rather counterfeiting Duiffopruggar instruments. It is believed that he began these counterfeits with a bass da viola, which proved so successful that he proceeded to make many violins. But, as the Italian proverb puts it, 'the devil took a hand in the work.' In the making of these counterfeits, Vuillaume as well as his followers, attempted to conform with a period and its conditions in accordance with descriptive details furnished by Roquefort in the *Biographie universelle ancienne et moderne*' (1812-1865). How Roquefort obtained all his minute details nobody knows, and it is more than probable that he simply invented them. It is certainly a well known fact that we have no emblems that mention one of Duiffopruggar's violins was in existence shortly before the beginning of the last century. And now that the documents published by Castagne prove all these labels to be spurious, it is quite certain that all the instruments mentioned are counterfeits made either by Vuillaume or other makers and that they cause [illegible] family do not prove that Duiffopruggar was the inventor of the violin.

"The engraving by Weerinl a famous Lorraine artist which is in the Paris National Library represents Duiffopruggar at the age of 40 or 50 with a long beard and strong, expressive features. At his left are designed various instruments, among which is a viola of small size with four strings and round holes in the shape of a G. There is also a somewhat larger instrument whose sound holes are shaped like an F, or rather like no S. It has five strings, and its backs are less rounded than those of the aforementioned instrument. Between the latter instrument and the modern violin I can distinguish but little resemblance whereas the viola is more like the violin of the present day, with the exception of its sound holes.

[illegible] head of Duiffopruggar greatly resembles that of Weerinl, carved forty five years later.

[6] A. Vidal, *Les Instruments à archet* Paris, 1878 and another work *La lutherie et les luthiers* 1888

[illegible]

Dum vixi tacui [illegible]

Vivo sed in [illegible]

Alive I was in the woods, I was [illegible]
killed with the [illegible] Alive I was silent dead,
I sing sweetly.

Year	Age
XL	VIII
15	82

"The date can then be [illegible] the year 1484, and this is proof enough that he did not make the instruments in question. Other engravings of Woeriot bearing evidence the fact that he lived at Lyons at that period, as it is reasonably certain that Duiffopruggar was a resident [illegible] in 1562. On this point the newly discovered documents leave no room for doubt. The archives at Lyons contain documents of the year 1562 concerning Duiffopruggar in which he is named Gaspard Duiffobrucard, *allemand*, *fasseur de luz*. In the naturalization papers granted by King Henry II. in the year 1550 we find his name [illegible] Here the word *luz* is evidently intended for *luth*, and the word *fasseur* is derived from the Latin *facere*. By the [illegible] of Gaspard Diefenbrugar and he is described as a French *allaman faseur de luz natif de Fressin celle impertelle en Allemaigne*. Now Fressin is almost certainly taken Fressing to Bavaria. At least the probability that this is such is all the greater since it has been proven that many Germans from Fressing Ghaand Nuremberg, settled in Lyons. From other documents it appears that Duiffopruggar died December 16, 1571.

"It would seem that Duiffopruggar [illegible] lived in Italy as Fazio. In the register [illegible] Court of Mantua, will are so rich in information regarding musical instruments, no trace can be found of any of his instruments. It is true that a [illegible] violin is represented in the engraving by Weerinl, but if Duiffopruggar was the inventor of the violin why was this and mentioned in the old [illegible] and why is he described merely as *fabricateur du Bateonnoises*? Why do all the violins attributed to Duiffopruggar bear spurious labels? [illegible] his name spelled Caspar and not Gaspar? To me this seems one of the mystifications which have been so successfully perpetuated, and for which Vuillaume had a great [illegible].

"After all is said and done the whole question can not be definitely decided, but it is [illegible] to remain of the opinion that Gasparo da Salo was at least among the very first to make violins. He was not actually the inventor of the violin [illegible] no violin existed before the first half of the [illegible] century. The instruments accepted no such [illegible] imply violins reduced in size.

"Contagne attempts in pure [illegible] show that the inventions of the violin can be [illegible] in France and the Netherlands, but such an [illegible] seems to me wholly without foundation and [illegible] by the word *violon* cannot be found in [illegible] documents of an earlier period than the fifteenth [illegible] the word *violino* appears Monteverde in Orfeo (1607) speaks of *due violini* in the [illegible] by no means ordinary size definite or applied [illegible] than a certain kind of violin.

"Sacchi[7] tells us that he found the word *violino* made its first appearance in [illegible] but Rossi[8] calls our attention to [illegible] that as early as 1462 M. Francesco of [illegible] orders to *Custerino et Quinterino* two violins [illegible] It is not true as Fétis and others assert that Lorenzo [illegible] his book *Scintilla di musica*. In [illegible] 1533), and Gaurico, del Pentego in his *Tractatus Tyrocinium de Musica* (Venezia, 1542) mention the word violin. It is [illegible] certain that these authors are lacking in [illegible] circumstantial proof to the probability that the violin was invented in Italy, and not in one other country. That the instruments recognized as violins were being made in Italy at an earlier period than the violin was in any other countries and that the art of making violins rapidly reached perfection in Italy are facts with which enthusiasts that Italy is the true birthplace of the instrument may be [illegible] Fétis that either the Germans or the French invented it during their sojourn in Italy.

"The word *violino* indicates the Italian origin of the instrument whereas violon and violone are simply [illegible] or adaptations into foreign languages.

[7] Gazetta musicale Milano Septembre 6 1881

[8] A. Rossi *Memorie di insigni cremonesi* Perugia 1880

—[illegible] new theory is that advanced by Riemann, who maintains that the violin is a development of the *Lira da braccio*, an instrument of Italian origin [illegible] in use about 1490. Hardeckl's argument is as follows —

"It has [illegible] greatly resembled that of the violin. It disappeared soon after the violin was introduced, though the viola still continued to be used in many [illegible]. According to Hardeckl the father of the violin is none other than Raffaello Santo who, in 1511, performed on it at the consulate of the Venetian Marino at the Vatican. He greatly admired the [illegible] form of the instrument, and it was quickly [illegible] imitated by the lutemakers.

"[illegible] Imaginative is obviously at variance with Hardeckl has to say at Leonardo was [illegible] as gospel, and that Raffaello, who [illegible] an angel holding an instrument and [illegible] has invented a new form, seems [illegible] to feel, the instrument in the [illegible] thing else than a viola of a heavy [illegible]

"[illegible] in Salo at hand, for we have only [illegible] certain information. It appears [illegible] researches of C. Levi that Gaspare [illegible] in the lake De Garda, about 1562 [illegible] a painter named Francesco di San [illegible] a violin of Unparalleled and was one [illegible] which is certainly magnificent [illegible] that Gaspare Bertinetti lived near [illegible] 1560, for in 1568 his was already known [illegible] opinion that Duiffopruggar died [illegible] in Brescia, the home of many [illegible], such as Girolamo Virchi, Felin [illegible] Giovanni Mentechiari and others. We [illegible] are confident that Gaspare achieved [illegible] that he enjoyed a high degree and [illegible] nature at his death, which was loaned [illegible] to the parochial church at [illegible] in Brescia reads as follows —

"[illegible] di Bertinelli, maestro di violini, [illegible] 14, 1609, and was buried in San [illegible]

"[illegible] recently discovered documents we are [illegible] in sustaining that Gaspare da [illegible] of the violin, unless, indeed, we [illegible] attribute to the first that he [illegible] second times as Maestro di violini. [illegible] remains the fact that twenty violins [illegible] Gaspare are counterfeits, for there [illegible] of a later period than his death. It was not [illegible] violins and basses, among which is the instrument used by Dragonetti. He had [illegible] also by Gaspare which was famous for [illegible] as well as powerful tone. Gaspare's in [illegible] are moderate in [illegible] workmanship [illegible] and upon these are not well proportioned, [illegible] and holes are large and somewhat [illegible]

"[illegible] Gaspare came Giov. Paolo Maggini [illegible] the date of the lutemaker's birth and [illegible] has also done great diversity of opinion, [illegible] Prof. Angelo Belgrano based on the [illegible] has established beyond question [illegible] Paolo Maggini was born August 26, 1580 [illegible] in Brescia, where he died in 1632 [illegible] he acquired from whom he learned [illegible] is not improbable that Gaspare da [illegible] was the most renowned lutemaker of the [illegible] Brescian. According to a pupil of Gaspare [illegible] 1596 he had his shop near Bambanaia [illegible] in Brescia.

"[illegible] in Maggini had his name but in none of [illegible] in imitation made of any human [illegible] Pietro Santo Maggini was [illegible] and seven excellent basses [illegible] five on stall in existence. But he must [illegible] possessed of a different Maggini family [illegible] name is a common one in the province of [illegible] Cuneo is that sort of confusion many [illegible] made by Maggini have nevertheless been attributed to him but these are of no greater importance than some that are attributed to Gaspare da Salo.

"Maggini violins are large, their sides narrow, the varnish is brown, though sometimes but not often, it is light brown with a yellowish tint. They have also the purfling, or a rule, and purfled arabesques on the back. They rank greatly in tone. Some are sweet, yet powerful while others resemble a viola and have a characteristic plaintiveness. These instruments meet the requirements of chamber music rather than of solo playing.

"The latest investigations prove that these two masters were the first makers of violins. That Andrea Amati the founder of the Cremona school was born in 1530 is a statement which has not yet been proven to be authoritative. Niederheitmann mentions a violin in his possession which bears the following label:

Johannes Cesarum Dominicus
Romolenorius 1510

"This label however, is spurious and absurd. Nor is it credible that there has ever existed a violin made by one Gaspare Kerlino in 1440. This instrument, Vuillaume maintains, was an amusement piece reduced in size.

"Surely the last word has not been said on the question under discussion. It seems to me that the simplest and most natural solution is that the violin was not invented by any one man, but that it is the grand result of the study, experience, and modification of several men. There is no reason for believing that the violin passed in its perfect form from the hands of one man, like Minerva from the brain of Jove. All other instruments have undergone transformations before attaining their ultimate form. We know that there were many forms of violas before the evolution of the violin and it is quite natural that performers and makers of these days should have conceived the idea of introducing an instrument to correspond with the soprano voice.

"Hardeckl assumes, and attempts philologically to prove that the word violin is not derived from *viola*, because it was originally called *violetta*, not *violino*. He regards the word violin as an adjective —as regards gender, adjective *caprino* like *caprino*, goat's milk, and reasoning in this way he concludes that violins means nothing more than an instrument fashioned after the viola which, after all amounts to the same thing."—*Die Alt'eln* [illegible]

* * *

PUTTICK AND SIMPSON

In a discussion, some months ago, of a curious phase of the London violin market (that is, the high prices now asked by the dealers for the old Italian instruments and the comparatively low prices of which such instruments are obtainable in the auction rooms), we promised our readers some information regarding the house from that makes a business of selling musical instruments at auction.

As to the real value and the genuineness of the instruments obtainable at Messrs. Puttick & Simpson's rooms we are not in a position to express an opinion for we have never had an opportunity of attending these sales, and we do not happen to know any connoisseur who has bought instruments through Puttick & Simpson. But we are strongly inclined to believe that the representations of this London firm are trustworthy in every respect.

Messrs. Puttick & Simpson do not, as we understand it, guarantee the genuineness of the instruments which they have for sale. They simply make it their business to obtain old and valuable instruments, which, once every month in the year, they sell to the highest bidders. The question of genuineness is left to the judgment of the purchaser. But to the best of our knowledge Messrs. Puttick & Simpson have exceptional facilities for obtaining excellent fiddles and the association who attends their sales profits, in all probability, be doing so.

A fiddle lover named J. E. Smith, who does not pretend to have real knowledge of the old instruments, but who is attracted by these sales and has purchased some instruments from Messrs. Puttick & Simpson writes as follows to the London *Stead* —

"The name of Puttick & Simpson no doubt awakens in the breast of every genuine lover of the violin as much interest and [illegible] excitement as the mention of the name of His Majesty Antonio Stradivarius himself. At the house of Puttick & Simpson in Leicester Square rich in historic memories, and probably as everyone knows—formerly the home of the great English painter Sir Joshua Reynolds, may be seen once every month with the exception of August a goodly array of interesting specimens of the luthier's art. Musical instruments of every kind can be found here, and in sort every taste.

"It is now some twenty years since I first began taking an interest in violins, but my enthusiasm for them was greatly increased, when, about ten years ago, before I had heard of the firm of Puttick & Simpson I happened to be passing by the former residence of the illustrious painter when I saw a notice of a sale of music. Being of more interested, I entered, and proceeded up the well known marble staircase, doubtless often ascended by the great magicians of the brush, when in my great delight I beheld a sale of violins. I cannot quite describe my feelings at that moment as pleasantly as there they all hung in the atmosphere of fiddles, and having spent the rest of the day there, which was one of the most delightful I remember, I returned home, retreating to repeat the visit.

"I now look forward, as each month comes around, to go and have a look at the fiddles. Here by the courtesy of the principals of the firm of Puttick & Simpson as well as the respect and attention shown to me by the attendants there, the lover of fiddles may a day previous to the sale handle and examine the different specimens in his hearts content. I never miss the opportunity afforded, and no doubt others, as well as myself, look forward to the pleasure, at last, I may say I can more of this as when once the admiration of fiddles has entered the human breast it is a difficult matter to keep out of their company. One month has some of the finest bring judges of violins and I have often watched with great interest the genuine connoisseur examining the different points of the various instruments. It is an education in itself, and the violin well repays careful study. No doubt judges of the violin have added to their knowledge of the fiddle handily by visiting the well known rooms in Leicester Square. The little knowledge I possess of violins has been obtained here by examining some of the finest specimens which are to be seen from time to time.

"I have seen some very choice specimens of the work of Gasparo da Salo, G. P. Maggini Stradivarius, Joseph Guarnerius del Jesu, the Amatis, Forgeri, Ruggeri, Montagnana, and many other workers of lesser repute. Quite recently I saw and handled a fine Stradivarius, I say with mind, I am convinced was a genuine Gaspar da Salo instruments for this makes I need hardly remind the connoisseur am of the great out reality.

"At the sales of musical instruments in the purchaser buys violins on their merits, using his own judgment as to their make, value, and tonal qualities. The last most important auction of [illegible] can be easily judged, as the rooms where the instruments are sold is I should say, well adapted for the judgment of the tone-power of a violin or cello, and at different times I have heard some very fine performers trying over the different instruments. Twice in each year a special sale of stringed musical instruments takes place, generally in June and December. Now is a good opportunity for someone on the lookout for a good instrument to secure a genuine specimen by one of the old masters."

PASSING JUDGMENT ON A PUPIL'S FITNESS FOR A PROFESSIONAL CAREER.

ONE of the most trying experiences for the teacher is that of being called upon by parents or guardians to decide as to the fitness of a pupil for a professional career. Sometimes and once a pupil is submitted to his judgment, but a youth whom he may never have seen before is brought to him, and on the strength of a half hour's interview and a few selections played or sung he is expected to pronounce authoritatively on his artistic ability in the uncompromising light of a breadwinner. However much can deprecate such trials, it is not always possible to evade them. It is difficult to avoid giving an opinion one way or the other—either in the way of encouragement on the one hand or through the latter is the safer horn of the dilemma. Indeed one who cannot be discouraged may be safely encouraged. The best principle to adopt is that of a certain teacher who having appealed to for advice in such cases, declares that his maxim is the same as that of Colonel Ingersoll in respect to marriage: that no one should get married if he can help it—it is only when he cannot help it that it is well to marry. So no wedding an art the only guide is the lasting which shows the world he artist in his soul. If it be so overpowering that it seems to him the only logical conclusion to his richness of existence, he may be trusted to make his choice freely. As in other things in who hesitates is lost

THE ETUDE MUSIC STUDY CLUBS

LESSONS IN MUSICAL HISTORY

BY W. J. BALTZELL

XVI

In our study we cannot have failed to note that the line along which music developed was vocal; instrumental music was subsidiary. In the lesson in May and June we gave attention to the development of musical instruments as preparing the way for a style of music which should be free from the limitations of the human voice, a style which we know to-day as instrumental music in distinction from vocal music.

For the present, however, we shall retrace and make some study in regard to vocal music and particularly the execution of vocal music, that is, singing. At the present day we are so accustomed to the idea of a person studying singing that we may sometimes think that there was always a science of singing. Not so. The first songs were probably rude war chants and religious songs which were merely a sort of declamation partaking in no sense of what we call melody. We may deduce some idea of what the early nations practiced in regard to singing from what little we know of music. The Egyptian temple hymns are thought to have been slow and stately, thus well suited to the use of large bodies of worshippers, as was the case in that country. Doubtless noise was the requisite, a character which, so it would seem, also of the *Greeks*, since Plutarch warned his disciples against too vociferous singing lest they cause ruptures and convulsions. This is similar to the violent efforts of the old flute players who were accustomed to place bands around their cheeks to prevent bursting. The Jews, in their religious ceremonies, used vocal music—the antiphonal style is attributed to them, but no thinking person would attribute melodic qualities to the music that was to be accompanied by the clashing, strident sounds of the instruments used in the Temple services.

The idea of mass of sound rather than music properly so called seemed to reign. We must not be misled by the myths of the Egyptians and Greeks who attributed remarkable effects to certain great singers. These men were simply types and served to personify the powers which the races acknowledged to be in music. David, the Psalmist, must have had vocal gifts far beyond his fellows, but he did not sing as we understand the word. The early Christian church did not neglect singing; in fact, that practice was common among them and they received forms of singing from their pagan ancestors, just as later certain branches were styled "psalm singers." As the church became established, as cathedrals were built and the church became a great factor in the life of the people, occasions arose requiring music more extended, and it was inevitable that close attention would be paid to the execution of the music. The spread of Christianity required a systematization of church music and that it be put into something approaching form. Notation [illegible] as we have it to-day was lacking, and tunes were generally taught by instructors in classes. This would tend to introduce a uniform style of singing, good or bad from an artistic standpoint; it may be not pointing the way.

The first singing schools for instruction in church music are said to have been instituted at Rome (the first time head of the church), in 314 A.D. by Pope Sylvester. In the East, in 350 Flavian and Diodorus made antiphonal chanting of the psalms a regular part of the church service. In 367 the Council of Laodicea forbade congregational singing and confined the musical service to a *trained choir*. The chants or melodies used by the early church were very limited in compass and showed little variation, a point as the Gregorian melodies [illegible] clearly [illegible]. Here [illegible] would be [illegible] instrumental [illegible] compass [illegible] than a tenth. The [illegible] rarely [illegible] than a sixth.

When later the [illegible] range of the high and low [illegible] the tones used were still within a narrow [illegible]. A word or two about the names [illegible]. The higher one, possibly the upper part of the average male voice, was generally used for carrying the tune. This was called the Tenor, from the Latin verb *tenere*, to hold. When a part for the lowest male voice was added, the term *bassus* was applied to it, meaning "low"; later it was found that a high pitched male voice could be used, equivalent to the falsetto possibly, which was named [illegible]. When later another part was added to the [illegible] sung by the Tenor, accompanied below by the Bass and above by the Alto, this third part, sung by boys, whose natural voice is an octave higher in pitch than a man's voice, was called *Triplum*, from which we get our word "treble." The term Soprano came into use later and is derived from *sopra*, [illegible] highest. The singers of the cathedrals and monasteries who sang the music of the polyphonic period had been under thorough discipline and training in reading music. Anyone who is in doubt on this point need but refer to the music of Josquin des Près and his immediate successors. [illegible] what was [illegible] whether power of voice, power to sustain a sound, increase of range, [illegible] qualities as are [illegible] singers to-day, we do not know, but we are assured that the singers of the Sistine Chapel were obliged to give their attention to long vocal exercises which, though not aiming at individual expression in song, were not without influence on the art of singing and especially from the mechanical side. The voices, in the first place, were the pick of thousands, hence they would excel in beauty of tone, in range and possibly also in power. Composers [illegible] passages [illegible] picked trained singers could execute such passages. Hence the work of these singers would set a standard for others to reach by diligent training. It must not be forgotten that the vocal music of the period was [illegible], a characteristic which still lingers in the time of Palestrina and the madrigalists. From the technical side the choruses of Palestrina and the madrigals of his contemporaries are not easy. They demand considerable range, skill in intonation, and steadiness in time keeping on account of the complicated polyphony which demands absolute independence in reading. Hence we may conclude that from the mechanical side the trained choir singers of Palestrina's time were skilled to a high degree.

The art of song dates from the epoch of the opera. When the monodic style introduced and cultivated by Caccini, Peri, and others was an accomplished fact, attention was centered in expression, with its demands on the style of declamation and enunciation as well as on pure tone. The choral art made way for the soloist. The art that achieved sonorous superb effects in the mass was inadequate to the delicate, poetical, emotional effects demanded of the individual who personated a character who had to convey all the powerful emotions that actuate the human soul.

The formal recitative [illegible] of the first writers of opera, a style which lacked rhythmic and melodic variety, gradually gave way to a different style. Here were introduced such passages of various kinds, elaborate ornamentation, high and low notes, long sustained tones, trills, etc., all of which the singers learned to do with the greatest precision. It must be said, however, that these passages would be considered instrumental rather than vocal by musicians of the present day.

Many of the composers of the early opera were also singers [illegible] and others were teachers of singing. One of the most celebrated of these was Alessandro Scarlatti, who was born at Trapani in Sicily in 1659. [illegible] that he was a pupil of the [illegible] composer Carissimi in Rome. His early [illegible] celebrated as a singer and player on the harp [illegible]. His home for some years was at Naples. He occupied an official position in the [illegible] of Christina, Queen of Sweden, who spent some years at Naples. It was Scarlatti who [illegible] having the first [illegible] for many years. In one of his operas [illegible] composed in 1693 we find the first [illegible] instrumental melody played between [illegible] opera, or during the [illegible] forming some particular [illegible] the symphonies [illegible] between the vocal phrases of [illegible] meaning it was [illegible] Italian school. [illegible] the "recitativo obbligato," with the [illegible] to accompany the recitative. [illegible] operas, of which 41 are preserved [illegible] secular cantatas [illegible] teacher in [illegible] of the Neapolitan [illegible] a number of pupils [illegible] famous among them may be [illegible] appear later in these lessons [illegible] Durante [illegible] who has an important [illegible].

In considering the work [illegible] temporaries we must [illegible] composers and highly [illegible] each other. As the [illegible] increased they demanded greater [illegible] display their skill [illegible] powers in [illegible] until the famous singers [illegible] executed vocal [illegible] powers of the greatest singers [illegible] are beyond [illegible] virtuosi [illegible] earlier period [illegible] longer demanded.

As was said before, many of the [illegible] also singers and teachers, so that [illegible] in gaining distinction in composition [illegible] singing, for example the celebrated [illegible] singing master [illegible] composer. We must see from this [illegible] exercised a great influence [illegible] itself.

STUDIES IN MUSICAL BIOGRAPHY

BY ARTHUR L. MANCHESTER

THEODOR LESCHETIZKY

I.

The historian finds no study more fascinating than that of the [illegible] the development of [illegible] particularly rich in opportunities for such study. Hardly any form of musical development [illegible] without [illegible] forms, each having its own growth [illegible]. The composer [illegible] which inspire him [illegible] technical and mechanical [illegible] rise to variations and [illegible] thought and effort of skill [illegible] became able to speak his thought [illegible] long training. The [illegible] composer is helped [illegible] means of which [illegible] opened up problems of mechanics and are infinitely varied. While [illegible] he is at the same time participating [illegible] velopment more [illegible] to find the solution of [illegible] new problem.

The development of piano-playing [illegible] illustration of the fact. Its history is [illegible] of successive advances by composers [illegible] manufacturers until [illegible] recently [illegible] the names which stand to-day for unusual [illegible] in making piano virtuosi is that of Theodor Leschetizky. When Paderewski cast his [illegible] the pianistic world, the source of his [illegible] became a matter of great interest, [illegible] the name of his teacher began to be mentioned in [illegible] country with much curiosity. The Leschetizky method was talked about, written about and advertised. Vague rumors of his professional habits grew [illegible] sensational statements which undoubtedly did [illegible] justice.

II.

Theodor Leschetizky was born in Poland, his father being a music-master to a noble Polish family [illegible] marriage to a well endowed young woman of good family after he had been in the noble [illegible] home made the relation between [illegible] a very pleasant one and the [illegible] were happily spent at the home [illegible] his parents in the castle. The surroundings [illegible] stimulate the boy's imagination and arouse his artistic temperament. The [illegible] historical and romantic stories which had [illegible] of the struggles of the fathers, but still [illegible] the folk-songs and legends of cruelty, [illegible] and heroic struggle against fate were [illegible] appeal to a temperament so ardent as his. [illegible] the banks of his grandfather's [illegible] pasture land and rich wheat fields, [illegible] with the aristocratic friends of his father [illegible] and the atmosphere of song and story made [illegible] by visits to the armory in which were the weapons and armor of knightly ancestors [illegible] the picture gallery with its array of family [illegible] stern warriors in their armor and proud [illegible] his childhood ideal and it is no wonder [illegible] of those days were full of charm. As [illegible] daughters grew older the winters [illegible] in Vienna, the Leschetizkies partaking of [illegible] their patrons. But such days pass all [illegible] and Theodor was so precocious a lad that [illegible] hastened their flight. [illegible] overheard the lessons given by [illegible] the daughters, and he early became a [illegible] listener. His father, fearing he would [illegible] old-fashioned upright clavecin [illegible] the boy but Theodor found [illegible] of the mechanism from underneath [illegible] all of the keys. Of course the [illegible] and the father was persuaded [illegible]. His progress was rapid; his father [illegible] demanding two hours of close [illegible] each day. There seems to have [illegible] of the boy upon the part [illegible] and sharp criticism and lack of sympathy [illegible] between father and son and [illegible] characterized him in later [illegible].

[illegible] was quite well acquainted with the [illegible] Goethe and Schiller. The first regular [illegible] in Vienna, and included French. His [illegible] studies inclined his father to divert [illegible] legal studies but his mother who [illegible] that his musical talent should be [illegible] and devoted herself most [illegible] the supervision of his studies. At [illegible] his first public appearance at Lemberg [illegible] with orchestra. His [illegible] concerts and he not [illegible] of Beethoven's music [illegible]. This study of musical [illegible] full well and through [illegible] upon his career as a virtuoso [illegible] were invited not only [illegible] but to the gathering at [illegible] experience from the most [illegible] to make mortifying [illegible]. Whether mingling with fellow students [illegible] playing, in concerts or at [illegible] the social pleasures at the many houses to which he was made welcome, the young pianist added to his knowledge and profited by experience. His faculty for making everything serve his ends was [illegible]. At 14 he was self-supporting, having [illegible] pupils older than himself. It is strange to read that at this early age he rented two rooms adjoining his [illegible] apartments and established himself independently. His studies were continued, but at fifteen [illegible] he was really a remarkable virtuoso and [illegible] able to play exacting works at short notice, and taking part in important musical affairs. When 15 he assisted at the first performance of "Tannhäuser," and a year later went to Budapest to take part in [illegible] concerts, winning [illegible] praise. He was particularly fortunate in his faculty for making and retaining friends. All through his life he profited by the warm interest of those with whom he became associated.

An illustration of his power to derive good from [illegible] influences is furnished by his quick understanding and appreciation of the playing of Schulhoff, [illegible] different from the brilliant virtuosity then in vogue, and of which young Leschetizky was a bright exponent. Schulhoff's playing was slow in making an impression on many other than the boy who [illegible] it. The playing of the [illegible] and immediately set himself to the acquirement of the cantabile touch which characterizes [illegible].

An episode in Leschetizky's musical career was his participation in the revolution of 1848. His warlike spirit was quite thoroughly aroused; he fought a duel and was compelled to make a long journey into Italy to recuperate. The most important step in his [illegible] was his settlement in St. Petersburg, at the age of 22. During the twenty-six years spent here he was very successful, winning fame and a competency as a pianist and teacher. Final settlement in Vienna was made in 1878, from which time his fame as a maker of virtuosi has steadily grown until he is perhaps the most talked of and written about piano teacher of our time.

III.

It is not hard to discover the reason for Leschetizky's great success as a pianist, a pedagog and a man of affairs. He was precociously endowed; not only was musical talent very great, he was to a remarkable degree possessed of the power to make and retain friends, and of a business sense rare among musicians. His schooling was thorough and quite comprehensive, including among its studies law. His application to and concentration upon his work was great, and he made use of all the time available. "The days were hardly long enough for all I had to do. My [illegible] with books [illegible] remarkable [illegible] I managed to do all my practicing during the day, but I frequently worked at my books till late [illegible] the night."

The hard work he did was so interspersed with charming social experiences and delightful [illegible] that [illegible] were so free from [illegible] gloom that it is like a romance to-day to read it. Yet, reading between the lines, there are many lessons to be learned from the personality of the man, the [illegible] of the musician, and the varied incidents of his career. "Theodor Leschetizky," by Comtesse Angèle Potocka, is an excellent biography.

THE MASTERS AS STUDENTS

BY ARTHUR L. MANCHESTER

FELIX MENDELSSOHN BARTHOLDY

The fascinating personality of Mendelssohn, his brilliance and versatility, and the full accomplishment of a short life have made his biography one of [illegible] well filled with lessons for students [illegible] later years. The biographies [illegible] writing his life. Doubtless many readers of THE ETUDE are familiar with [illegible] hence there [illegible] of a lengthy biographical details [illegible] Mendelssohn [illegible] but [illegible] will at [illegible] collection.

And first it is suggestive to remember that an [illegible] of the subject of our study, Robert Schumann, [illegible] offers a marked contrast. Many [illegible] the most [illegible] were [illegible] in [illegible] respects antithetical. Their art [illegible] different; their compositions [illegible] equally [illegible] were reared in homes of [illegible] but that of Mendelssohn was one of such wealth and [illegible] in carrying on his studies. Both were the children of cultured parents, but Mendelssohn was blessed with a family of rare intelligence, wisdom and tact. While the early years of Schumann were passed in an atmosphere of culture [illegible] which he sought in vain his music study was not well directed. Mendelssohn from the first was [illegible] wise direction and oversight and [illegible] notable and skilful teachers. Both were blessed with genius of a most pronounced but quite variant type. Both were pianists of note at an early age and lovers of the classics, but Mendelssohn, profiting by his superior tutelage, was technically the superior of Schumann as a virtuoso and interpreter, and as a composer of pretentious works his thorough schooling gave him a proficiency in handling material which was a suitable vehicle for his inspiration. Schumann never acquired so great a control over technic. In place of the game of cross purposes which seriously retarded the development of the young Schumann's powers, serenity [illegible] him to inter[illegible] definiteness of purpose made every year of Mendelssohn's boyhood and youth count. The usual opposition to the career of a musician was encountered, but, unlike the case of Schumann, Mendelssohn was in the hands of parents too wise to be influenced by the conventionalism of the mode.

The student days of Mendelssohn were unusual because to a combination of rare attributes in parents and student were added unusual facilities for their development. The remarkably precocious endowment of the boy, his lovable, energetic, yet modest and teachable disposition, the beauty of his person and manners which strongly attracted those with whom he came in contact, his [illegible] initiative impelling him to the realization of his ideals, his superabundant enthusiasm and imagination, tempered by exceptional discrimination, reinforced by the intellectuality and wealth of his parents, could not but make the boy's opportunities extraordinary.

Mendelssohn's studies were such as would be expected in a home of wealth and culture. A tutor was provided for him and his older sister Fanny (who was also highly endowed musically and whom he particularly loved), Heinrich Heyse, who later became noted as a student of linguistics, gave Felix his thorough classical education. In music, Ludwig Berger taught him piano. Zelter, with whom his name has so frequently been coupled, was his instructor in composition and counterpoint. Later Moscheles, then in the height of his fame as a pianist, and whose friendship became an important part of his later life, also gave him some piano lessons. How well he profited by these opportunities is shown by the results. At 8 he was a remarkable pianist; at 11 he was writing fugues so difficult and yet so genuinely musical as to provoke admiration and praise from staid musicians. Before he reached 15 he had written operas, symphonies, a quartet for piano and strings, a cantata, piano fugues and numerous other works, including a psalm in four and five parts with a great double fugue.

His talent matured very quickly, but to students who read this magazine the significance of this early activity and its results lies in the industry, persistence and true student spirit which kept him busy writing forms in which a thorough knowledge of the technic of composition—harmony, counterpoint, and strict form—were absolutely essential. The early maturity evidenced in his piano playing and his composition was also seen in the remarkable discrimination with which he judged the merits of compositions. His facility in improvisation and his memory were also remarkable. But this richness of endowment would not have reached its perfection without the strict training noted above.

Apropos of this truth is an incident which came to the notice of the writer some time ago. A talented pupil applied to a famous composer for instruction in composition. Compositions were offered and examined, and the pupil's talent recognized. But the lack of technical preparation called forth the recommendation: "Go home and write fifty fugues, and then come back to me." It was this application to the drudgery of his art in his early years which furnishes the key to his success as a student. He stood remarkable tests such as that made by Goethe because the talent which caused his [illegible] to exclaim in astonishment was directed and developed by accurate knowledge, the outcome of painstaking study.

In 1826 Mendelssohn became a student of the University of Berlin, sending as his matriculation paper a translation from the Latin which seems to have won the honor of scholars for its faithfulness to the original in style and metre. Whether Mendelssohn completed his university course is not known, but if we may judge by his success in other respects, what work he did was done systematically and with results. His versatility is well known; his drawings, verses, and letters are filled with evidences of the all-embracing character of his talent and his excellent

(Continued on page 392.)

PUBLISHERS NOTES

WHILE the subscription and PREMIUM AGENTS and thus save the musical community of the country from additional loss, by being on the lookout for fraudulent agents. Do not give anyone any money unless he has credentials from the house represented, especially a traveling agent, unless he is able to give an "Agent's Receipt" a facsimile of which you will find on another page. This receipt has a facsimile of The Etude Presses signature upon it. *Be suspicious* of any one calling upon you, offering THE ETUDE or any other article at less than its price. If such a person calls upon any of our subscribers, please notify The Etude authorities as there is no doubt but that he has already victimized some of your townsmen.

As mentioned last month, there is a fraud agent operating in Manitoba, Canada, had head from in Douglas and Portage la Prairie. The names used by this person are Severson, Matthias, and Bishop.

Another fraud agent is working in Ohio and Pennsylvania under various names—Fisher, Cutler, Flower, Winter, and Fiske. This person signs receipts in red and blue pencil as the representative of the American Musical Association and the United Publishing Association, neither of which exist. This person was last heard from in Newcomerstown, Ohio, and Fairview Pa.

The first mentioned fraud is a woman and the latter a man. It has not been possible for us to catch them owing to the time which intervenes between the visit of the agent and the dawning upon the victim of the fact that he has been defrauded.

* * *

STUDENTS need the ability to *read music at sight*. It is possible to learn a piece by note, but that is not the scientific way, the unanimously way the progressive way. In METHODICAL SIGHT SINGING Mr. Frederick W. Root, the noted Chicago teacher presents a system that is simple and effective, every step is well laid out and can be readily mastered. Book I has been on the market for some time. Book II will appear [illegible]. The same plan as that of Book I but in new keys is now in the hands of the engravers and until it is ready to send out to customers we shall accept advance orders at a very low price.

This is the easiest, the simplest, and most effective method in learning to sing from note that has ever been issued. It is equally adapted for class use or for private study. A few lessons and no musical degree deny by a teacher will make it possible for a student to do much alone.

Our special advance price until publication is 70 cents, postpaid. If such accompaniments order is the book is to be charged to an account or stage is added.

* * *

We continue this month the special offer of Volume II of Herbert Wilbur Greene's "Standard Graded Course in Singing. This is the only grade I course of studies issued for the voice although many studies have been published for the piano. These studies have been selected with great care and the entire literature of vocal studies has been consulted. This work should prove of great value to all teachers and students of the voice. The special introductory price of Volume III is 40 cents, post paid, as the three volumes may be had for $1.00. Volumes I and II are no longer sold separately at these prices. All those interested in vocal work should not fail to avail themselves of this opportunity to secure the complete course at this reduced price.

* * *

THE ETUDE is not satisfied with the field it fills at present. Although its circulation is much the largest of any purely musical paper in the world there are many persons interested in music who have not yet become acquainted with us as subscribers. We ask our friends to say to some other friend that THE ETUDE is getting better every year that no music-lover can afford to be without it, that it takes [illegible] of many features of musical work and advanced teaching, [illegible] giving in a year nearly 300 pages of reading, [illegible] and nearly 900 pages of music, full sheet music size the pieces in [illegible] number being worth at usual prices more than the [illegible] to the subscriber for the whole year. A new [illegible] means a new set head. Are you going to fall a [illegible] work of THE ETUDE and gain a splendid [illegible] Often few you would by professional [illegible] to improve. We must go forward. To [illegible] to secure an extension of the best ideas in connection with [illegible] and music study as they [illegible] teaching and music study as they [illegible] with us in advance and [illegible] selling, as we [illegible] this offer. Let [illegible] write with our address.

* * *

At the time of the past teachers are rendering us [illegible] On Sale music for the coming season and there are many conditions connected with this [illegible] of the business that are difficult to explain. One of the [illegible] in a general way the reason.

Our plan is a few words, to supply to each teacher on a supply of music of all grades that may be needed by them throughout the teaching year and the same sold copies returned the following summer. We are the pioneers in this branch of the business and have the pioneers in this branch of the business and have a greater extent than any other publishing house in the world and on a much more liberal basis.

Our patrons can greatly assist us by observing a few simple rules. Patrons should state about the number of pupils to be supplied also the style of music desired whether for voice or piano and the grade in general giving no information that will assist us in making up the selection.

It might also be mentioned in this connection that expressage can be saved if those works are ordered at the beginning which the teacher is most likely to use during the season, in other words a number of volumes of the same thing can be ordered on the "On Sale" plan.

When your "On Sale" order comes a separate sheet from the regular order. If your patronage in a hurry for any of their music at the opening of the season a separate order would better be made out for that music which is originally needed and it will be sent in advance of the "On Sale" which is always a few days behind at the season.

* * *

It is perhaps not generally known that this house will furnish to its patrons *anything in the line of music* leading our old [illegible] have used instruments, securing the best price attainable. We carry on hand a small goods of all kinds—folios, pens etc. We mention particularly that our best attention has been given in keeping stocks of the best quality. A special catalogue of folios and stamps will be sent upon application. We import the stamps ourselves and can [illegible]

* * *

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A Spoon Tray for 5 subscriptions.
A 6-in Dish for 5 subscriptions.

In connection with all of our premiums, we desire to inform our subscribers that, it is not possible to obtain the required number of subscribers [illegible] figured at the actual cost in cash. This fact is perhaps not generally known.

* * *

We take much satisfaction in calling the attention of our readers to THE MUSIC OF THE FUTURE. There are nine pieces in all, of varying grade and character [illegible] several distinct novelties. No efforts are spared in the selection of pieces from month to month and each number is carefully examined. Rubinstein's "Enchanted Nelle" is a light drawing room piece, brilliant and effective, but not at all difficult. Suter's "Fairy Frolic" is a bright and easy waltz movement, quite original [illegible] a capital teaching [illegible] Thome H. Anderton's [illegible] and Scherzo are [illegible] in the [illegible] and [illegible] grade. The last mentioned number is an unusually effective arrangement of Petrie's Newspaper Gavotte. The publishers have achieved much success in the salon form. Borowski's "Dance Rustique," which first appeared as a piece for violin and piano and gained great favor as such has been specially arranged by the composer as a piano solo. In this form it will [illegible] taking. In the transcription [illegible] has been handled. Nevin's "Rosary" and Sidney Berenda's are both of considerable length in the STUDIO CLUB Department. Lovers of Scottish will welcome [illegible] "Nobsette" and those not in the [illegible] have learned a treat in store for them. Sidney Smith's, while comparatively recent, has [illegible] and is a permanent addition to the [illegible] of the piano. In Partners (From the Heart of All) we have a new sacred song of light [illegible] Mendelssohn power of "Jerusalem." This is a [illegible] Legis "Frost thou a king is of high and character" like song of the English type with [illegible] power very useful to teachers and singers.

* * *

THE journal "Sonatina All in [illegible] Kohler, which we adored last month but [illegible] journal will be continued during the present month after which time it will be withdrawn. [illegible] now have an opportunity to purchase the [illegible] educational volume at a low price [illegible] will be the same as the original which [illegible] at the Peters edition. We have also [illegible] sets to this edition making the [illegible] to late. As an educational work this [illegible] it is a forerunner to Haydn and Mozart. [illegible] has ever been anything that [illegible] like this [illegible].

All those having good occasion [illegible] these special offers should [illegible] the postage will be charged additional.

* * *

We will continue the special [illegible] "Pianoforte Method" one more [illegible] special price on this book postpaid to 60 [illegible] expected, after which time [illegible] orders are ready for immediate [illegible] "Gems" is always in demand for [illegible] is always a good thing [illegible] would be well for every [illegible] to secure a copy of this work at [illegible] be had for about the price of paper [illegible] The book contains all told 323 pages.

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Continued from page 375

use of it. Be gathered much from the travel and association with people of note.

The sketch of Mendelssohn in Grove's Dictionary of Music and Musicians" "Life of Mendelssohn," by W. A. Lampadius "Recollections and Letters of Mendelssohn" by Ferdinand Hiller; Life of Mendelssohn" by W. S. Rockstro, and "The Mendelssohn Family," by H. S. Benedict furnish ample material for the study of Mendelssohn's student life.

STUDIES IN MUSICAL COMPOSITIONS

BY WILSON WARD CRUM

We assume the fourth year Study [illegible] Musical Compositions" which we aim to make specially valuable to students. It is not to be [illegible] new pieces and to plan for future work.

There are certain standard pieces which [illegible] may be used and to these an [illegible] number may be added, one that has stood the test of time and proven its worth. There are [illegible] pieces which may be used internationally [illegible] and useful in themselves but which might not wear so well if used continually and will [illegible] pupils. Then there are the novelties to be [illegible] and pieces for occasional and special use. With the enormous amount of musical literature [illegible] easy now is to take into consideration [illegible] the careful sifting and musical examination necessary.

The pieces selected for our consideration this month cover a wide range. Two are standard numbers each a masterpiece though widely different [illegible] and pieces for occasional use each a gem [illegible] to become popular. The other has [illegible]

SCHUMANN'S NOVELETTE IN E OP. 21 NO. 1

This piece should be in the [illegible] pupil sufficiently advanced to cope with it and to execute technical demands and possessing mental equipment adequate to the intelligent [illegible] A "novelette" is a combined novel and story of concentrated interest. That the present [illegible] the composer intends to tell in musical [illegible] the title is manifested. Let the student speak for [illegible]

It is a story of life and love. [illegible] could a story be? From the standpoint [illegible] love this piece may be considered as a [illegible] with first and second trio. The first section must be taken to represent youthful vigor the [illegible] with a ring of martial order. The [illegible] first trio of lyric character suggests the [illegible] side of young love. The portion in D flat [illegible] represents the period of striving [illegible] the goal with and suggests [illegible] The third trio represents the [illegible] of triumph. With an architectural [illegible] all these component parts are beautifully [illegible] The portion in remembrance of Unity Variety and Proportion is absolutely fulfilled.

Let the [illegible] serve as a guide or [illegible] the interpretation of this piece. The first [illegible] must be followed [illegible] of calmness and restraint [illegible] the [illegible] with vigor and breadth. The [illegible] weight [illegible] trailing dissonance [illegible] and [illegible] with [illegible] a feeling of the fifth [illegible] and [illegible] long [illegible]. Under a calming [illegible] the [illegible] in the hands [illegible]

In the first trio [illegible] the [illegible] must [illegible] Sing the [illegible] melody [illegible] to [illegible] With [illegible] sforzando [illegible] [illegible] [illegible]

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MUSICAL ITEMS

The Royal Conservatory of Dresden has [illegible] years.

The next contest for the Anton Rubinstein prize of $1200 for composers and pianists will take place in Paris in 1905.

To mark the one hundredth jubilee of the Royal Music School of Würzburg, a friend gave $2500 for indigent pupils.

Mascagni has opened a school of music in Rome. He is working on a new opera which he believes will rival his Cavalleria.

Carl Attenhofer, the well-known composer of music for male voices, has resigned his position as director of the Zürich Männerchor after thirty-eight years of service.

The conservatory at Bologna, Italy, will celebrate its one hundredth anniversary November 5th. A memorial tablet to Richard Wagner will be unveiled at that time.

In the August issue of The Etude an error was made as to the secretaryship of the Music Teachers' National Association. The newly elected officer is Walter H. Overton, of Durham, N. C.

De Pachmann is to give a number of [illegible] recitals in the United States next season. He will also appear with the Boston, Philadelphia, Pittsburgh and Cincinnati Orchestras.

Herbert Johnson, widely known as the composer of the song "Face to Face," died July 21st, in Boston. Mr. Johnson was born in Providence, R. I., but lived in Boston the greater part of his life.

An American girl, Florence Austin, won the recent prize for violin-playing at Royal Conservatory, Liège; recently she carried off the first prize with distinction against twenty-four other contestants.

French musicians will be heard in Germany this season. Colonne will be guest at Hamburg, Berlin, Dresden, Frankfort and Vienna; the Lamoureux Orchestra, of Paris, will give several concerts in Berlin.

Madame Gadski will not appear with the Metropolitan Opera Company this season. She will give her time to recital work. Her tour will take her as far as [illegible] Vancouver, B. C., and other Pacific coast cities.

The Band Contest which was announced for the week of September 12th to 17th at the World's Fair, St. Louis, has been taken off the program of events, as the [illegible] did not warrant the large outlay proposed.

Julius Stockhausen, the eminent singing teacher, who recently celebrated his seventy-eighth birthday, has retired from the direction of the Frankfort, Germany, [illegible] and will limit his teaching to a few private [illegible].

The bodies of Johann Strauss (elder) and Joseph Lanner, the famous waltz composers, were exhumed in Vienna. Strauss' violin, which was buried with him, had entirely fallen away to dust, but the body was in fair [illegible].

At the last competition for the Roman Prize, under the auspices of the Academy of the Fine Arts, Paris, one of the prizes was won by a woman, [illegible] Wider. This is the first time that prize has been awarded to a woman in this contest.

J. F. Runciman, the English critic, wants us to go back to Mozart. He says, "Palestrina and all the [illegible] church writers are too old; Bach and Handel are too [illegible]; Wagner is not what we want. Of all the composers [illegible] Mozart alone knew exactly (as he said) how many notes to put in his scores.

In the trial of three music students arrested at a concert in Paris for persistent hissing on account of [illegible] introduction of a [illegible] concerts by one of the [illegible] of the Colonne Orchestra, the judge dismissed [illegible] on the ground that since approval was not objected to [illegible] disapproval could not be restrained.

A chorus has been formed to rehearse and [illegible] public concerts nothing but the madrigals of English composers, such as Byrde, Morley, Weelkes, Dowland, [illegible] Wilbye and others. The beautiful specimens of vocal [illegible] should appear on the programs of American chorus [illegible] more frequently than is the case.

The ivory from the elephants of Abyssinia [illegible] esteemed as it is generally very flexible and fine in quality. Hunting parties have so much reduced the number of elephants that the Emperor has prohibited the killing of any more for some years. The piano trade has been compelled to resort to substitutes for [illegible].

The newly elected officers of the Indiana State Music Teachers' Association are: President, J. W. [illegible]; Secretary, J. S. Bergen, Lafayette; Treasurer, Arthur W. Mason, Columbus. Executive Committee: [illegible] W. Sanders; [illegible] C. R. Berry; [illegible]; Program Committee: W. A. Kreastaal, C. F. Hansen, and C. E. Combs.

Mr. Henry J. Wood, of London, the well-known orchestral director, who conducted at several of the concerts of the New York Philharmonic Society last season, has made arrangements to organize an orchestral class for young players, with weekly rehearsals, thirty to a season. Mr. Wood will give a systematic course of [illegible] in orchestral playing.

The English Grand Opera Company, managed by Henry W. Savage, has arranged a very extensive tour for the coming season. It will consist of 150 singers, and orchestra of 60, and will give opera in sixty-five of the leading American and Canadian cities. The repertoire includes the leading French and Italian operas, with "Tannhäuser" and "Lohengrin" to represent Wagner.

From the month April 25th to May 29th the receipts for a single performance at the Paris Opéra were greatest for Erlanger's new opera, "Le Fils de l'Étoile," followed by Wagner's "Tannhäuser" a close second, Gounod's "Faust" and Verdi's "Rigoletto" third. At the Opéra Comique, "Carmen" showed the largest receipts, with Massenet's "Le Jongleur de Notre Dame," and Gluck's "Iphigénie en Tauride" [illegible] behind.

(Continued on page 379.)

MUSICAL ITEMS.

(Continued from page 378.)

At the Milwaukee Saengerfest, the full chorus numbered [illegible] singers, accompanied by an orchestra of 100, under the direction of Theodore Thomas. The audience reached the large number of [illegible]. Choral works rendered were "Song of the Bell" and "Fair Ellen" by Bruch, "Hiawatha's Wedding Feast" by Coleridge-Taylor, and several a capella pieces. The orchestra under Mr. Thomas played a number of representative classic and modern works.

The choral competitions at the World's Fair, St. Louis, resulted as follows: Grade A, 160 voices: first prize, $5000, Scranton (Pa.) Oratorical Society; second prize, $3000, [illegible] (Ill.) Choral Society; third prize, $2000, Detroit Co[illegible] Choral Society. Grade B, 60 voices: first prize, $1500, [illegible] Select Choir; second prize, $1000, Pittsburgh Cathedral Choir; third prize, $500, Ravenswood (Ill.) Musical Club. In 1902 the Scranton singers won an aggregate of $[illegible] at the Brooklyn Arion Festival.

A French ecclesiastic, educated in the Benedictine Monastery at Solesmes, France, which is the center of the cultivation of the old Gregorian music, spent some time in this country to teach the principles of this style of church music which the Pope has indorsed. He did not meet with much encouragement in New York city, according to a local paper. The churchmen in this country do not think this style of music adapted to American audiences. Even if ultimately adopted as the foundation of church music, it is certain to undergo modifications. If it be accepted by [illegible] church music will need considerable change.

The research brought to bear on securing articles of historical value for the music loan exhibition under the [illegible] of the Company of Musicians, London, resulted in the discovery of several valuable works, two part books [illegible] Consort Lessons, found in the Bodleian Library and the Library of Christ Church, Oxford; the [illegible] Song. In the Pepys Collection at [illegible] a piece of program music by Byrde, called "A Battle," [illegible] probably one of the first attempts of this style of music. Eighteen lectures with musical illustrations [illegible] the period of music from Byrde to Elgar were delivered by leading musicians and critics.

Some interesting figures are given in a German exchange which show the hold that the opera has in the German cities. Coburg-Gotha, which together have a population of less than [illegible], had [illegible] opera evenings during the past season. In the Leipzig city theater [illegible] different works were given, and in other houses devoted to lighter operas [illegible] different works were performed. In Schwerin, with a population of less than [illegible], 40 operas were given on [illegible] evenings. In Strassburg, population [illegible], [illegible] different works were given on [illegible] evenings. Cologne, population [illegible], shows a record of [illegible] operas and [illegible] performances, "Carmen" leading with [illegible] representations, the "Flying Dutchman," "Tannhäuser," "Lohengrin" and "The Meistersinger" following with [illegible] representations each.

HOME NOTES

A piano recital was given June 25th by the Music Study [illegible] N. Y., all of the members under 16 years [illegible] pupils of Miss Annie M. Hatch. Classic and modern [illegible] were represented on the program.

The [illegible] commencement concert of the Conservatory of [illegible] College, Ohio, S. Leonard Hall, director, was [illegible] There were four graduates, who were [illegible] Caldwell, harpist; Miss Nellie Hall, violinist; [illegible] Marten, soprano; S. Leonard Hall, baritone.

A [illegible] recital was given by pupils of Herve D. Wilkins, [illegible] studio in Rochester, N. Y., July 25th.

[illegible] commencement of the American Violin School, [illegible] Villar, director, was held June 1st. There [illegible] graduates.

[illegible] annual pupils' recitals of the [illegible] School [illegible] City were held last June. This school was [illegible]

Arnold D. Adams, of Lima, Ohio, College had, in [illegible] classes under his charge, 157 pupils for the [illegible]

[illegible] Sturk, after twenty-three years of service as [illegible] and choirmaster at [illegible] Church, Northampton, [illegible] has resigned. Mr. Sturk's duties at Smith College [illegible] and he feels it essential to give more time [illegible]

[illegible] of recitals, piano, vocal, historical and lectures [illegible] College are well received by the students.

A [illegible] evening was given by pupils of Miss Fannie [illegible] and the kindergarten pupils of Miss Agnes [illegible] of Detroit, July 1st.

[illegible] Ella Ellis, of Council Bluffs, Iowa, delivered an [illegible] musical kindergarten work at the State Music [illegible] Association at Boone, Iowa.

The next meeting of the Iowa State Music Teachers' Association will be held at Des Moines. The officers for [illegible] year are: Pres., Frank Nagel, Des Moines; [illegible] Ellis, Council Bluffs; [illegible] Charles [illegible] City; Program Com., Dudley Smith, Grinnell; Mrs. [illegible]; W. M. Heighton, Des Moines; [illegible] Charles D. [illegible]

Mr. Frank A. Power has made arrangements to conduct a [illegible] of music at Davenport, Iowa, this fall.

The annual public recitals of the Wickham School of [illegible] Music, three in number, were held June 11th to 13th.

A [illegible] and contest by pupils of the South McAlester, Ind. Ty., School of Music, Miss Della Tally, principal, took place June 14.

The third annual guest night of the Allegretto Club, pupils of Mrs. Robertson and Miss Gibson, Montezuma, Iowa, was held June 21st. The club membership is limited to thirty. The program consisted of compositions from modern and classical composers.

The Summer session of the Faelten Pianoforte School came to a close on July 30th with a recital by the director, Mr. Carl Faelten, who came from his summer home in New Hampshire for the occasion. Mr. Faelten received an ovation from the teachers who composed his audience, and he gave a masterly interpretation to his program, which was made up of works of Bach, Schumann, Schubert and Chopin. An especially interesting part of the program of the session just closed has been the observation lesson method classes, and lectures on musical pedagogy by Mr. George P. Granberry, who conducted the summer school for the fourth season.

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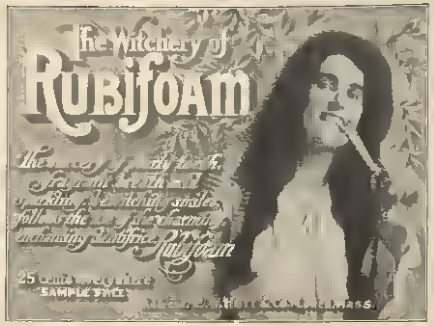

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TEACHERS ROUND TABLE

(Continued from page 356)

Etudes vs Pieces

Another question of personal interest to the music teacher is that of "Etudes versus Pieces in teaching." I may have something to say on this subject later, but for the present will append an interesting letter by L. A. Williams of Cleveland, O.

THE INSTRUCTIVE PIECE.

"In modern piano teaching the instructive piece plays a very important part, especially in teaching pupils in Grades II, III and IV.

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"There is another important point: the pupil will practice longer and more carefully upon a piece than upon an etude, this being especially true of young pupils. More interest will be taken in the piece, and as a result the mind more fully concentrated upon the work, more attention given to details, and the pupil will accomplish more than in the perfunctory practice of an etude. Etudes are generally practiced in a mechanical sort of way and when one is learned, which is not always the case, it is laid aside and never played again, while the instructive piece not only affords useful practice, but also much pleasure and entertainment after it is learned.

"Some of our modern composers are making a specialty of writing instructive pieces for Grades I and II. These are written with the purpose of trying to cultivate the pupil's musical taste and at the same time give practice in fingering correctly, phrasing and expression. I think it safe to say that teachers who use a goodly number of instructive pieces which are selected with good judgment as to the technical and musical needs of each individual pupil will prove to be the most successful teachers and will obtain the best results from their pupils."

THE DUTY OF A MUSIC TEACHER

BY LEO HAENDELMAN

Is it not strange that, while an parts of the world will drive to give ray instructions to [illegible] hair of a public school or ray school of reserve as [illegible] low and what their child should be taught, these same parents undertake to select the pieces their children should learn? How are we to explain this deplorable fact? Is it because parents, as a rule, know more about art [and music especially] than about [illegible]? No, a thousand times no! On the contrary, the majority of persons are more ignorant of art than of anything else, and this dire ignorance accounts for it. It is but a case of *crecis stupiditas*. And it is the duty of every music teacher to turn a deaf ear to many instructions of the above character from [illegible] parents. We are not only to develop the finger of the child intrusted to us but also the musical [illegible] which, after all the most important of the [illegible]

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