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Winton J. Baltzell

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VOL. XXIII.

PHILADELPHIA, PA., APRIL, 1905.

NO. 4.

Art Music in the Central West

II—In the Smaller Towns and Cities

By W. S. B. MATHEWS

THE favorable estimation of music and the rather active public ministrations in it which we have found to prevail in all the large cities, continues, in somewhat diminished volume, as we pass down the scale of population, with, however, a noticeable difference: That in towns where population is relatively small, and the principal interest is that of a large college, with a musical department, the same activities as those of the large city are maintained.

Take, for example, the case of Oberlin, O., with a small population. Here the large college and the extremely flourishing Conservatory, founded by the late Dr. Fennell R. Rice, is doing a magnificent work. In addition to the work of the Conservatory, the town supports orchestral performances of its own and by the Boston and Cincinnati Orchestras, from time to time; has its own chamber concert, besides patronizing liberally such enterprises as the Kneisel Quartet. We add here some quotations from a report from the school:

"The attitude of this college community is one of intense interest for the best music. The recitals given by artists, teachers, and students are always crowded to the limit of our hall, seating some 900 persons. We have a series of artist recitals, usually five in number each term, which students pay for in their tuition, and which is compulsory, unless some good reason can be given why they cannot attend. There is a choral society of 250 voices which prepares from four to six concerts yearly from the best standard oratorios, with orchestral accompaniments. The public support for these concerts is limited only by the size of the hall.

"The two principal churches have large chorals, numbering from 150 to 250 voices, with professional organists and leaders, who have salaries; but there are no soloists especially engaged who have salaries, the solos being taken by the advanced students in the Conservatory.

"The attitude of the teachers and pupils is for good music, whether classical or modern.

"The number of teachers in the Conservatory is 28, all of whom give their entire time and strength to the work of the Conservatory. The resident

population of Oberlin is about 5000. There are perhaps 1800 students in actual attendance in the college, 800 of whom are doing full or partial work in the Conservatory.

"One teacher makes a specialty of training teachers for public school music and is also superintendent of the public school musical instruction in this town.

"have more students in attendance than we can comfortably accommodate and we are looking forward to some method of culling out the least talented and less worthy pupils. A pupil who is not talented and who is not serious in his work is invariably advised to drop his musical study.

"Music in the public schools is taught in accordance with the very latest and best system of public instruction. Children who reach the High School are invariably good readers, and from that time on have drill in part reading.

"There are glee clubs, one for the boys and one for the girls, in the High School, besides the regular drill given by the teacher of public school music. This total registry of the Conservatory last year was 926, this year it will be over 1000."

In frank contrast with this, take the case of Newark, O., a town of perhaps 25,000 inhabitants, enough

to afford highly creditable activity in music. My correspondent says that the attitude of the community towards music is "blankly indifferent." There is no choral society, the last one having died for lack of support; a new one may or may not live in the climate. The churches generally do nothing for music, the salaries and standard of competence and experience being extremely low. One exception is quoted with appreciation. The leading Episcopal church has for organist and choirmaster Mr. C. E. Reynolds, formerly connected with St. James's Church in Chicago. He has a vested choir of boys, men, and women, thirty in number, and besides giving an interesting and creditable musical service, they give occasional performances of parts of standard oratorios, with organ, piano, occasionally brass, and other instruments. Mr. Reynolds is credited with having made his organ music attractive by means of frequent recitals. Aside from the \$1250 salary of the gentleman already mentioned, singers and organists range from \$75 to \$200 a year, about \$100 being the usual salary for organists, many of them wholly without specialized training for their duties.

The standard of taste is stated as "fairly classical." There are perhaps a dozen really competent teachers, the maximum price being 75 cents per hour. Piano is generally studied, the voice less. In curious contrast with the report of the prices of lessons and the indifference of public taste, comes the following in regard to the question whether teacher's recitals are generally attended. I quote—

"This is the most hopeful thing about it. The parents and friends seem very anxious and interested. I have succeeded in making my pupils' recitals a very great success by varying the order and catching the audience with legitimate novelties. The Christ-



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"The Conservatory fills the entire field in the community for teaching, although there are two or three teachers who make a specialty of work with the younger children, some of whom are admirably prepared to enter the Conservatory later.

"The Oberlin Conservatory has never used any special methods of advertising, depending, as it does, on the quality of the work done and the patronage of its former pupils, who invariably return the students in large numbers to the Conservatory. We

mas recital was a 'Story Recital.' Frank Lynes's clever 'Paul Revere's Ride' was done by half a dozen pupils; Remond's 'Cinderella,' Knulak's 'Ghost in the Fireplace,' etc., only one of which I have found practicable.

"My quartet choir has given, at various times, Newlin's song cycle, 'Captive Memories,' Lehmann's 'Daisy Chain,' and 'Hail! Hail! the new in progress.' A former boss of the choir has given clever folksong recitals, fairly appreciated. We have no musical study clubs; women's literary and card clubs tend to infatuate."

It is also reported that the school instruction in music is only fair, and in the high school the teacher meets with great difficulty in trying to awaken interest in music.

In agreeable contrast comes from Duquenois, Iowa, a city of about the same size, a much more encouraging report, that public interest in music and taste for it are much greater than formerly and constantly growing. They have a choral society, May festivals, a Friday Music Club, composed of women, and the Cecilia Club, composed of graduates from the Conservatory of Music. Recitals and concerts are supported to a limited extent. The churches do but little for music; organists' salaries being small. It is considered proper on the part of teachers and pupils to prefer classical music.

Prices for lessons, from 25 cents an hour up to \$2. Pupils' recitals are attended by parents and friends. No lecture recitals. No preference between private teachers or conservatories. Very little advertising except that of the work itself in the social circles of the interested pupils. Very good instruction in the public schools, but not in the high schools.

By way of contrast, take the report from Creighton, Nebraska, a little town of 1200 people, two music teachers, and 100 pupils. Here they have a public society (association of vocalists), a favorable attitude toward music, concerts well attended, classical music preferred, all church work free, and one teacher making a specialty of kindergarten work. The town has a population of 1200. Recitals for juniors to \$1 and \$1.50 for advanced. Recitals well attended. Good work done in schools. The report was sent by a very active and ambitious teacher, whose particular note is to state that he is responsible for the unusual appearance of organists' musical public activity in so small a town.

The scene changes to Minnesota, where there is a large musical public. A town of 3000 inhabitants reports no choral society, no musical club. Concerts well attended and supported, if tickets are sold in advance for an "object" which appeals to musicians' services not included, offitantly, among appreciating objects). Organists from \$2 to \$4 a Sunday. General attitude of teachers and pupils toward classical music indifferent; prefer popular music. Lessons from 25 cents to \$1.50 an hour. Pupils' recitals limited to attendance of interested friends. There is one pupils' study club. Music in public schools thought to be well conducted and promising in results.

In another community, an unusually intelligent and prosperous one, the leading piano teachers are capable players, full of pupils, and the public interest in music is unusual. Concerts are generally well supported when deserving which is not very often, as the town is along the extreme western border of the State. Prices of lessons from 50 cents up to \$1.50.

From a typical Illinois town of 10,000 inhabitants I have a report also typical. The attitude of the town toward music is "indifferent." There are no choral societies or musical clubs. The churches which have organs pay organists from \$100 to \$150 a year, and a good standard of music is used. Public and teachers dread classical music extremely. There are probably six teachers who are honestly trying to teach music, many others who "fake." Lessons from 25 cents an hour to \$1 for forty-five minutes. Season lasts the year around. The town has a favorite study time with pupils for work done in schools. Pupils' recitals attended freely by friends interested. No lecture recitals, no study club. The teacher is poorly taught, but he knows how to know this teacher to be much more competent than the average, but as in many other instances it is a lack of faith capable of removing the mountain of despair apathy.

From a town of about 15,000 inhabitants in South Dakota, I have a report written by a very cultivated

teacher of singing, from Boston, who gives the following facts:—

Public attitude indifferent. One choral society, no other concerts, not as yet well supported. No musical club. Churches not very liberal. Organists never above \$5 a week, singers from \$2 a week down. The teachers maintain a fairly good standard of music in their private homes, but dislike classical music, but this is only their manner of naming two kinds of music they like and dislike. Whatever they dislike they call "classical." There are about 100 teachers besides pupils, besides piano teaching, and six vocal teachers. The number of pupils in town is estimated at probably 500; number per teacher, piano 30, voice 15. All the better teachers charge, piano 30, voice 15. For the half-hour lesson, the usual school year slightly shortened. Pupils' recitals are well attended, but "criticism" (I think the corresponding here means newspaper criticism, for local criticism is much greater than formerly) to "smiley the inexpressible" of two daily newspapers in a town of this size "if so severe as to discourage teachers and students alike." Several teachers have study clubs among their pupils. Music in the schools carefully administered.

The correspondent adds that although the account is perhaps exaggerated and far from what she would like to send, when she visits other towns of approximately the same size, she feels rather encouraged about her own.

From a town in Ohio, of about 6000 inhabitants, some such facts as these: The attitude of the community is described as "commercial and manufacturing," which strikes me as about as accurate as any in the list. They have a choral society, no musical club, give fairly good support to organists, but low salaries for organists from about \$150 per annum, singers small, if any. Public appreciation of music increasing and becoming more intelligent. Lessons from 25 cents to 75 cents an hour. No summer teaching. There would seem to be a conservatory in the town, although the fact is not mentioned, as the preference for private teachers for primary pupils, and conservatory for advanced, is spoken of. Music in the schools has always been excellent.

From the city of Des Moines, Ia. (population about 10,000), I have an interesting report. They have no choral society, but plenty of good singing opportunities on occasion unite several of them to give "Messiah," etc. Have formerly supported their own Philharmonic Orchestra. Several musical colleges and conservatories. My report says that the churches support music to the best of their ability, having chorus choirs of from 24 to 60 voices, with a musical appropriation averaging about \$1400 per annum, per church. They lack strong and well-schooled organists; the best now draw salaries not exceeding \$25 a month. The class of music used compares well with the rest of the list. Teachers strongly for classical music and the public too well educated to agree, in theory, at least. A multitude of teachers, some of them as good as any anywhere. Others, and many merely pupils, trying to make ends meet; they and their friends for them cause the neighborhood for pupils at a low price. Official prices for lessons range from \$10 to \$30 for twenty lessons of thirty minutes. Pupils' recitals attended by the friends. Little advertising beyond the merits of the work. Made in the schools is well managed.

My correspondent adds, and it is a point needing little emphasis, "The city is inundated with entertainments, so called, by the troupes sent out from the innumerable 'bureaus'; the several concerts given at extremely low prices. There are several churches in hand by churches, lodges, Y. M. C. A.'s, and every other place that think they can in this way 'add a little to their store,' as you may say. The people are called upon to subscribe for this and that, and women who have nothing else to do, and they cover the field of solicitation, and better things have to 'take to the woods.'"

"The population is 80,000, and I am sure that good concerts are as well attended and as well appreciated as in any city considering the number of population. Piano recitals by outside players do not draw; the audience is too 'worked up' to the performance given in the interest of some charity."

Space forbids my touching at length upon the state of music in such college towns as Ann Arbor, Mich.; Madison, Wis.; Evanston, Ill.; Champaign, Ill.; Cornell College, in Iowa, and the like. In all these

places music is taken seriously, a high standard maintained, numerous public activities of a musical kind, and the like. Such teachers as Professor Stanley, at Ann Arbor, Professor Parker, at Madison; Professor Allen, at Beloit; Mr. Henry Bauser, at Lincoln, Nebraska, and their congeners, give weight and character to a profession which they dignify.

Commercially speaking it is evident that there is a desire on the part of the public for thorough instruction in music, but for want of skill and, and care, the best way is often missed. Good teachers, taking their art seriously and devoting themselves to it, can earn in a year, in any town of 10,000 inhabitants and over, from \$2000 to \$4000; which is at least respectable in point of success, even although it involves a good deal of work.

There remain the much larger questions as to what changes, if any, in curriculum and education need to be made to secure better results; and as to the commercial and educational value of public and semi-public activities in music.

PEDALING.

BY MAGGIE WHEELER ROSS.

Nothing new is aimed for in this article, but only the application and practical use of some good things already published in *THE ETUDE*.

I find most of the pupils who come to me who have failed before, often up to the eighth and sixth grades, have had no special pedal exercises. To meet this condition I have adopted the systematic and simple plan.

It is presumed that all teachers of the piano are in possession of that excellent little book, *The Piano as of the Pianoforte*, by Schmitt, and that they have tried most of the exercises therein. I found that it used up too much of the lesson time to illustrate or write out pedal exercises. I therefore took the list of exercises published in *THE ETUDE* for August, 1903, and gleaned a few more from Schmitt, and had a local copyist strike off one hundred copies on a mimeograph, is spoken of. Music in the pages pasted in some one of his books of studies, a fraction of the lesson time can be spent on pedal work.

It does not take a bright pupil long to apply these points in pedaling to the pieces learned, and in the end time and patience are saved. You are in no danger asked, "How do you use the pedal, anyway?" I just put it up and down as it sounds good." While this is exactly what Schmitt, or any other good authority would recommend, at the same time, with most pupils, I find it "sounds good" to them *down* all through a composition. These exercises kept in this handy little book introduced to the young pupils in the first use of the pedal. They may be adopted one at a time, and each thoroughly mastered in turn.

A NERVOUS TEACHER.

BY W. FRANCIS GATES.

Or all the unfortunate conditions in music teaching, this is about the worst: the teacher, dependent upon the instruction of a "fussy" teacher. Either one of the two is bad enough, but taken together the result can only be distraction for the teacher and frenzy for the pupil.

The term "a nervous teacher" ought to be a misnomer. The person who cannot control his nerves should not undertake to teach. The instilling of knowledge by a nervous teacher is a source of quietude agony to the nervous pupil. Nervous has no place in the classroom. That teacher who cannot manage a quiet and dignified, self-controlled and calm teacher resign her place to one who does not mean to have more will-power for the root of cure of this condition is found in self-willed control.

It can be expected that a fidgety or frightened pupil will gain self-control by the young teacher of such an additional irritant as a nervous teacher. On the other hand, a quiet and soothing instructor will act as a stimulant to the quivering nerves and aid their owner to the attainment of a condition similar to his own.

Nervousness and nervousness are two different things. It is well to have nerves and to have them well strung; that is nervousness. It is to let them get beyond control, that is nervousness, a condition that must be conquered if success is to be attained.



CONDUCTED BY N. J. COREY.

Missed Lessons.

"A LONG-SUFFERING, but impatiently enduring teacher would like to know what some of his fellow teachers are doing to make up for the 'missed lesson' nuisance. I say 'hydra-headed,' for he comes under many disguises, such as 'had a cold,' 'company,' 'bad weather,' 'could not practice,' 'another engagement,' 'dinner was sick,' etc. etc.—but all of them focusing down to the same end—the teacher's loss financially."

"Not all of us stand on such a solid footing that we can exact payment for missed lessons in all cases, and I believe some practical suggestions as to this vexing problem would be gladly received by a multitude of fellow sufferers."—A Teacher.

The conditions outlined in the foregoing letter are, indeed, trying in the extreme, and, no doubt, contribute a great deal toward making many teachers disgusted with the profession. It causes them to feel that the art of teaching as a means of earning a livelihood contains no business stability, and utterly destroys their confidence in it as a means of providing a steady income. Teachers often begin their musical season with a fairly large class of pupils, pupils who announce their intention of studying seriously for the entire season, and they are consequently elated with the prospect of a time of comparative freedom from financial anxiety, and even begin to plan to save enough to enable them to spend a few weeks of enforced idleness at the close of the summer in a profitable manner. But, alas! after a few weeks there begins to descend upon the hapless teachers a perfect avalanche of excuses like those mentioned in the letter above, and they are forced to see the summer reserve fund growing less and less.

There are a number of causes for the existence of this unpleasant condition of affairs. It is not peculiar to the musical profession alone. The business world is full of it, although, of course, manifesting itself in various ways in different lines of business. It may be attributed principally, perhaps, to a lack of rigidness on the part of the teacher. He is apparently altogether intentional, but people are so prone to carelessly think that small matters do not matter. They glitely agree to do certain things and then as lightly forget all about them; they make no real bargains with business firms, and then afterward concluding that they like something else better, repudiate their first agreement without even notifying those with whom it was made. They forget that a promise is an obligation, and that an obligation should always be met, even though it be at a personal sacrifice. Abraham Lincoln says that he made it a cardinal principle of his life that "a promise once given, must be kept." To many persons such a principle seems to appear like a small matter, but its strict observance contributes very largely toward the making of a successful character. Many persons apparently do not look upon a contract for a certain number of music lessons as a promise at all. Many of them are not serious in their study, not serious in their relations with others, and a teacher which does not mean much to them they will naturally infer does not mean much to anyone else.

The business world has undertaken to circumvent the various petty annoyances to which it is subject. In years peculiar to the several departments of activity, by organization. But this is not always a success, for there are many who refuse to join such organizations, and others who break the terms of agreement in all sorts of ways. But in spite of all this, much good is often accomplished, and partial relief is better than no relief at all. Where such an organization exists, its members are looked upon as reliable, and the teachers and the community, and they accordingly gain more of the pub-

afford all this trouble, the teacher lets the matter drop, and suffers the injustice in silence.

Another practice, containing elements of semi-dishonesty, is that of contracting to pay for each lesson at the time it is received. This makes it more difficult for the teacher to exact payment when the lesson is missed, and in most cases such pupils are almost object to making payments when they have been absent. Not only this, but most of them do not even wish to make up lost lessons. The teacher finds it impossible to assign this pupil hour to a more regular one, and the lesson time protected indefinitely beyond what represents an ordinary term. Such pupils do not generally consider that they are taking a term, but begin and end when they please, and never consider they are taking a term. The habit grows upon them, and they gradually show less and less concern, and oftentimes the final result is that they have none, and what was in the beginning object to making payments when they have been absent. The teacher feels like discharging them peremptorily, but as they belong, very often, to influential families in the community, does not feel that it would be polite to incur their enmity. The few teachers are so much in demand that they can make their own rules. The majority, however, are not so fortunately placed. The only method in order to help the situation is, as I have already suggested, to form an association, with the terms of agreement published. The public must be permitted to understand why certain rules are made. If any of our teachers have found any way of solving this problem, we will be glad to hear from them.

Three letters are printed in this department this month, without comment.

Note Growing.

Children are always interested in anything that grows, often digging up seeds they have planted to see if they are sprouting. An idea was suggested to me, which I have used in my teaching, by watching the growth of children who were interested in the rapid growing of a moon-vine. They saw from day to day how fast it spread over the space that was prepared for it. One of them said, "I wish I could see it grow like children who were interested in the rapid growing of a moon-vine." The interest became intense when the first buds were ready to burst open. They had been counted over and over again, and with eager eyes they watched the buds open. "See the star on the end!" "It has grown larger!" "It popped right open!" "We did see it grow, didn't we, mamma?"

I had a class of little tots five years old. I tried the idea in teaching them the whole, half, quarter, and the eighth notes. They were delighted, and soon learned to tell them, and also to make them "grow," playing "note-growing" every day.

When we were on the blackboard, telling them what it was; then changed it into a half note by putting a stem to it, saying, "It will give it a stick to walk with." "Now I'll fill it half and make it into a quarter note," and when I put a tail to the end of the stem it grows into an eighth note." The growing was carried on until they knew all seven kinds of notes. I have since used the same method with older children, and it has proved very successful. They do not afterward forget the notes—Ada Harwood.

Students' Recitals of Etudes: A Suggestion.

In the music department of the Texas Prebryntian College for Girls, George L. McMillan, Director, is carried out successfully a plan whereby good work is assured on the studies, studies, and various material used throughout the course. At the end of each week a recital is given, at which the program is made up of selections chosen by the teacher from work being done at the time by the students, such as Czerny (Velocity Studies), Chopin, Debussy, Liszt, Schumann, and others. It is understood that as part of the required work, and pupils expect to be called upon at the discretion of their teachers.

The plan is no longer an untried theory, but has proven very successful. The students are very satisfied with the plan. The studies, well prepared, are beautifully and truly enjoyable to all who attend the recitals. One would be surprised at the growth of the students' confidence in their own work.

The same difference, which in another department

(Continued on page 170.)

THE ETUDE

THE ADVANTAGES AND DISADVANTAGE OF STUDYING MUSIC IN BERLIN.

BY H. NEVILL-SMITH

These questions often arise, why do so many people come to Berlin to study music? Is it on account of the concerts, or what he may be summed up in the words "musical atmosphere", or is it on account of the teachers, or is it, after all, a matter of expenses. Certainly, it is hardly a question of tradition, for the musical life in Berlin is not so much influenced by such musical factors as in many other cities, and it is not a matter of expenses. Nevertheless, the evidence, in recent years of such young musicians as von Bülow and Rubinstein has made Berlin itself very much felt there, while Joachim's long residence has played an important role in making for Berlin what it is to-day. Then, again, think for a moment what it means to have such a gigantic musical life and personality as Richard Strauss residing in its midst, and you will see that the atmosphere of tradition, and who has and is influencing modern music more than any other living musician.

We lately read an article on Berlin by a well-known writer and musician, who claims that Berlin's preeminent position in the musical world is mostly due to the great interest shown in this art by the royal household; but, alas! the one thing that royalty holds most to do with—the Opera House—is anything but an ornament to such a large city, and much less to such a musical city as Berlin. But, be the cause what they may, students all gather together in Berlin to study, and one of the chief advantages to be gained seems to us to be the enormous facility afforded students of becoming familiar with the greatest master-pieces, whether they be orchestral works, chamber music, operas, or solo compositions, etc.

THE GREAT NUMBER OF CONCERTS

Look, for a moment, at the vast amount of literature performed during each season at the seventy-five or more concerts of the Popular Evenings of the

Philharmonic Orchestra, which include all the best

works for orchestra. Then the number of quartet and trio organizations, besides the numerous opera performed at the Royal Opera House, at *Theater des Westens*, and at the newly opened National Theater. Added to all these there is the tremendous number

of concerts given by the most eminent soloists, a which one hears over and over again the foremost solo compositions, and hears, also, the artist at his best, and not, as is so often the case in London, and other great centers, sandwiched in among half a dozen other performers, which always reminds one of the host who asks you to meet a friend of his but must needs invite a few others to help you meet this friend.

One is often asked, do not London and other great cities have as good concerts as Berlin? Certainly all the greatest artists go to London, but the musical atmosphere is often missing; and although it is now "fashionable" to give concerts on the "three concerto" pattern, when an orchestra is engaged, it is by no means popular. The writer attended a London concert recently which lasted over three hours, the vocalists alone numbering *ten*, and the audience was pleased. How could one possibly expect to get real

part under such circumstances? And yet many of the performers, had they appeared alone, would have given an artistic performance. One must admit that as regards the arrangement of and choice of music given at concerts, Berlin is unsurpassed.

RESIDENT MUSICIANS OF HIGH RANK.

talented pupils is able to procure the services (with but few exceptions) of any of the great *maestri*, is not he but have the means. Ah, yes! "There is the rub;" if he but have the means; for lessons in the Berlin of to-day, with eminent soloists, are no longer cheap, and one must needs pay from twenty to forty marks a lesson to study with the most famous. Yet, if one only knows where to go, probably some of the very best teaching in the world is procurable for only a few marks a lesson.

As we said before, what city can boast of having such an extraordinary number of celebrated musicians in its midst? This fact alone opens up a very important question to the young musician and talented student, that of becoming personally acquainted with and of having intercourse with the

And lastly, but by no means least, in the executive branches of music study, a general course in all three theoretical branches should either be already known or certainly taken simultaneously with such executive

THE ETUDE

The works of early composers abound in instances where two or more different ways of phrasing an identical passage are possible. Thus, the C Minor fugue, No. 2, of the "well-tempered clavier" is, by some editors given in soft staccato, by others legato and mezzoforte.

There are, however, certain renderings which are unquestioned, and which were handed down from master to pupil during the long period of time which elapsed before the editions of classical music with expression marks were issued.

There are many principles and forms of expression which were observed for a long time before they were ever put into print. For example: it is probable that Bach performed his own pieces with a certain manner somewhat like the phrasings called for in the present accepted editions of his works. Many passages, however, admit of a varied interpretation; the answering two chords in the organ toccata in F may be played, either as slurred two or as staccato chords with equal accent. Either mode would be

In the art of music, as in the arts of painting and sculpture, there will always be attached importance to matters of ancient usage. The musical master-work, like the painting or the statue, is an embodiment of the high ideal of its epoch, and in music, as well as other arts, the thought and feeling expressed in the masterworks of the past will always be a source of instruction, encouragement, and inspiration to the striving art student of the present.

We are making many discoveries in the music world at the present time, but surely none is more far reaching in its applicability than the necessity to avoid approaching the type of the musician of fiction. Let us instead, by establishing a broad and liberal basis in our work, and by adjusting a well-regulated balance between ideals and a wise consideration for practicality, strive to become the ideal musician.

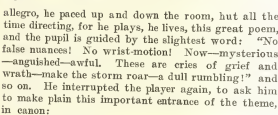
The main thing is honesty with self. False claims injure the holder of them far more than they do the one to whom they are expressed. The sanest and safest attitude is best offered in the statement, "I now like a Strauss waltz; I care for nothing better than that; but I am willing to give numerous hearings to what others say is better music, and if I come to enjoy what they enjoy, I will say so; if not, I will be honest and stick to Johann, leaving Richard to them."

"When doctors disagree," select your own medicine

Do we need proofs of this? There is Handel's ejaculation written at the top of every manuscript, "Glory be to God alone." There is Mendelssohn's prayer, the initial letters of which are to be seen on his very earliest compositions—"Help Thou Me." There is the

If, on the other hand, we examine the career of one of the most remarkable composers of the present day (if not of the present generation), Richard Strauss, we must at once be struck with the admirable and consistent way in which he has developed his talent, and the prudent manner in which he has to some extent prepared each advance in artistic expression for the next. Beginning, while still a young boy, with the most modest and practicable of ambitions, he has conquered, step by step, each problem which the composer's career has to offer until both his technique and power of expression have reached an

The class-room which we enter is furnished most simply. Along the walls a bench, around the grand piano a group of chairs, quickly occupied. Mons.



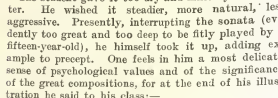
etc.

Philipp rubs his hands (as if he were washing them in air with invisible soap), and calls a name. A young fellow of fifteen or sixteen begins a piece of Bach's, from the "*English Suite*." He plays very correctly, without a slip, this selection of medium difficulty. The professor sits and listens to the end, then, in the calmest manner:

"That is worthless—absolutely bad. Those were notes on the piano and nothing else. You patter along like an idiot, and *your brain doesn't work at all*. I don't doubt that when you practice you always have a cigarette in your mouth. Do you think, because that is Bach, that it doesn't need thought and sentiment? Ask yourself what *grace* is, and then, if you have any idea on the subject, try to tell us with your fingers—if you're going to play Bach."

During these passages I was struck with the air of the schoolmaster—a simple authority, free from all egotism; and, in the hands of the player with respectful docility, impressive under the eye of the critic. Each pupil in turn, twelve of them, said, “I have played their pieces.” (The names of any absentees were taken down by an officer of the school, who was in during the class.) I heard in succession, a *Violoncelle* (Best Edition); sonata, Op. 11, Schumann; prelude, Fugue, No. VII, “Well-tempered clavier,” Bach; grand sonata, and nocturne, Chopin; allegro from the *Violoncello*, Beethoven; Ninth Valse Caprice, Faure; finale of Ninth Quartet, Beethoven, transcribed by Saint-Saëns; Campanella (fantaisie), Paganini; a very brilliant arrangement of *Songe d’une Nuit d’été*.

All these performers were well-advanced. They had great facility. Their master did not need to go back to elementary ideal. Some of them even showed real virtuosity. So Mons. Philipp's comments were only of an advanced sort. He stopped long over the entrance of this phase in the Chopin sonata:—



They began the Beethoven Allegro, and he almost threw off his habitual calm. It was played too fast for him. He declared that instead of 152 quarter notes to the minute, the metronome mark of Köhler and Winkler editions, one should read 144. And he

decried (with how good reason!) the fashion of playing fast, always faster, for brilliancy. At the repetition, with these suggestions, of the dramatic



allegro, he paced up and down the room, hut all the time directing, for he plays, he lives, this great poem, and the pupil is guided by the slightest word: "No false nuances! No wrist-motion! Now—mysterious—anguished—awful. These are cries of grief and wrath—make the storm roar—a dull rumbling!" and so on. He interrupted the player again, to ask him to make plain this important entrance of the theme, in canon:

If this commentary on the Beethoven text is artistic, and truly worthy of what the highest teaching ought to be. The more I hear Mons. Phillip correct the superficial playing of his pupils, the more strength goes to my previous conviction: the greatest need of young musicians, whatever instrument they wish to master, is the cultivation of intelligence and the moral education of the artistic sense. The virtuosos of the future must have plenty of "mechanism" and complete control of their fingers, that is evident. I would even require them to practice for years to play, exclusively, exercises for months and make them play with ease very difficult etudes, besides this work for their muscles, I would have them, apart from the piano, take up studies of a psychological and moral sort, to enlarge their minds and make it possible for them to understand the

With regard to technique, Mons. Philipp made many criticisms. One struck me as particularly important, at several times at the return of the same note. At one point, he would exclaim: "Take breath! Take breath!" "Composition is like singing under wind." A musical period, and phrase-members, separated by paragraphs, on marks. To punctuate, in playing, is to lift the hand from the keys. "Without that, no rhythm! In marks the extent of a phrase, the legato slur when breathing." But in the Beethoven, the point for marks the legato is misplaced, ten times in ten. Mozart after assigning to his pupils, with a few encouragements, a new one to study. To work out for the next class—a piece to learn by heart—Mons. Philipp dismissed his class. The lesson had lasted two hours. A pupil came to shake hands and say "*Au revoir*, monsieur." I delivered my last lesson, and I had parted, in the cold of the winter, with a great teacher, and had, into the soul and the log,

BY FRANK H. MARLING.

It is not surprising that music, which has played so great a part in the life of the world, should appear again and again in fiction. Indeed, it would be remarkable if an art which has influenced so profoundly the characters and careers of men and women should not receive its share of attention in the works of fiction which aim to depict humanity's struggles, triumphs, failures, and successes, besides its artistic striving and ambitions. Accordingly, we find numerous references to music and musicians in many famous novels.

In one of George Eliot's best known stories, "The Mill on the Floss," she makes one of the lead characters, Stephen Guest, a fine bass singer, and there are some spirited scenes, in which music is introduced, with the result of greatly heightening the interest of the story.

George MacDonald's well-known story, "Robert Falconer," contains a touching account of the Scotch musical soutar, Doobie Sammie, with his love for his old fiddle.

Perhaps one of the most generally read, and deservedly popular, musical stories, is Miss Jessie Fothergill's "The First Violin," which is a story of German musical life, the hero being the leader of an orchestra in Dusseldorf. It is full of sympathy and musical incident, and is strong in local color, besides being a study of the development of character.

The contemporary novelist, Mr. George Moore, has given to the world some interesting studies of music in his story, "Evelyn Innes." This has for its heroine a girl who is a musical genius, and who falls under the influence successively of an agnostic and man of the world, of an artist and mystic, and of a Roman Catholic priest. It includes discussions of Wagnerian operas and theories, in which the author

states his views with great clearness and ability, and shows considerable technical knowledge, grasp of complex experience, and creative energy. There is also a good deal about old music, the father of the heroine being an enthusiast on that subject. The great Frenchman, Balzac, who, in his wonderful series of novels, touched with his genius nearly every aspect of human life, did not neglect music, for, in his "Cousin Pons," which is a study of Parisian life on the lower social scale, he depicts the beautiful

friendship of two old musicians, the sentimental Schumacher and Cousin Pons. There are vivid pictures of minor theaters, lodging-house keepers, curiosity shops, poor artists and Bohemians in general. Other works of Balzac, introducing musical themes, are *Gambarra*, in which a wild and visionary musical genius is studied with artistic insight and knowledge, and *"Massimilia Doni"*, a strange and fantastic tale, the scene of which is laid in modern Venice, and is full of an impressive symbolism, representing the gradual dehumanizing of man's nature by excessive indulgence in pleasure.

A Russian novelist, Vladimir Korelenko, in his novel, "The Blind Musician," tells of a blind boy who is a musical genius and who becomes a famous pianist. The boy's sensitive and poetic mind is skillfully analyzed, and the story is full of imaginative interpretation of nature, and its influence on the emarked. Tolstoi's "The Kreutzer Sonata," has a very marked musical motive, but though a powerful story, cannot be said to be wholesome in tone, the plot revolves around the theme of jealousy and unhappy marriage, resulting finally in murder.

author of "John Inglesant," by J. H. Shorthouse, deals with the life of a music-loving boy in Germany (about the year 1787) and his communings with nature, and is imbued with the atmosphere of spiritual aspiration, refined ideals of conduct, and the ennobling influences of the glorious past, so strongly characteristic of this author. "John Inglesant," his most noted work, in Italian scenes, describes Italian church music and portrays a *vielle* player, a sort of wandering minstrel, who tells a story.

George Sand, French woman of letters and friend of Chopin, in her story, "Lucrezia Floriani," introduces descriptions of the leading characters, and gives us a picture of their life together. Unfortunately this has never appeared in an English translation. In another very popular novel, "Consuelo," and its sequel, "The Countess of Rudolstadt," are strongly musical characters. The heroine is a child of the streets,

but of noble heart and great artistic powers. She has a marvelous career, full of adventure, during which she becomes the friend of the musicians Porpora and Haydn, whose characters are sketched in a glowing style, and there are many references to the music of their time.

The musical novel *par excellence* for many years was "Charles Auchester," by Elizabeth Sheppard, which has been read by two or three generations of music-lovers with keen delight. It contains descriptions of English choral life, and introduces Mendelssohn under the name of "Seraphael," and is full of that sentimental hero-worship which is so eminently the characteristic of youth, the period of enthusiasm and ideals. The reader of maturer years will very likely find it somewhat overwrought and high-strung. It should, by all means, be read by those who wish to be thoroughly versed in musical literature, as it is too prominent and well known a book to ignore.

There is quite a class of German musical stories which are similar in character to "Charles Acheson's Story." These are overflowing with a peculiarly vague and romantic quality which is distinctively Teutonic in its nature. A representative writer of this class is Elise Polko, whose "Musical Sketches" are redolent of the most ardent and flowery sentiment, which is woven with the greatest enthusiasm around composers, singers, organists, musicians, violinists, etc. Peck Handall, another man of very average ability,

highly idealized sketches, which are impregnated with a sentimental atmosphere, almost amusing in its excessive verberance. Of the same school are Herihert Raul's piano novelettes on Beethoven and on Mozart, in which these great composers are made the theme of the most affecting adventures and episodes. This class of books no doubt has a place in a musical library, if they are not taken too seriously, and are supplemented by more critical and matter-of-fact works, which show the composers in a more rational light.

A Mrs. Cornish, an English musical author, has written a charming musical novel, which appeared anonymously, entitled "Alceste." This has been read and enjoyed by a large number of persons of musical taste. Its scene is in Germany, and the time is about the middle of the eighteenth century. The theme is an opera, and we are allowed to peep behind the scenes, and see how many are its vicissitudes, and how varied is its history. The musical life of that time is reflected with skill and faithfulness.

The celebrated author, Hans Christian Andersen who captured the hearts of all children by his world-famous fairy tales, has made contributions to musical literature in the shape of two stories, "The Improvisatore," and "Only a Fiddler," which are full of musical color and feeling, and in which the imaginative power so conspicuously shown in the "Fairy Tales" is also displayed.

A very interesting production in musical fiction is Richard Wagner's novelette, called "Beethoven," which is permeated with Wagner's admiration and devotion to his great predecessor, and is unique as

The tribute of a man of great genius to another.

Some delightful notes of a more recent date than the above are those of the English lady, "The Human Nature," both by an English lady, Elizabeth West Godfrey, both stories of the present day and very similar in attractiveness and interest to "The First violin;" a story of New York musical circles, by Miss Kate E. Clark, called, "The Dominant Seventh;" Mrs. Blundell's (M. E. Francis) "The Drama of a Drama;" and a story of the same kind, by John Philip Sousa, a thrilling tale of a great violinist and his life. The violin indeed plays quite a large part in the good number of musical stories. Among these may be noted two powerful, albeit somewhat violent and gruesome tales, "Nephepe," by E. W. Burdillon and "The Violin of the Fairies," by F. L. Stoddard. In the latter the reader spellbound once he gets involved in their complicated and awe-inspiring plots.

We must not forget, in closing this rambling and incomplete survey of music fiction (unavoidably curtailed by necessary limits of space), to mention the brilliant volume of Mr. J. G. Huneker, issued a few years ago, under the curious title, "Melomania," wherein he depicts various types of music and musicians, with his well-known powers of keen satire, thorough technical knowledge, and highly imaginative thought and insight, all of which are conveyed in a style remarkable for its pungency and irrepressible variety.

A MORAL ELEMENT IN MUSIC.

BY HALBERT HAINS BRITAIN.

THOUGH I have stated the subject of this article affirmatively, I fully recognize the fact that many would think it better to put it in an interrogative form. For there are many who seriously question whether there is an ethical element in music. In this issue of *THE ETUDE* for November, 1904, this question was proposed to a number of persons prominent in the musical world, and, perhaps, the most striking thing in the answers given was this diversity of opinion.

In order to answer the question whether there is a moral element in music, there are two factors that must be considered: First, the character of the music itself; and, second, the character of the listener. The first point has been discussed more or less intelligently for years. Even the ancient Greeks recognized the fact that one kind of music (depending upon its pitch and rhythm) was stimulating to the energies of the mind and virile, while another was conserving, and, as they thought, effeminate. This aspect of the question, however, and it is a vital one we will not discuss, for we wish to direct attention to the second, which has never been given its due regard as a factor in the ethical value of music.

What, then, has the character of the listener to do with the music? Nothing, you say, almost, inately, and, in a certain sense, correctly. But this sense is a very limited one, and one that we must quickly overstep, if we desire to understand anything of the philosophy, much less the psychology, of music. The following follows: I read a book and eagerly recommend it to my friend. But, while he reads it to please me, he finds it uninteresting in the extreme. Then, after he has finished it, he tells me that he liked it, but not that he found it so interesting. I then, again, but see my friend following every word of the speaker with undivided attention. Or I attend concert and listen enraptured by the symphony orchestra, while ten persons (I will not say thirty) in my audience, simply sit there, some, like an incessant conversational murmur. Now, externally, the hook, the lecture, and the music are the same for all, the words of the book, and the notes of the music, are one and the same. But the fully brain by itself, literally the same means as those by which they reach the brain of the other auditors. And unless there is some physical defect in the organs of the ear, the same physical defect in the organs of the ear, the

The cause for our different interpretation and our varied appreciation, therefore, cannot be wholly in the external form, the text, the sound, the color, the smell. These are the same for all. But if we wish to thus eliminate all cause for difference before the stimulus reaches the brain, the causes for our varied response must be in the brain itself, in the mind of the listener. The book may have been too abstract for my friend, the lecture too technical for me, and the music too "classical" for those two disturbers of the peace. But for me, the book was too abstract, the lecture too technical, the music too "classical" for those two disturbers of the peace. But for me, the book was too abstract, the lecture too technical, the music too "classical" for those two disturbers of the peace. But for me, the book was too abstract, the lecture too technical, the music too "classical" for those two disturbers of the peace.

the particular presentation now before me. For I am only as I can thus relate what I now see or hear to what I have already made my own, that I can give any intelligible meaning from my present experience.

Now the same general truth applies to the moral value in music. In itself music is neither moral nor immoral. When we speak of "good" music we are judging it by standards that are purely esthetic and have nothing to do directly with morality. For art, in all its forms, so long as we regard it merely as an art, is appraised, not by ethical, but by esthetic

standards. So long as we are considering music simply as music, therefore, we have no more right to introduce moral standards than we have in evaluating a locomotive.

And yet, because of my previous experience, or of my mental disposition and habits of thought, music has been for me a source of spiritual and moral. Or, if my character be different, if I have never interested myself in my own moral development or in the ethical development of these around me, I may have been able to find in music a pleasure that can at all appropriately be called moral. (Here it is evident that the different kinds of music have a direct bearing upon the subject, but as we have not time to discuss this here, we will leave it to the practical discussion, we simply mention it on passing.) Just what effect music will have on me depends partially upon my mental mood and partially upon the kind of music I happen to be in this field, if my purposes are shaped by this controlling thought, these ethical factors will inevitably color even my most intense musical enjoyment. I have often found that my thoughts are habitually centered upon spiritual affairs. If I be extremely orthodox in his theology and naturally sensitive to musical sounds, the emotional effect of music will be of a religious or of celestial beauty. But, you say, that is an extreme case, and we cheerfully admit it. Still it is well to remember that music is not wholly for trained ears. If we are to have any effect upon the moral value of music, we must not confine our attention entirely to that class of listeners. Sometimes it is necessary to turn from the connoisseurs of music to the masses of the people, to the artist or art; rather crudely, perhaps, but, on the whole, truly portrayed. It is possible to let the spirit of the artist enter into the work, and to make it a genuine esthetic pleasure that should result. Hence, we here justified in attaching some importance to the instance we have just cited. In his native way he illustrates the fundamental psychological law we have given above.

There is another reason we may mentally vary the moral element in music depends so largely upon the character of the listener and not entirely upon the character of the music itself. Morality, as we know, is peculiarly personal in its nature. The same music so completely my own as my conduct. Our best efforts to make it so, and to make it so, is the strength of character. In my conduct, as in nothing else, I justify my claim to manhood; I stand upon my own individuality and acknowledge no other will than my own. Nor does anything become properly moral until I have assumed this peculiarly personal nature. I do not know of any music which is not so. Thoughts or deeds are mine in this complete sense. But music as an external fact does not come into this close relationship with me as an agent. The part that I give, however, the imagery, the fleeting feelings, which I enrich the sounds, these are, in this strictest sense, my own.

Just what music will be to the listener, therefore, we conclude is partially determined by what that listener is. There is little doubt that Bach, to take an example from among musical composers, found real, potent inspiration to moral development in music. But it was not solely because of the nature of music itself, of melody, of harmony, of rhythm, of nature and practice of the moral temperance he was by nature. It was because he was a moral man, a man who is habitually to thought and act moral, music can be, and probably will be, moral; to the man who is habitually immoral, while it need not be immoral, it will have lost its possibility for being an ethical force. To the man whose whole life is centered in his art so that he scarcely has an intellectual interest not connected with that art, music will be merely an art, the aesthetic, it will be interpreted and valued wholly by the esthetic standards of that art.

MUSIC has more complex machinery than the human voice and can achieve more complex expression. Its compass is wider, its variety of tone-color is greater, its dynamic force is higher, its number of rhythms is larger, and it has harmony which the voice has not. The intensity and power of the utterance of an orchestra, for instance, far exceeds that of any orator or singer. Pure musical expressiveness exists in its highest degree in the orchestra, where the influence is not personal but absolutely musical.—*Henderson*

ABOUT MUSICAL TALENT.

BY EUGEN TETZEL.

[Translated from the "Klavier Lehrer" by Florence Leonard.]

It is the usual thing for a teacher, on taking a pupil, to be asked by the child's parents to test him, and to express a judgment whether or not he has him with lessons, and they would rather be disappointed. Suppose the reply is, "No, there is no special talent, what happens? The pupil departs—to try some other teacher. For the average parent is bound to differ from such an opinion. The child may not be quite so stupid, and the fault must be in the teacher. What must the teacher consider in forming his judgment? What is the minimum of talent?

Even normal people have the possibility, at least, of talent for some science or art. It is the seed which is sown in good ground and grows and brings forth much fruit; or it falls by the wayside and is lost. The good soil and the barren are characterized, of course. If the seed is not to be injured or destroyed, but is to display full originality, it must be lodged in a conscientious and faithful character. How many children—hundreds of them—are eager to learn to play, until a definite task, even a small one, is set! And when a child that has been allowed to neglect responsibilities all its life neglects this one too, and so loses its desire to play, the teacher is usually the one to blame. He may not be justly blamed, for he has his own responsibility; he must awaken and hold the child's interest. But he can do this only if the child is willing. Satisfaction, progress, pleasure appear then to be the result of his daily task, and the best of teachers cannot wholly repair the damage done by indulgent parents.

Strange to say, there are many other pupils, older, better, or younger, who imagine that they are giving their best work, when, day after day, they are doing of the greatest heedlessness, and absolutely ignore the directions of the teacher. Or they consider such directions of no importance, and, stumbling along in a fog of egotism and ignorant self-education, imagine themselves floating among the clouds.

Conscientiousness—concentration—perseverance—these four—are the qualities most necessary for success in music. They are the first and foremost. But the cherishing fact is that muscle-study develops them, if parents would only realize that fact and let their children have the benefit of the character-building, instead of depriving them by yielding to their little whims.

So, then, the cause of most of the failures to discover talent, especially in the early stages of musical study, lies in the attitude of the student. For, consider the clearness and exactness of the materials. Each note on the page means just one key to be touched; notation is a scheme of wonderful distinctness. The beginner must make only the simplest effort of his understanding and to convert that into actual muscular action. To play correctly the easier pianoforte pieces a very small allowance of musical gift suffices; provided it is joined with intelligence, attention and earnestness, which are the necessary conditions for moderate success—

1. Normal intelligence.
2. A competent teacher.
3. A good system and choice of music.
4. A piano of proper mechanism and quality.
5. Attention, conscientiousness, diligence.

To the mechanism of the piano far too little consideration is given. For instance, how can a little girl with very weak hands acquire a light wrist, ease of touch, velocity, when the piano-action is stiff? It is impossible for her, even with the most thoughtful and diligent practicing.

A poor action can work serious mischief with the technical and musical powers of the greatest artist. Persons who cannot usually consider nothing but the tone, unfortunately, are the least intelligent, but if their mechanism responds easily to musical and technical demands alike. There are pianos which, in the opinion of the makers and the amateur, are excellent; musically, it is to say the least, they are not. The chords are sounded they give a noble tone. But they may be practically worthless to an artist, because the mechanism does not respond at all, or acts in such a way as not to produce the effect intended. For

instance, with the most substantial construction and great beauty of tone, a piano may have a thick, growling bass, and such compositions as the *Sonata Appassionata* would never, even with the most finished, light and distinct, *forse* passages would be only a deafening, unintelligible roar, and piano a dull rumble. An instrument which is too poor for an expert player will never develop an expert, but the beginner a really good piano, with an action neither too light nor too heavy.

The choice of instruction-books, music, and the systematic use of them for the most rapid advancement of a pupil, are the teacher's affair of course. The teacher, but there are some teachers who cannot discriminate as to the worth of certain material, and there are others who make too many concessions to the weakness of the public. The children, as well as the parents, are to be "spared" from the noise to reap where they have not sown. Even yet, it appears, the world at large has not learned that the first of all a child must know something about playing, must know and justify his right to pleasure, before he can derive real pleasure from playing. The best books and the wise teachers plan accordingly.

We have said that a student without great musical gift may play correctly the easier pieces. And even the untalented student will learn to like to play, and with more intelligence and pleasure than if he had never tried the making of it himself. Every teacher has had proof of this in the two classes of pupils that continue to be chosen—the patient one who may not be for note correctly, and make good progress with their study, but play, nevertheless, without a trace of feeling; and the other class of pupils, whose faulty and untalented character disappears as they go on, and just behind it. It is a lucky thing that the instrument which is accessible to the less gifted is the very instrument best adapted for laying a musical foundation. Indeed, it is indispensable for the broader development of those who wish to study any other instrument, or to sing.

With the question of singing, or the choice of the chief instrument, other than the piano, the whole question of choice is closed. There are certain musical conditions must be fulfilled at first, and then, according to the amount of talent, one student reaches later than another the limits of his ability, feels the impossibility of this far and no farther. For the God-gifted, it is a matter of time, of matter of time, of matter of time, approaching those boundaries. But it is in the many-sidedness of these greatest talents, those which are equal to the very highest demands, that there lies the reason why it is so difficult to judge of the talent of any one individual, or to define it exactly. One sort of talent develops more rapidly than another. Oftentimes irreparable harm is done by too early efforts to reach the limits of the talent. The child's training is begun; often faulty training has done the mischief. Usually the pupil is chiefly to blame; sometimes the parents are, indirectly. The matter cannot be forced; it is a wave of the hand.

What are the musical conditions chiefly necessary for the other instruments, and for the higher attainments at the piano? For the tympanist, by way of example, pronounced rhythmic feeling is the greatest qualification. It cannot be replaced by simple rhythmic attention. But it is the quality of development. Lack of it means lack of life and energy, and arises from some weakness of character which can be overcome with determination, until the illness prevents.

With the ear it is different. A musical ear can be trained to perfection; but in that case the faculty must have been born. The sense of "absolute pitch," as we say, is born in some people; this can be slowly developed sometimes, but not learned, unless it has existed at the start. The sense of "relative pitch" is far easier to cultivate; even of that the musician exists. This, however, is the sense which is indispensable to the pianist, and is due to the one who must create his own pitch on his instrument. Upon this sense rests the feeling for melody and harmony. Relative pitch and melody cannot be perceived by the singer, the violinist, the cellist; harmony, by pianist and organist exclusively.

For public performance a certain temperament, nerve, and judgment are needed. And even the acquaintance of a wholly ample technique does not, on general musical gift and perseverance, need only to require, almost more, a sound state of body and certain inborn grasp of the keyboard—a peculiar

dexterity. Without such dexterity a student may make a good musician or teacher, but never an accurate concert performer. Beneath it must be the support of a clear, calm habit of mind, which, through training, can carry the lightning-quick thought in advance of the fingers. Nervousness, therefore, is its worst enemy.

Individuality in one's art results from the prominence or subordination of one or another artistic trait or ability. There are the people who fulfill all conditions of musical correctness and technical certainty, but have not. There are the personalities which we call temperamental; they become useful musicians, of course, even, but not true artists. "If I speak with the tongues of men and of angels and have not love, I am as sounding brass and the tinkling cymbal." Neither do the sense of absolute pitch, nor musical intelligence make the artist, but development of the soul, warmth of feeling, combined with fine esthetic sense and cultivated taste; the foundation must be musical intelligence, and untiring energy must develop the great real pleasure from playing. So seldom are they all combined in one individual. The intelligent lack temperament; those who have temperament lack the needed repose. Or one with a good musical ear lacks the sense of rhythm; in such a musical ear the diligent not gifted. In such a mass of peculiarities it is often most difficult to judge the inborn musical ability apart from the negative or positive results of purely mental ability, and many a pupil whose teacher may be satisfied with his work and progress at the moment, has yet, in later years, become a good musician.

It is not possible, therefore, to decide for or against a successful future by the achievements of the moment. To sum up, the student must be given the method of instruction and the material, the opportunity afforded by the instrument. If these important conditions are satisfactory normal intelligence, but without or younger, who imagine that they are giving their best work, when, day after day, they are doing of the greatest heedlessness, and absolutely ignore the directions of the teacher. Or they consider such directions of no importance, and, stumbling along in a fog of egotism and ignorant self-education, imagine themselves floating among the clouds.

Conscientiousness—concentration—perseverance—these four—are the qualities most necessary for success in music. They are the first and foremost. But the cherishing fact is that muscle-study develops them, if parents would only realize that fact and let their children have the benefit of the character-building, instead of depriving them by yielding to their little whims.

So, then, the cause of most of the failures to discover talent, especially in the early stages of musical study, lies in the attitude of the student. For, consider the clearness and exactness of the materials. Each note on the page means just one key to be touched; notation is a scheme of wonderful distinctness. The beginner must make only the simplest effort of his understanding and to convert that into actual muscular action. To play correctly the easier pianoforte pieces a very small allowance of musical gift suffices; provided it is joined with intelligence, attention and earnestness, which are the necessary conditions for moderate success—

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ON ELEMENTARY INSTRUCTION.

BY H. M. ROSWORTH.

It has been wisely said that the chief merit in literary style is "Economy of Attention" on the part of the reader. In other words, as the purpose of recording thought in print is to convey meaning, the best success is achieved by the writer who, at the smallest outlay of thought to comprehend it.

If this be true, the best text-books should be judged by the same standard; and the best tuition is that which concentrates knowledge with the least wear and tear on a pupil's nerves and brain. In this text might be very profitably applied to the innumerable "instruction books," or "piano primers," etc., all intended to initiate the novice to acquaintance with that instrument and its literature. With me, however, the novice is usually a child, whose experience in trained thinking is necessarily limited, judicious simplicity of method becomes of supreme importance.

It may be claimed for the keyboard of the piano that it is the best medium through which a first acquaintance with music can be made. Indeed, the nature of music is so vague, so evanescent, so intangible, in its more sounding form, that it would be impossible to study to analyze its characteristics without some form of instrument to embody and materialize its essential qualities. This statement is warranted by the history of music, and by the development, which has unquestionably followed and been fostered by the perfection of instruments. Those nations who possess the best instruments advance in the quality of their music, and the more constantly improved the instruments themselves. It will also be found that where instrumental media are crude, the lack of musical development corresponds. But where the medium is good, the quality of the sweet sounds familiar to Europeans and Americans rather than to Orientals; and no one will deny that the former have better musical instruments than the latter.

Without contrasting the tones of violins, flutes, clarinets, and other solo instruments with those of the piano, it must be conceded that the keyboard offers a more complete, satisfactory comprehensive and systematic exposure of musical principles than any of them. It presents a sort of geographical map of music, and is, therefore, the best point of beginning for any explorer into its mysteries, the best place for a child to begin his musical education. If practice in past years seems opposed to this assumption, it was doubtless owing to the comparative scarcity of the larger and more costly piano, rather than to any inherent superiority of the smaller instruments. This idea seems strengthened, too, by the fact that the harmonic features of music are more conspicuous of late years than are its merely melodic phases—a change that may be attributed to the prevalence of pianos upon which harmony is possible, rather than to anything else—and we may nowadays notice the smaller preponderance of Paganini, Joachim, and the Ysaey playing violins, over the Liszt, von Bülow, Paderewski, de Buschmann, and Rosenthal, concerting on pianos. It is quite safe to say that no great musician whether violinist, pianist, or conductor, or composer, has ever reached the edge of the keyboard otherwise than such a great help to his musical equipment as to be quite indispensable. No other instrument equals the piano for elementary musical instruction, and it is the only special phase of the art (including vocal) to be decided upon for special pursuit. It naturally follows that no elementary "instruction book" demands more intelligent thought in its preparation and plan than one devised for the first introduction to the piano.

Any piano teacher of long experience can readily recall an endless procession of "instructors," many of which have "tried his soul," as well as that of the American can remember "Hinton," "Bertini," "Richardson," "Root's Curriculum," etc., etc., gradually by a long crescendo growing larger and larger until a reason set in with reference toward mere "primers," which were a condition brought about by increased intelligence on the part of the teachers, who possessed discriminating judgment regarding the individual needs of pupils, and the wit to devise an appropriate method of instruction. The larger view of this matter afforded by long experience notes many changes and improvements in

thought and method, but also discovers much room for further betterment in the future elementary music.

The old fallacy that "nobody can teach the rudiments of music," implying that first lessons are not specially important, has been exposed; though, like the latter equally notable error, it is still followed in by many unfortunate. In any construction, either mental or physical, foundation is of primary and supreme importance. "Anybody" can be trusted to lay the basis of a philosophical edifice; nor can "anybody" lay the reliable foundation of an edifice of art, especially in the art of music—not even though he happens to be a fairly good player himself. For there is an "art of teaching" as well as an art to be taught! The possession of skill in the practice of the latter does not necessarily imply talent for the former.

There are some noteworthy peculiarities about the teaching of instrumental music, one of which is that it is so largely individual, carried on mostly by private personal relations between pupil and preceptor. Without stopping here to discuss the urgent need of caution regarding character, in the selection of a teacher admitted to such intimate relations with his pupil, we may note that this arrangement implies an intention to adjust musical tuition carefully to individual needs: quite as faithfully as a tailor would fit clothes. So then, a teacher, like a tailor, must not only know how to make music, but a pupil's mind, but how to make them fit. A tailor who could only fit one patron would not deserve, or obtain, many customers. Such a fate might also befall the teacher. Heavily laden with the responsibility, which has unquestionably followed and been fostered by the perfection of instruments. Those nations who possess the best instruments advance in the quality of their music, and the more constantly improved the instruments themselves. It will also be found that where instrumental media are crude, the lack of musical development corresponds. But where the medium is good, the quality of the sweet sounds familiar to Europeans and Americans rather than to Orientals; and no one will deny that the former have better musical instruments than the latter.

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Without contrasting the tones of violins, flutes, clarinets, and other solo instruments with those of the piano, it must be conceded that the keyboard offers a more complete, satisfactory comprehensive and systematic exposure of musical principles than any of them. It presents a sort of geographical map of music, and is, therefore, the best point of beginning for any explorer into its mysteries, the best place for a child to begin his musical education. If practice in past years seems opposed to this assumption, it was doubtless owing to the comparative scarcity of the larger and more costly piano, rather than to any inherent superiority of the smaller instruments. This idea seems strengthened, too, by the fact that the harmonic features of music are more conspicuous of late years than are its merely melodic phases—a change that may be attributed to the prevalence of pianos upon which harmony is possible, rather than to anything else—and we may nowadays notice the smaller preponderance of Paganini, Joachim, and the Ysaey playing violins, over the Liszt, von Bülow, Paderewski, de Buschmann, and Rosenthal, concerting on pianos. It is quite safe to say that no great musician whether violinist, pianist, or conductor, or composer, has ever reached the edge of the keyboard otherwise than such a great help to his musical equipment as to be quite indispensable. No other instrument equals the piano for elementary musical instruction, and it is the only special phase of the art (including vocal) to be decided upon for special pursuit. It naturally follows that no elementary "instruction book" demands more intelligent thought in its preparation and plan than one devised for the first introduction to the piano.

Any piano teacher of long experience can readily recall an endless procession of "instructors," many of which have "tried his soul," as well as that of the American can remember "Hinton," "Bertini," "Richardson," "Root's Curriculum," etc., etc., gradually by a long crescendo growing larger and larger until a reason set in with reference toward mere "primers," which were a condition brought about by increased intelligence on the part of the teachers, who possessed discriminating judgment regarding the individual needs of pupils, and the wit to devise an appropriate method of instruction. The larger view of this matter afforded by long experience notes many changes and improvements in

thought and method, but also discovers much room for further betterment in the future elementary music.

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For instance, let us suppose that you are studying the development of the sonata form. You are told that what were the methods of construction employed by Haydn, Mozart, Beethoven, and Schubert. You are to study the sonatas of Scarlatti in connection with this information. Examine them for yourself and see what the historian tells you is true. Put the sonatas apart and find out how they are made. Then compare them with some of the sonatas of Haydn and Mozart. Try to find out for yourself wherein Haydn made advances in form and style beyond Scarlatti. Next take up Mozart and follow the same process. Then take up Beethoven, and, in the features of the sonata, you will be prepared to recognize the technical and formal features of his compositions as you never were before, and the aims of Beethoven as you begin to discover themselves to you. Historians tell you that you have eyes, and you have the advantage of standing far up a mountain, and looking down the valley and the slopes spreading away from your feet. The pages of all the composers of clavier music from Willaert down to Rachmaninoff are open to you. A few facts are given to you, and the progress of musical art is before you, and to deduce the right manner and the right use of the music of each period and of every master.



Or course you know a BOY OF RUSSIA: that the war between Russia and Japan has aroused a great deal of curiosity in this country as to all things Russian. The newspapers and magazines are constantly publishing articles about the Russians, lecturers are going up and down the land, lecturing on Russia, and Russian music is being played everywhere to "test out of a real samovar." All this being true, perhaps you would like to hear about the little Russian boy who did most of all for Russian music.

You see, Russia is about as new, in the matter of music, as America, so that there is a sympathetic fellow-feeling in the interest which we take in musical development in Russia. I might as well tell you at once that the greatest thing which Anton Rubinstein did for Russian music was to found a conservatory (a school of music), which is considered the greatest and best school of music in the whole world.

Just about when he was "little boy," he wrote a little story of his own life, and the first sentence of it reads like a sentence out of the Old Testament, because of its whole mouthful of unpronounceable names. Here it is:

"I was born on the 16th of November, 1829, in Vichrivatynetz, a village on the Dniester, near the frontier of the government of Podolack and Bessarabia." He had a younger brother, Nicolas, who appears in the next sentence, accompanying this article. But Anton did not live long in this village with the unpronounceable name; he did not grow up to a country lad, as did Verdi, but became what might be called a "child of the city" for his family moved to Moscow, a large Russian city, as you know, and in a few years Anton became a musical prodigy, a "wonder child" and traveled all over Europe, visited one great city after another, and playing before vast audiences.

Anton's mother played the piano, and began to give him music lessons while he was still a tiny boy. He belonged to a large family and all the children had to take piano lessons and practice diligently; but Anton proved to be the most musical of all; and his mother found it easy to teach him, because he was so much more than an ordinary practicing, and really liked to listen to him when she told him things about music. Then, one day, a little girl named Julia Grinberg came to their house to visit.

She was only ten years old, but she played so beautifully that Madame Rubinstein was astonished, and immediately began to ask questions about her music teacher. Julia's mamma told her about one Alexander Vilbing, who was then considered the best teacher in Moscow.

The next day Madame Rubinstein took little Anton with her to Master Vilbing's studio. She told the master that she wished very much to have her little boy take lessons on the piano from him, but that she could not afford to pay a high price for lessons (Anton's father kept a pencil factory, but was not very successful in business). Master Vilbing listened to Anton play, and then told her that she was not pressed for money, and that he would give the boy lessons for nothing. I think Anton must have played extremely well for the master to have made this generous offer, did you not think so? Anton was eight years old. He studied with Vilbing for about five years. At thirteen his lessons ceased, and after that he had but a single piano teacher. He became a great piano virtuoso, and all that he accomplished was based upon the study and the practicing of those years to which he clung so dearly.

Afterward Rubinstein liked to tell of how careful his teacher was about the correct use of his hands, and of how he simply insisted upon care in the little details, the use of the thumb, the holding of the little finger, the manner of taking the fingers off the keys, and of all the other things which children



are apt to think do not count. Rubinstein declared that it was his teacher's firmness in the so-called small matters which helped him most in his concert playing in after life. Those were the days when "sleep and snoring and cracks and snatches" were common and ordinary items of the piano lesson, and Rubinstein did not escape the usual punishment; but, for all, he loved and admired his teacher, and was willing enough to admit that he had been a real prodigy when a boy, always up to tricks, and, indeed, the boy brain under the brown curls was ever busy concealing mischief of one sort or another.

Men who know him in after life said that Rubinstein was a cultured, well-read man, who spoke many languages fluently, yet who could not remember when or how he had learned his alphabet, so entirely was his childhood taken up with music.

When ten years old he gave his first public concert in Moscow. It was a great success. He was much petted and praised, and this encouraged his teacher to take him upon a concert tour. For three years he played at all the great musical centers and the piano rooms of almost every famous piano factory in Europe.

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teen, he started out, all alone, "to make his fortune," which joy and sorrow and abundance and poverty, and, even hunger, followed one another." He suffered much and worked hard always, and so he succeeded, and this boy, born a Jew (and to be born a Jew is worse than to be born a dog in Russia), did more than any other one man to raise the standard of music in Russia. He gave his life, his intellect, his money, and his whole great heart to the work, and has left a splendid monument behind him.

Everything about Rubinstein was healthy and strong, grand and simple. His one great weakness was that his spoiled and flattered childhood left him without the very necessary gift of self-control; but he was so sincere within, so much in love with his work, so earnest about it, and such a poet in all that he wrote, that we will not criticize.

He was always kindly in his speaking of the Americans, but our acquaintances almost all miss him when he was in this country, which grievance he could never forget. He died in 1894.—*Helena Maguire.*

The oratorio, by a curious coincidence, originated in the same year as the opera. Its germ is to be found in the

MEMORY CORNER: coincidences, originated in the same year as the opera. Its germ is to be found in the Miracle Plays and so-called Moralities and Mysteries of the middle ages, by means of which a populace unable to read was taught the great truths of Biblical history.

In 1600 the first oratorio, "La Rappresentazione del Anima e del Corpo" ("The Representation of the Soul and the Body"), by Emilio del Cavallari, was given in Rome at the Oratory of Santa Maria in Vallicella, hence its name, Oratorio. Save for the sacred nature of the subject there was no apparent difference between it and an opera. The various allegorical characters taking part—Time, World, Life, Soul, Body, Pleasure, etc., appeared in costume and with action; the score even gives directions by which the performance may be concluded with the desired. The music, too, was in the declamatory style used by Peri in his opera, "Dafne," which had been sung privately in Florence three years previously.

The work made a strong impression, but the great popularity of the opera prevented any attention being given to the oratorio for a number of years. Then Giovanni Carissimi (1604-1674) did for it what Monteverdi had done for the opera. He developed it, gave breadth to its form, elevation and pathos to the music. The scenic features were abandoned, and a character called the Narrator was introduced, who recited such portions of the narrative as were necessary to the full understanding of the work in the absence of dramatic action. Carissimi's most noted follower was Alessandro Scarlatti (1659-1725), who was equally successful in the oratorio. Stradella, also, contributed to his romantic adventures, was his most talented contemporary.

The climax of the oratorio is found in the works of its two greatest composers: Bach (1685-1750) and Handel (1685-1759). The former in his "Passions" and the numerous smaller choral compositions bearing the name of cantatas, the latter in the series of "oratorios" which he wrote. The latter's religious failure as an operatic impresario, made the culmination of the form. The genial Haydn (1732-1809), though lacking the sublimity of these predecessors, won his hearts by the charm and freshness of his "Creation."

The last great oratorio composer was Mendelssohn. In popularity his "Elijah" falls only behind "The Messiah" and "Israel in Egypt" of Handel. "The great names in the development of the oratorio are del Cavallari, Carissimi, Bach, Handel, and Mendelssohn. Whether any future composer will succeed to a higher point is doubtful; from the limitations imposed upon it by its character, it would seem that it has already reached its culmination.—F. S. Law.

How many musico-dents (or pupils) it is correct piano practicing? A good position when at home and practicing? A good position about this matter and play "just as well." If tell, and to illustrate to you, at the very first lesson

just how you should be seated and what sort of chair to use.

THE BEST KIND OF SEAT.

Piano players may choose between a chair, a stool, or a bench. Which is the best, and why? For piano playing a firm, steady seat is absolutely necessary. No revolving devices, and no chairs which will supply this. There is a three-legged stool with broad base that is quite satisfactory; a four-legged bench, too, is very good, but the piano stool, or an ottoman (four-legged) that has a screw and a adjustable in various heights, are the poorest of all; the least desirable. Sooner or later they become unsteady, "wobbly" as we say, and squeak as the body moves sideways. Long experience on the part of the best teachers and pianists has led to the belief that the best seat of all is a little, common, cane-seated chair, which furniture dealers call a "tea chair," also a heart-wood library chair is equally good. It is scarcely possible for a teacher to provide chairs suitable and correct for the varied heights of pupils; therefore a stool, before it has become unsteady or noisy, is perhaps permissible for lesson. But a chair is advised whenever possible, and certainly for home use always.

POSTURE.

The test, as regards proper height, is when the player, well seated and comfortably, finds his elbows just level with the keyboard. Concert players frequently sit an inch (or several inches) higher for public performance on the part of the pupils, for the reason that they feel a little more sense of security and command.

In teaching it is necessary at times to vary the height of a pupil's seat for the purpose of different tenures, and consequent style of playing. For example: a higher seat is required for power and brilliancy than for the more smooth, legato, cantabile style. Correct hand and arm position, realized before the training of the hand, wrist, and fingers. Children and students of fifteen, or even eighteen years, are very apt to practice at home with a high seat. The position is not correct, and the muscle, etc., not being sufficiently developed, they find they can play with more force and power when sitting high; and it is surprising how many young students (and indeed adults) can only play with an admire mere noise. A sure sign of crude musical taste. As a last word, then: Sit low; use a chair by all means. Your back should be erect, with a slight inclination forward from the hips; your feet, held in pedal position, or resting quietly and firmly upon the floor, directly in front of the pedals; your elbows on a level with the keyboard, allowing the hands to rise or fall easily and gracefully at the wrist; also allowing you to play with full arm power when occasion requires.—Robert F. Chandler.

"LET LITTLE CHILDREN COME" dren. What they become, what they will do represents the future of music in the United States. Dr. Reincke states most interestingly the attitude of some of the great composers toward music for children.—EDITH.

"The recent celebration in Leipzig of the eightieth birthday of Carl Reinecke, has directed the attention of the musical world anew to the life and work of this veteran musician and composer, whose career has been one of single-hearted devotion to his art. Strong and young in his early days, he entered the fountain of strength and youth, he enters as heartily to-day as in the early years of his professional life at the Leipzig Conservatory of Music into the heart and needs of childhood."

In the impressionable young mind, sensitive alike to the noble and the trivial, he sees the hope of our tonal art, and considers it the bounden duty of the creative artist to give freely of his powers to the great work of guiding the young mind. Surely he may be forgiven if he does not like to see his more important creations overshadowed. However that it may be, there is one advantage which producing for children has for itself alone. It is this: While experience teaches that the view point, the artistic taste, eye, even the trend of human sentiment, changes in the course of years, so that many things that are of most large works, and which may one day, even appear absurd to us, we know that the unpolished child of the present has precisely the same emotions the child of a hundred years ago felt.

"My children's songs and other juvenile compositions have occasionally caused me moments of discontent because I could not conceal from myself the fact that to a certain extent they stood in the way of my more serious work. Surely I may be forgiven if he does not like to see his more important creations overshadowed. However that it may be, there is one advantage which producing for children has for itself alone. It is this: While experience teaches that the view point, the artistic taste, eye, even the trend of human sentiment, changes in the course of years, so that many things that are of most large works, and which may one day, even appear absurd to us, we know that the unpolished child of the present has precisely the same emotions the child of a hundred years ago felt.

Dr. Reincke refers to us, that to those tone-masters who, while standing for what was highest and best in their art, did not disdain

to bid little children to come unto them in the sense of the great Teacher of Mankind. He recalls in their teachers' mind how the revered Cantor of the Thomas School, John Sebastian Bach, wrote beautiful and simple music for the use of his young son, Wilhelm Friedemann and others of his family and his pupils, giving evidence, in his "Little Notebook," "Two and Three Part Inventions," "French Suites," etc., of a carefully devised plan to develop in the young mind the purest, loftiest sentiments for art. Child and child, and the family men and both being absorbed in stirring public life, turn their attention rather to the wants of the great world than to those of the home and the rising generation. Nevertheless, as Dr. Reincke reminds us, school teachers have been ordered to write "songs for their works, such as 'See the Conquering Hero,' from 'Judas Macabaeus,' and 'What a Charm, what a Majesty,' from 'Phippe in Aulica' of Mozart, the doctor says that 'He who, although widely traveled, had early founded a home of his own often turned his lyre for the benefit of the child, and his name is lacking in scarcely any juvenile song-book.' And he continues, 'He much be (Mozart) has written for the beginner in piano playing! By this it is not meant his two-hand sonatas, for the most part are beyond the child's comprehension and which it is a grave mistake to use as teaching material, but rather his charming four-hand sonatas, with their movements laden now with sunny brightness, now with profound pathos, and numbers of his variations and exquisite baguettes, which were in his hands, a child, with a wonderfully delicate sense of form."

He refers, too, to Haydn, the father of our modern symphony, who wrote also a child's symphony of some delightful four-hand variations, "If We Were *e lo Scolare*," besides many piano sonatas for four hands, and variations and sonatas for two hands unquestionably designed for young players. Even one of our best teachers, he says, told me of a musical term and definition. Once a month we study some composer and have the children play for each other. At the other three meetings I give them directions for the study of the "little notebook." They seem to get a little tired of the work now. Will you please suggest some ways of interesting them, and other things I could teach them?—Dolte Plonick.

[Read the correspondence from other clubs for hints as to means to interest pupils.—EDITH.]

The young pupils of the class of Miss Ella L. Puchs have organized a musical club "the Orpheus Music Club"—which meets every Saturday. Their teacher is preparing a musicale for the club members exclusively, which will be a novelty in its line. The stage will be arranged to represent a parlor, all of those named in the program being seated on the stage during the performance. The club member will be a chorus by the little folks, the words of which have been written by one of them, and set to music by Miss Puchs. This will be followed by two more songs of the club members, vocal solos, and duets. The hosts of those composers will be last duly arranged on the stage. The color scheme agreed upon is pink, the children wearing carnations, the women of the same color, also their club buttons, presented by their teacher, Mrs. Puchs. The program will be classical, with the exception of one or two light numbers.—Ella Puchs.

The pupils of our harmony class met in Miss Magie Parkhouse's studio, January 28, and organized a club, the "Orpheus Music Club." At each meeting a prepared musical program is rendered, consisting of piano and vocal selections and readings from THE ETUDE.—Ella Puchs.

On February 17 the "Mozart Musical Club" was organized, with a membership of twelve. At our next meeting, two weeks hence, we will study the life of Mozart.—Corinne Hughes, Pres.

My pupils and I have organized a club, to be known as the "Musical History Club." We held our first meeting on January 28, and met again twice a month. We will study the lives of the great musicians, their works; play musical games, and give selections on the piano. We intend to follow the lives of the masters of the past, and gladly receive the suggestions of THE ETUDE.—Mrs. O. B. Bishop.

Little ones of our day listen to the story of "Little Snow White" with the same reverence it awakened in their teachers' mind how the revered Cantor of the Thomas School, John Sebastian Bach, wrote beautiful and simple music for the use of his young son, Wilhelm Friedemann and others of his family and his pupils, giving evidence, in his "Little Notebook," "Two and Three Part Inventions," "French Suites," etc., of a carefully devised plan to develop in the young mind the purest, loftiest sentiments for art. Child and child, and the family men and both being absorbed in stirring public life, turn their attention rather to the wants of the great world than to those of the home and the rising generation. Nevertheless, as Dr. Reincke reminds us, school teachers have been ordered to write "songs for their works, such as 'See the Conquering Hero,' from 'Judas Macabaeus,' and 'What a Charm, what a Majesty,' from 'Phippe in Aulica' of Mozart, the doctor says that 'He who, although widely traveled, had early founded a home of his own often turned his lyre for the benefit of the child, and his name is lacking in scarcely any juvenile song-book.' And he continues, 'He much be (Mozart) has written for the beginner in piano playing! By this it is not meant his two-hand sonatas, for the most part are beyond the child's comprehension and which it is a grave mistake to use as teaching material, but rather his charming four-hand sonatas, with their movements laden now with sunny brightness, now with profound pathos, and numbers of his variations and exquisite baguettes, which were in his hands, a child, with a wonderfully delicate sense of form."

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On February 17 the "Mozart Musical Club" was organized, with a membership of twelve. At our next meeting, two weeks hence, we will study the life of Mozart.—Corinne Hughes, Pres.

My pupils and I have organized a club, to be known as the "Musical History Club." We held our first meeting on January 28, and met again twice a month. We will study the lives of the great musicians, their works; play musical games, and give selections on the piano. We intend to follow the lives of the masters of the past, and gladly receive the suggestions of THE ETUDE.—Mrs. O. B. Bishop.

Little ones of our day listen to the story of "Little Snow White" with the same reverence it awakened in their teachers' mind how the revered Cantor of the Thomas School, John Sebastian Bach, wrote beautiful and simple music for the use of his young son, Wilhelm Friedemann and others of his family and his pupils, giving evidence, in his "Little Notebook," "Two and Three Part Inventions," "French Suites," etc., of a carefully devised plan to develop in the young mind the purest, loftiest sentiments for art. Child and child, and the family men and both being absorbed in stirring public life, turn their attention rather to the wants of the great world than to those of the home and the rising generation. Nevertheless, as Dr. Reincke reminds us, school teachers have been ordered to write "songs for their works, such as 'See the Conquering Hero,' from 'Judas Macabaeus,' and 'What a Charm, what a Majesty,' from 'Phippe in Aulica' of Mozart, the doctor says that 'He who, although widely traveled, had early founded a home of his own often turned his lyre for the benefit of the child, and his name is lacking in scarcely any juvenile song-book.' And he continues, 'He much be (Mozart) has written for the beginner in piano playing! By this it is not meant his two-hand sonatas, for the most part are beyond the child's comprehension and which it is a grave mistake to use as teaching material, but rather his charming four-hand sonatas, with their movements laden now with sunny brightness, now with profound pathos, and numbers of his variations and exquisite baguettes, which were in his hands, a child, with a wonderfully delicate sense of form."

He refers, too, to Haydn, the father of our modern symphony, who wrote also a child's symphony of some delightful four-hand variations, "If We Were *e lo Scolare*," besides many piano sonatas for four hands, and variations and sonatas for two hands unquestionably designed for young players. Even one of our best teachers, he says, told me of a musical term and definition. Once a month we study some composer and have the children play for each other. At the other three meetings I give them directions for the study of the "little notebook." They seem to get a little tired of the work now. Will you please suggest some ways of interesting them, and other things I could teach them?—Dolte Plonick.

[Read the correspondence from other clubs for hints as to means to interest pupils.—EDITH.]

The Etude

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NAPOLÉON once said the greatest general in the one who makes the fewest mistakes. This self-evident aphorism may be applied to the matter of teaching with as much pertinency as to generalship. There is, however, this difference: mistakes of generalship may result in sudden and painful death to the general; but mistakes in teaching may be continued indefinitely and the only danger is that which accrues to the musical aspirations or results of the pupil.

If the music teacher were held to answer with his life or his liberty for the musical condition of his pupils after each year of study, there would be a lot of difference in the instruction offered. Not to make mistakes in the pedagogic profession means a lot more of thought and care than the average teacher is willing to give the subject.

It is unfortunate that instructors persist on borrowing from the legal profession the idea of precedent. A lawyer who finds a strong precedent for the judgment he wants is pretty liable to win his case. But this is not necessarily true of the teacher. The precedent he follows is too often the methods and the materials that were used on him when he was a student. Because they were so used, he jumps to the conclusion that they must of necessity fit every other case.

The trouble with this assumption is that nineteen out of one hundred pupils he may have will be of different mental and physical construction from himself, and their home environment and inheritance will be different. To meet this he must suit his method to the student, must modify the plans of his student days to the individualities of his pupils. Only by so doing can he escape the failure of making series of mistakes, for the mistakes prove him a failure.

Or, for a Carnegie, to discover the musical world! This elaborate endeavor of libraries has not confined himself to furnishing the people novels to read and histories to stand on the shelves, but for years ago gave \$10,000,000 to promote scientific research. This forms the basis of the Carnegie Institution, which last year appropriated \$350,000, dividing this sum among over a hundred scientific men, for the promotion of their studies in practical science.

This will, in a large measure, free them from the necessity of grinding labor of a kind unprofitable to the world at large and will enable them to give their time and knowledge to the furtherance of experiments that will redound to the good of mankind. As an instance of the kind of men assisted by this fund, there may be cited Luther Burbank, of California, who, by his horticultural experiments has added a number of new varieties of fruits and vegetables to the list of practical foods.

Now, if Mr. Carnegie would discover the musical world and give it even half as much encouragement, what great artistic results might come from America. Our best composers are, of necessity, driven to nervously tracking hours of teaching, our musical writers are not free to continue their studies and researches. They must dig for the dollar that is to sustain life. Consequently, each class can do but a portion of the composition and the writing that it might do if the necessity for the struggle for mere existence were removed. True, much music has been the outcome of poverty, sickness, and despair; but how much more might have resulted had Mozart, and Schubert, and Franz, and countless others, been placed beyond the reach of poverty.

If, every year, only ten men in this country—the most likely ten—were relieved of all necessity for distasteful work and permitted to give their best endeavors to composition, what an array of artistic works might come from American pens. There were men whose only place in history was made by their giving financial support to one of the greatest composers. Carnegie has already made such a place in other lines; but, did he turn his attention to the art world, his post-mortem fame would shine in still greater light and his legacy to the world would add much to its future joy and satisfaction.

During the fall of 1903 a company of English educators, representing every possible educational calling, came to the Mosley Educational Commission, visitors to the United States, with the object of studying educational work in this country. Mr. Alfred Mosley, who financed the commission, and who invited the inquiry, was a business partner of the late Cecil Rhodes in South Africa. He was struck with the sagacity, skill, and intelligence of Americans that he met there, particularly engineers, so that he became eager to know something of the system that could turn out so many level-headed men.

The report of this commission, made to Mr. Mosley on their return to England, was published recently. In reading some comments made upon it by Dr. Win. L. Harris, Commissioner of Education for the United States, we were attracted by some defects in our system of education as pointed out by the commission. It might reasonably be expected that emphasis would be laid upon scientific and technical points, especially relating to mechanical work, by a commission which was, after all, interested in our system from an industrial point of view. Yet three defects indicated by this commission came right home to those persons who are engaged in teaching music. These three points are: The large preponderance of women teachers, neglect of music talent, and inferiority of course it is to be understood that these criticisms apply to music in the public schools. In a partial report of an address by Prof. Horatio W. Parker, before the Connecticut State Teachers' Association, printed in THE ETUDE for March, some reference was made to these facts. So far, there is no opportunity for special musical talent to be developed by means of public school work. No training is offered, and a child whose parents cannot afford a private teacher must go without or wait until a better time may come. The instruction offered in the schools is not such as to develop latent talent, or to lay the foundation of intelligent appreciation of music. Professor Parker called attention to some things that show that educators are awakening to an appreciation of the value musical training has in promoting mental discipline and intellectual development. The members of the Mosley Commission agree with the most advanced American educators, namely, that a sound and thorough musical training is an aid in rounding out a man, and preventing him from narrowing his energies into purely commercial and industrial channels; it is the medium most generally adapted to promote the feeling for art and an understanding of its principles, such as the business world needs.

Another point made by the commission, the large preponderance of women teachers, is just as applicable to the music teaching profession as it is to public school work. Yet we cannot believe it is to the disadvantage of the music profession that women teachers when it comes to teaching music. Women teachers have a place, and an important place, a place that no honest educator will try to fill other than by the most honest of the question is fitness and thorough preparation, a knowledge of the work to be done, and a resolute endeavor to meet the demands.

To-day higher qualities of mind and character are being called for, and students who are intending to be teachers may well accept the fact, and make up their minds to suit the highest possible demands. If the public school system does more for the cause of music, the professional musician, being spared certain drudgery, can work more for the art.

A WELL-KNOWN lecturer on musical topics drew a happy distinction in saying: "We can be instructed, but we cannot be educated; others may instruct us, but we educate ourselves." Some pupils appear to think that their teachers must educate as well as instruct them, and then wonder that they do not advance in their art. To such may be recommended a consideration of Schumann's dictum: "There are no good teachers; unless there are good pupils, the latter must do at least as much as the former."

Said a friend to a music teacher: "Miss Blank tells me she has studied with you three years." "She is mistaken," was the answer. "She has taken lessons from me three years; as for studying—that is quite another matter."

Instruction is external; it is the sowing of the seed, the tilling of the field, the clearing away of obstacles to the growth of the incipient grain. Education is internal; it is the development of the seed by an inward force which bursts the encumbering shell and presses to the light, there to blossom and fruit, after the laws of its being. The giving of lessons may be instruction; the mere taking of them is by no means education—let neither teacher nor pupil be deceived in this.

Nor long before his death Theodore Thomas declared that the interpretation of the older classics was seriously compromised by the modern spirit of intensely which weights them with an emotional feeling foreign to their nature. On the same ground he took exception to any great technical finish in their execution. The classicists were clumsier in former days, he said; the whole style of play was different; there was no passion and nothing of the dramatic feeling of the present in it. He concluded by saying that things would soon come to such a pass that musicians would have to be content to exhibit the traditional style of playing the old masters; in one room Bach might be heard correctly played; Haydn in another; Mozart in still another. This is but a phase of the never-ending struggle between the old and the new, the conflict between conservatism and radicalism to which we owe all of progress and development, not alone in art, but in morals, politics, society, and outward conditions as well. The French said: "An outfit cannot be made without breaking eggs;" that is, no advance can be made without the loss of something that may be regretted. The first opera which sounded the knell of the elaborate contrapuntal school perfected by Palestrina and di Lasso, was but a poor show in comparison with the complex scores of these masters. It was, however, but a *recueil pour mieux sauter*—"a falling back, the better to leap." In the independence of this thin, crude, unexplored music from scholastic trammels lay all the rich possibilities for the future of the art. Since then we have exten of the fruit of the tree of knowledge; the naïveté, the clearness of thought, the tranquil enjoyment of beauty for beauty's sake, are more or less clouded over to us by the pale cast of thought.

That a reaction in the direction of greater simplicity will come is hardly to be doubted. Modern music, in its growing intricacy and complexity, is becoming dangerously top-heavy; but this will correct itself. Means may be complex, but clearness of expression is indispensable—the one does not exclude the other; this our composers are beginning to realize and are striving for it. A simplicity which is the result of a clumsy violin bow is not the ideal simplicity; this should come from definite thought and understanding of the effect desired, rather than from lack of technical or mechanical detail.

This true educator investigates the claims that are made for any method or text-book that may be offered to him, and also seeks to devise effective ways and means of his own, as they may be required by the work he is engaged in doing. His aim is to apply the methods by which scientific knowledge of the work that is, analysis, comparison, and carefully formed judgments, with trial, if the latter be possible.

No 4866

To Miss Sophia Mathies

FROM NORWAY

AUS NORWEGEN

DANSE CAPRICE

Carl Koelling, Op. 362.

Allegro. M.M. $\text{♩} = 116$.

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Musical score for page 2, measures 1-12. The score is written for piano in G major (one sharp) and 4/4 time. It consists of six systems of two staves each. The first system (measures 1-2) begins with a piano (*p*) dynamic and includes fingerings 1, 2, 3, 2 in the right hand. The second system (measures 3-4) continues the piano texture. The third system (measures 5-6) features a crescendo (*cresc.*) and a forte (*f*) dynamic. The fourth system (measures 7-8) includes a piano (*p*) dynamic and fingerings 5, 3, 2, 1 in the right hand. The fifth system (measures 9-10) features a mezzo-forte (*mf*) dynamic, a ritardando (*rit.*) marking, and a return to tempo (*a tempo*). The sixth system (measures 11-12) includes a decrescendo (*dim.*), a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic. Fingerings 1, 3, 1, 2, 3, 1, 2 are indicated in the right hand.

Musical score for page 3, measures 13-24. The score continues from page 2. The first system (measures 13-14) includes a piano (*p*) dynamic and fingerings 5, 4, 3, 2 in the right hand. The second system (measures 15-16) features a forte (*f*) dynamic and a piano (*p*) dynamic. The third system (measures 17-18) includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The fourth system (measures 19-20) features a piano (*p*) dynamic and fingerings 3, 4, 3, 4, 3, 4 in the right hand. The fifth system (measures 21-22) includes a decrescendo (*dim.*) and a piano (*p*) dynamic. The sixth system (measures 23-24) features a piano (*p*) dynamic and a decrescendo (*dim.*). The score concludes with a final chord marked *ff* and *a tempo*.

"Sailors' Chorus" and "Spinning Song" from "The Flying Dutchman"

"Sailors' Chorus"
Animato ma non troppo M.M. $\text{♩} = 80$

Secondo

R. WAGNER
Arr. by Preston Ware Orem

"Sailors' Chorus" and "Spinning Song" from "The Flying Dutchman"

"Sailors' Chorus"
Animato ma non troppo M.M. $\text{♩} = 80$

Primo

R. WAGNER
Arr. by Preston Ware Orem

"Spinning Song"
Allegretto M.M. ♩ = 66

Secondo

p

Poco rit. M.M. ♩ = 52

cresc.

f

dim.

rit.

p repeat ff

"Spinning Song"
Allegretto M.M. ♩ = 66

Primo

p

Poco rit. M.M. ♩ = 52

cresc.

p

f

dim.

rit.

p repeat ff

f

ff

No 4801

FOREST SPRITES

VALSE-ETUDE

Allegro. M.M.J. = 72.

FREDERICK A. WILLIAMS, Op. 50, No. 2.

The first system of the musical score for 'Forest Sprites' consists of six staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Allegro. M.M.J. = 72.' and the dynamics include 'p' (piano) and 'mf' (mezzo-forte). The notation includes various musical symbols such as notes, rests, and accidentals. The system concludes with a double bar line.

The second system of the musical score for 'Forest Sprites' consists of eight staves. The notation continues from the first system, featuring various musical symbols and dynamics. The system concludes with a double bar line.

GAVOTTE PASTORALE

A. ARENSKY

Allegro moderato M.M. ♩ = 108

a) *p*

b)

c)

d)

a) *p*

b)

c)

d)

e)

ritardando

e)

NACHTSTÜCKE No 1

Nocturne.

Schumann composed these pieces in 1839 at Vienna. He writes concerning them to his betrothed (Early Letters): "I wrote to you concerning a presentiment, I had it in the days from March 24 to 27 when at my new composition" (probably No. 1) "in it occurs a passage to which I continually reverted; it is as if some one ground 'O God' out of a heavy heart. In the composition I always saw Funeral trains, coffins, unhappy despairing people, and when I had finished and was long seeking for a title, I always came back to this: 'Funeral Fantasy.' Is it not remarkable? In composing, too, I was often wrought up that tears flowed yet I knew not why and had no reason for it. then came Theresa's letter, and now all was clear to me" (his brother lay dying) and in a later letter, after he had given the "Funeral Fantasy" the name "Nocturnal Pieces? What do you say to my calling them; 1. Funeral procession, 2. Odd assembly, 3. Nocturnal revel, 4. Round with solo voices. Write me your opinion."

To the advantage of the pieces these supercriptions, which find their justification in the above described state of mind of the Composer rather than in his tones, have been omitted and the player's imagination can supply the Nocturnal Pieces, so rich in moods and deeply felt, with images of his own.

Edited by John S Van Cleave.

Rob. Schumann, Op. 23.
No. 1.

M.M. (♩ = 100)

a This initial number of the set, poised between the keys of A minor and C major, is of a solemn, dirge-like character its prevailing moods being heavy grief and sacred consolation. Technically considered it consists of two elements, a melodic phrase of three notes in eighths and sixteenths and a series of five chords of a subtle shifting character and possessing a melodic outline. Study to give the utmost prominence to the solo phrase and deliver the chords with the most undulating variety of nuance. Secure at all hazards sufficient variety to prevent solemnity from degenerating into monotony.

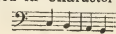
b Change the pedal at each new chord, hence in the first seven measures, four times in each measure, the purpose being to secure that extra resonance and freedom of tone when all the sympathetic strings of the piano are permitted to vibrate.

a tempo

ritard a tempo

Musical score for page 14, featuring piano and organ parts. The score includes various dynamics such as *p* (piano), *legatiss* (legatissimo), *pp* (pianissimo), and *mf* (mezzo-forte). It also includes markings like *ritard* (ritardando) and *a tempo*. The organ part is marked with *legatiss* and *ritard*. The piano part is marked with *p* and *mf*. The score is written in a key with one flat and a 2/4 time signature.

c The oneness of the rhythm will drop easily into dullness unless the player, with delicate feeling and judgment, should enliven with emotional shading in both voices, the principal motive which here appears slightly changed in character and canonically treated.

d The motive  should here and in both voices in the subsequent measures, be energetically marked

Musical score for page 15, featuring piano and organ parts. The score includes various dynamics such as *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). It also includes markings like *ritard* (ritardando). The organ part is marked with *ff* and *pp*. The piano part is marked with *p* and *ff*. The score is written in a key with one flat and a 2/4 time signature.

e At this noble organ point be sure to shift the pedal with each chord, for a literal following of the pedal mark by extending through the measure would generate an intolerable jangle of confusion. Pronounce the bass G₁ with organ-like firmness and retain it with the finger

THE LITTLE CORPORAL

F. G. RATHBUN

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

Musical score for "The Little Corporal" on page 16. The score is in 2/4 time, key of D major, and consists of six systems of piano accompaniment. It features various dynamics including fortissimo (ff), piano (p), and mezzo-piano (mp). The music includes many beamed sixteenth and thirty-second notes, creating a lively, march-like feel. There are first and second endings marked at the end of the piece.

Musical score for "The Little Corporal" on page 17. The score is in 2/4 time, key of D major, and consists of six systems of piano accompaniment. It continues from page 16 and includes a section labeled "TRIO" at the beginning. The music features various dynamics including fortissimo (ff), piano (p), and mezzo-piano (mp). The piece concludes with a final cadence.

March of the Flower Girls

LE PAS DES BOUQUETIÈRES

Edited by A. D. HUBBARD

PAUL WACHS

Allegretto M.M. ♩ = 144

The first system of the musical score for 'March of the Flower Girls' consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 4/4 time and B-flat major. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The music features a variety of dynamics including *mf*, *p*, *pp*, and *mf*. There are also markings for *cresc.* and *dim.* The tempo is marked 'Allegretto M.M. ♩ = 144'.

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The second system of the musical score for 'March of the Flower Girls' consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 4/4 time and B-flat major. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The music features a variety of dynamics including *mf*, *p*, *pp*, and *mf*. There are also markings for *cresc.* and *dim.* The tempo is marked 'Allegretto M.M. ♩ = 144'.

2998

Tempo I.

[illegible]

A LULLABY

MARY W. MORRISON.

Grazioso.

CLIFFORD DEMAREST.

MARY W. MORRISON.

CLIFFORD DEMAREST.

Grazioso.

Rock-a-by ba-by, thy cra-dle is strong,
Rock-a-by ba-by, thy moth-er is near;

con Ped.

Moth-er will sing thee a lul-la-by song.
Love will en-fold thee, there's nothing to fear;

Sweet be thy slumber, peace-ful and deep,
Angels will guard while slumber will creep

molto rit *a tempo*

Close thine eyes soft-ly, now sleep, ba-by, sleep. Birds may be rock'd on the ma-ple so high,
O-ver my treasure, then sleep, ba-by, sleep. By the sweet smile that plays o-ver thy face,

molto rit *a tempo*

While the winds sing them their sweet lul-la-by,
Curv-ing thy lips with an in-fi-nite grace,

Soft winds will shield and
Well do I know the

ten-der-ly keep, While like the birdies, my ba-by will sleep.
angels now keep Watch-er my darling, so sleep, ba-by, sleep.

rit *a tempo*

Dedicated to and sung by
Miss Hortense Pontius

No 4470

A PRAYER OF LOVE

HEINRICH HEINE

WM. H. PONTIUS

Andante espressivo

tranzillo

cresc.

rall. e dim.

Thou'rt like a love-ly flow-er, So fair, so beauteous, so
Du bist wie ei-ne Blu-me, So hold und schön und

cresc.

pure; My heart is filled with grief and sor-row, With grief and
rein; Ich schau dich an und Weh-mut Schleicht mir in's

poco rall. e cresc.

sor-row For what thou may'st en-dure. My hands in fan-cy I am
Herz, Schleicht mir in's Herz hin-ein. Mir ist, als ob ich die

f

lay-ing Up-on thy gold-en hair, Pray-ing that God in good-ness,
Hän-de Auf's Haupt, dir le-gen soll't Be-tend dass Gott dich er-

rall.

dim.

keep thee, So sweet, so pure, so fair.
hal-te So zeln und schön und hold.

dim.

p

mf *poco marcato* *f* *mp* *molto rit.*

Pray-ing that God, in good-ness, keep thee, So sweet, so pure, so
Be-tend dass Gott dich er-hal-te So rein und schön und

mf *poco marcato* *f* *mp* *molto rit.*

ancora e più rit. ad lib. morendo *p* *morendo*

fair; So sweet, so pure, so fair.
hold; So rein und schön und hold.

ancora e più rit. ad lib. *p* *molto rit.*

COUNTERPARTS

W. J. BALTZELL.

Moderato.

Thou art like un-to a rose,
Thou art like un-to a star,

Like un-to a rose,
Like un-to a star,

That each morn-ing doth dis-close
That I wor-ship from a-far,

*Some new beau-ty rare.
As I walk life's way.*

*Like the rose so pure thou art,
But the love-light in thine eyes*

*Heav-en's seal is in thy heart,
Tells me, dear, that Par-a-dise*

*Maid be-yond com-pare,
Will be mine some day,*

After 2d Verse only

*Maid be-yond com-pare,
Will be mine some day.*

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THE ETUDE

DEPARTMENT

Conducted by H-W-Greene

A MUSIC TEACHERS' ASSOCIATION.

THE Editor of THE ETUDE has just handed me a copy of the year book and register of "The Incorporated Society of Musicians," of England, which, in view of the recent discussion on a prospective Singing Masters' Guild, makes interesting, if not instructive, reading.

The Incorporated Society of Musicians, which, for convenience, we will designate the I. S. M., is the most prominent example of successful organization among musicians in the world. Its membership of 2000 is divided into twenty-five sections; representing, by a fairly equal distribution, England, Scotland, and Wales. The society is now in the twenty-second year of its growth. The intelligence and care with which the work of organization has been carried forward has resulted, not only in securing for its members an unquestioned standing, but for the public, protection from incompetents and charlatans. Of its 2000 membership over 600 have qualified as licentiates of the "Incorporated Society of Musicians," by passing the rather exacting examinations of the society. Hence, the I. S. M. after the name of a teacher carries weight, and, in a comparative sense, distinction. Since its formation in 1882, the society has been given a persistent fight to secure legal registration of teachers. The matter has been taken up by Parliament, but not yet brought to a successful issue. The following, quoted from the society's year book, applies the same force to conditions on this side of the Atlantic, and it is to be hoped that the legal registration of teachers of music is a dream soon to be realized in both countries:

"Up to the present time, there has been no legal registration of teachers of music, with the result that there has been no defined 'musical profession.' The term profession implies a body, entrance into which can only be obtained by those possessing the requisite knowledge to discharge the duties entrusted to the profession. Lawyers are required to know the law, medical men, medicine, and so throughout; but the 'musical profession' hitherto has been a sort of 'man's land,' without definitions of limits; a body anyone could join at pleasure, whether qualified or not, and which, until the formation of the society, did not even possess a general association to represent it, and safeguard its interests. An authorized system of registration in the hands of a representative musical council would change all this, would draw a line of demarcation between trained and untrained teachers, would be a guide and protection to the public, and, by securing better teaching, would lead to a higher development of the art."

All efforts toward enlisting the cooperation or sympathy of any considerable number of the leading musicians of this country in organized work have hitherto failed. The reasons for this failure are probably to be found in the conditions under which the efforts were made, and the shape that such experiments have taken. It would be natural to expect all movements for the betterment of the cause would begin at the top and the benefit reaped by lifting others less fortunate or less gifted nearer to the top as possible. Herein lies the only hope of successful organization in the United States. The society under consideration seems to have been exceptionally fortunate in this regard. Over 1200 of its members hold Doctor's, Bachelor's, Fellow's, and Associate's degrees, there being 72 Doctors of Music and 148 Bachelors of Music in the membership.

Dr. Henry Hills presided over the first meeting of the society, and its membership from the start has included the names of the foremost among English musicians, such as Sir John Stainer, Sir Joseph Barnby, Sir A. C. Mackenzie, Mr. A. Randegger, Dr. Frederic H. Cowen, and scores of others equally well known here. Not only have these men shown a practical interest in the work, but they have con-

tributed papers and assisted in the programs which have added greatly to the prestige of the I. S. M. In addition to its educational and social features, it has been able, by virtue of sound business methods, to support an Orphanage for the Children of Musicians. It does not confine its beneficence to those who have members of the society. This alone affords all the argument necessary for the support of the profession. Its method of management comprehends intimate connection between the home office of the society and its out-lying sections. Each section elects a member of the Sectional Council to act as a delegate to the annual General Council. The expenses of the delegate are paid from the funds of the General Council. Each section must pay one-half its receipts into the General Treasury, the balance being retained for the expenses of the section. The year book is a well printed and bound volume of 244 pages, devoted entirely to the business and reports of the society, not containing any programs, registry of meetings, or addresses. Such a society could well be taken as a model for organization of the profession in America, but, as stated above, organization, to succeed, must begin at the top, and how little hope or prospect there is of our professional leaders taking up the work? Why is it? In the next issue we will review the conditions for the first, second, third, and fourth grades in singing, passing of which entitles the applicant to his certificate of the I. S. M. It is precisely what we intended to do in this issue, but the magnitude of the general work the society is doing impressed us so favorably that we find our space exhausted before arriving at the matter special to our department.

SINGING, AS A MEANS OF ACQUIRING A PRACTICAL PSYCHOLOGY.

BY W. HENRI ZAY.

TO the average individual singing is but a pretty accomplishment, or a means of livelihood; it may be both, but this view of the really great art is a most limited one. A few go a step further, and have some vague idea that it is good for the lungs; but it has practically never been recognized as a means of developing the physical, mental, nervous, and intuitive forces, which are the finer faculties of man, and the muscles which discover and controlled, go to make a practical psychology.

The reason for this general idea is not difficult to understand; it is an impression made by the bad singing constantly heard, both from professionals and amateurs. Both classes have their excesses—insufficient study, bad teaching; one must make his living, while the other does his best to amuse.

There is an inherent desire in the human being to make a vocal sound, and a good one, and it is a healthy and natural impulse; it makes one feel good; it is a natural desire to give expression to feelings and emotions which could not be expressed by mere words. It does not necessarily mean that he wants to be heard, because he will sing in solitude—a great deal more, perhaps, than in the presence of others. Probably the singer himself enjoys the sensation of making the sound, that is, feeling the pleasant vibrations of the body, more than he does the hearing of his voice, even supposing the sound to be a good one; but as the listener only experiences the effect of his exertions, and does not have the pleasant body glow which the singer feels, it is only natural to make that sound as nearly as possible a sympathetically correct expression of the impulse of the singer, so that the sound will communicate a similar body glow to the listener. This is the proper object of singing—it is the natural expression of emotion.

Every art has its technique, the object of which is to acquire and preserve such natural conditions that the expression of nature shall be spontaneous and convincing. To sing or speak with expression, one must discover the sound representing the combina-

tion of forces which make one's personality, and sing or speak with the whole body; for voice, though it has a point of focus, is not a local noise. The finest nerve organization, combined with the most generous emotional qualities, splendid physique and vocal organs, is of little advantage unless controlled at will by the fortunate possessor. These qualities are often hidden under a mixture of unnatural conditions, both physical and mental, and their discovery and manipulation is the object in studying vocal expression. These qualities, when combined, represent man in his most noble form, and it is obvious that their control would have a tremendous influence on his every day life and development, thus becoming, for him, a most practical psychology.

It has been said, "Why study voice to acquire it?" I answer, "It seems the quickest way to find it." The first step in studying singing is to acquire a perfect breath control; and in this practice is laid the foundation for an all-round development, the possibilities of which are almost unlimited. First of all the lungs are expanded to their utmost capacity, thus increasing the amount of air consumed and absorbing a greater supply of oxygen, which of itself would act as a purifier and tonic. Then doing breathing exercises is a vigorous exertion and quiets the circulation while the proper holding of the breath strengthens the muscles of the chest and back, and makes it possible to stand erect without fatigue. These same muscles controlling the breath relieve the throat of all strain and unnecessary friction, and strengthen it, so that sore throats should never trouble one. The strengthening of the chest, and the vibrations of the sound in the head and neck, will keep them in healthy state, so that colds should be most rare, almost unknown. A clear head generally means a clear eye, a keen ear; and such conditions encourage mental activity.

One arrives at these conditions by having a breath control which permits of a perfectly free and natural production of the voice—with the throat, jaw, neck, and shoulders perfectly loose, and all the muscles in a state of active elasticity; all resonating cavities must be well open and in use, giving the voice a clear, round sound, full of depth and overtone—a pure spontaneous sound which might be called the abstract sound of the voice.

Yet something more is wanted to make the sound complete and expressive, a quality usually termed "soul." Where is that to come from? The physical and mental powers accomplish a great deal, but at a point they stop, leaving something of vital importance yet to be realized. We find that we must seek for another force greater and more elusive—the "soul" force which is an inspiration to self and has magnetic influence on others. This is the most difficult part of voice production to acquire, but steady progress is certain, if practice is properly directed. It is a development on breath control. The student begins to feel that the chest, round which are the muscles which discover and controlled, is also the center of emotion; by constant practice he learns to concentrate his nervous and emotional energies, combine them with the physical, and thus give an intelligent expression of his great emotional force. It is a grand sympathetic union of all man's best qualities and energies, with which to make his greatest efforts, of any nature or description.

Nothing seems so nearly allied to this force, or expresses it so surely and perhaps easily, as the human voice. Voice is vocalized breath. Breathing creates impulse, power, and strength. To make the sound requires proper conditions for concentrating one's forces. By hearing the sound the practiced ear can tell whether the concentration is complete. To be able to infuse this quality into the voice is to completely express one's emotions, whether singing or speaking; there are times when everyone does it, spontaneously and unconsciously, but the art is to be able to do it at will. Nerve force is tremendously useful, but how often, from lack of control, it is more embarrassing than beneficial. Breath control is the only real cure for nervousness. Nerves should be our slaves, not our oppressors; nerves, the most valuable assistant of the performer when controlled, become his undoing when run riot.

In finding this control of the nervous and emotional energies, we discover a new force or power, which is the greatest help to us in every way, as well as in singing. It is something more than mere will power, something more than mental effort; it is the finding of one's true impulses and feelings,



LESSONS IN THE HISTORY OF MUSIC.

BY W. J. BALZETTEL.

In the lesson published in *THE ETUDE* for March, reference was made to Porpora, and the fact that he had trained certain celebrated singers. If the lessons which treat of the origin and development of the opera be reviewed, it will be quite plain that there must have been during this time a great development in the art of singing, since it was inevitable that the one should keep pace with the other. It has been thus in all phases of musical development, as progress was made in composition there was also progress in the execution of that music; as composer demanded more of performers, the latter met the demands, frequently transcending them in the skill they acquired.

Another fact may well be stated here. The earlier music, as we shall see, all the secular forms which developed into the opera, was dominated by the vocal element; hence it is natural that composers and singers should vie with each other. We have little or no details as to the training which the early singers received, yet they must have possessed skill in execution of no mean order. To prove the truth of this assertion, let a portion of one of the masses by Palestrina or di Lasso, or any of the other composers of the polyphonic school, be placed before the average choral society, and note the small success that the latter have in attempting to sing it. The parts have absolute independence of progression, the symphonies, embellishments, etc., all call for a high degree of musicianship in regard to accuracy of rhythm and intonation, as well as flexibility of voice and breath-control. Therefore, we may reasonably believe that the early singers received careful, and, in all probability, long training.

It was the establishment and development of the opera, however, that gave the greatest impetus to a systematic and thorough study of music. The new style of melody introduced by the opera composers demanded purity of voice, wide range, flexibility, expressive shading, and the most delicate control. The florid style was being developed rapidly, and singers were expected to execute the most intricate passages, abounding in scales, arpeggios, and trills, such as to-day are exacted only of instruments.

Allegro. FROM VERACINI.



Alessandro Scarlatti is credited with having had much to do with the great development of singing. To Italy belongs the credit, not only because of the great number of highly trained composers possessed by that country, but also, because the character of the language is such as to lend itself to the requirements of the most artistic singing.

The male soprano singers of the period under consideration were artists of the highest rank. It would exceed the limits allotted to this sketch to give an account of them. Those of the readers who have access to Grove's "Dictionary of Music and Musicians" can read a most interesting chapter on the subject of singing and singers, in the article on "Sing-

ing," in the third volume. A reference to the sketches of such artists as Farinelli, Caffarelli, Pacchierelli, Bernasconi, Caristini, and others, will give a special light on the extraordinary vocal skill acquired by these great singers, who founded the so-called "old Italian school of singing." The student who goes fully into the subject of the opera will find that, in the end, the great development of virtuosity in singing exercised an ill effect on the opera and called forth, later, a very pronounced reform, of which Gluck is the leading champion. Singers were capable of such great vocal display, and so great was the rivalry between singers that composers vied with each other in their efforts to introduce difficulties, the most florid passages possible, so that the singer's technique should dazzle the hearer. The text of an aria had no real value and became merely a vehicle upon which to place the vocalization of the singer. Dramatic truth was ruthlessly sacrificed. A singer in the very throes of death would give a virtuoso display that would tax the lung power of the physically perfect man; the action of the drama would be halted while the leading singers would each render solos or a concerted piece.

In closing this section of our lesson we call to the attention of our readers the fact that Haydn acted as servant and accompanist to the great composers, the principles of vocalization from him. In his oratorio, "The Creation," are found arias which reflect the florid style of the Italian opera. Handel, while Italy was brought into connection with this style of singing and composition; his operatic connections made him familiar with it, not to mention the fact that he is credited with having been a pupil of Alessandro Scarlatti. In his oratorios, there are several arias in the florid style; they will give some idea of what was expected of singers; even the chorus partakes of this character. The interested student will find it advantageous to compare arias by Bach, Haydn, and Handel, with those of Mozart and Beethoven, and particularly, as showing a more modern style of the singer's art, the arias in Mendelssohn's oratorios.

Before taking up the further history of the opera and that of the development of instrumental music, we will devote some space to a sketch of music in England, which shows very clearly the character that influence music even to-day.

The works of the early English composers, especially those of the medieval style, aided in developing a feeling for concerted singing which maintained at the present time. In addition to this there was developed a style of sacred music which formed the foundation of what is now known as the English cathedral style. During the Civil War, music languished. The Puritans, in their hatred of what they termed "Popery," destroyed organs, musical works were thrown into the sea, and the decline of the singing of the secular songs which had formerly been so much admired. When Charles II came to the throne, he reorganized the music in his Royal Chapel, and thus set official seal on the decline of the older music, however now modified by various ways. French influences, since both he and many of his court had spent the years of exile in Paris, where they had been attracted to the music used in the court of the French king, was, as noted in the previous lesson, in touch with the work of the Italian composers.

There is a rapid glance through this period we note the first prominent name, that of Captain Cooke, who was in charge of the king's music. Associated with him were Christopher Gibbons and Henry Lawes, both being attracted to the music used in the English manner. In another field, that of opera—not, however, in the Italian style, but that known as the "ballad opera"—we find the name of Matthew Locke, who was a most interesting character, and was the subject of singing and singers, in the article on "Sing-

The boys in the king's choir were encouraged to

apply themselves seriously to music, and from this body came some of the most celebrated English composers of any period—William Humfrey, John Blow (known in history as Dr. Blow), and Henry Purcell. Humfrey (1647-1674) was one of the first to be trained in the French style which the court was at the affected.

King's expense, to the Continent, where he studied for some time under Lully. When he returned, in 1667, he was well grounded in the methods of the continental composers, yet, as he had had characteristics of his own, and they shone out most strongly in his compositions for the church service. Humfrey and his fellows practically developed the art form in sacred music now known as the "verse anthem," which differed from the "full anthem," in that it was generally written for a greater number of voices, was supported by an organ accompaniment, and invariably terminated with a chorus, with the equal character was florid and calculated to display the solo voices.

John Blow (1648-1708) differed somewhat from Humfrey in his method, yet his works had much success. He was melodious and interesting in his writings.

The greatest of "Captain Cooke's boys," and, as some consider him, the greatest musical genius England ever produced, was Henry Purcell, who, like Mozart, commenced his work early in life and died while still a young man. He was born in 1659 and died November 21, 1685. His father was a member of the king's choir, and his teachers, choristers at Westminster Abbey, so that the boy lived in a musical atmosphere. He was admitted among "Captain Cooke's boys" at an early age, and developed a marked talent. He wrote with equal success for the opera and the church. His early efforts for the stage were in the nature of songs and incidental music to plays, among them some of Shakespeare's. In 1680 he was appointed organist of Westminster Abbey, and for the next six years he turned from the stage and composed principally for the choir, a number of official orders being required of him. To this time he wrote with equal success compositions for string instruments. In 1686 he began to compose for the stage again, music to plays, and in 1689 brought out his first real opera. From that time forth, he was busy in some way, and he began harmony and composition lessons. He had already played the piano in public. His teachers were Laskis, Zelter, Bernhard Weber, Clemm, and the Abbé Vogler. He was a pianist, and his playing gained much good. At sixteen he was a noteworthy pianist, and had disclosed unusual powers as a composer. He was with Carl Maria von Weber, and gathered his impressions from the great environments. After study with Vogler, the boy went to Vienna as a pianist, but found himself eclipsed by the brilliant virtuosi there, among them Hummel. Meyerbeer at once decided to give up his piano, and to study with Hummel on his own ground, and ten months were spent in the strictest study and training. Then he decided to go to Italy and learn how to write for the voice, repeating his past studies with a new vigor. When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a satisfying one from the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purpose which underlay all his persistence, the ease with which he permitted himself to copy the methods of anyone who he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his contemporaries. While Weber, his countryman, was writing "Der Freischütz," and doing all in his power—at great inconvenience to himself—to advance the true dramatic idea in operatic composition, Meyerbeer was seeking only his own gain with no thought for the good of his art. While Weber was living in Dresden, withstanding the efforts of the Italians to displace German opera, Meyerbeer, with his great talent, was ranged on the side of the Italians. While Weber was ending his career, Meyerbeer was entering upon a career of appreciation in Paris.

Meyerbeer had some artistic convictions which prevented him from being swayed by the popular taste, even though it might meet with a measure of public applause. But his convictions were not strong enough to keep him in the path of self-denial, and to make him use his great powers for the advancement

STUDIES IN MUSICAL BIOGRAPHY.

BY ARTHUR L. MANCHESTER.

GIACOMO MEYERBEER.

"By thy fruits ye shall know them. Do men gather grapes of thorns or figs of thistles?"

This was a law of life announced by the greatest of teachers, the wisest of the just of old. And thus do we still reckon the sum of the value of a man's life. From each life we expect fruit—good fruit. We take the measure of a life according to its real record of achievement. And, although the judgment of the years may seem harsh, yet, in the end, we are sooner or later, compelled to acknowledge the justness of its final estimates. Whether we are aware of it or not, that is, that we do not look for grapes on a bramble bush, or for figs on a thistle. We esteem it no injustice to demand that life and

In 1675 he wrote an opera, "Dido and Aeneas," for a private boarding school, in which he set the whole of the dialogue in recitative.

profession shall harmonize. And we are not surprised by the discovery that a life tells its story itself in its achievements, and that the character of its life is revealed inevitably a close and logical relationship between a man's inner life, his real desires, and his actual accomplishment. If he be true, his deeds will contain truth. When his life is false, his deeds will reflect the falseness be so very little, his life will tell his insincerity.

We know these things to be true, we have seen them tested and proved many times, and we are again we meet an apparent contradiction of the laws of fruition thus laid down. We are met by a life in which purpose and results do not apparently harmonize. Giacomo Meyerbeer furnishes such an example. Very successful in his day, with his opera still considered important enough to be given quite frequent hearings, he has been the subject of the harshest condemnations. And a careful study of his life shows him to be a character of a goodly portion of this condemnation.

The underlying principle of his artistic life was far from being ideal; his god was effect, the plaudits of his hearers; his incentive was not so much artistic achievement or musical uplift as it was effective, spectacular representation. He obeyed the admonition of Paul to be all things to all men, but with a much different motive from that which the apostle intended to inculcate. His remarkable adaptability was used, not so much to promote his art, as to bring about results which would win immediate applause. Supplied with abundant means, he was not driven by the pinch of need, which kept him honest and virtuous to benefit his art, chose the satisfying of his craving for immediate praise.

Yet this man, seeking his own satisfaction, with false ideals, willing to sacrifice his talents to command, ended, like more than any of his contemporaries, excepting Weber and Wagner. Surely this is a paradox, a contradiction of the law of fruition. By all that we usually hear of Meyerbeer, he should have reaped the satisfaction of his false ideals and dropped out of sight. Yet we find his influence working for good on the peculiar form in which his greatest efforts were made. He was a man of old he took a walk, returned at 3, and resumed his work, continuing it till nearly midnight, scarcely giving himself the time for dinner. So, too, in his student days, he would remain without going out for weeks while he perfected himself in it.

He had the life, it is the usual story of precocious talent, diversified by the unusual ability in which he gave his life to his art. He was a man of old he began harmony and composition lessons. He had already played the piano in public. His teachers were Laskis, Zelter, Bernhard Weber, Clemm, and the Abbé Vogler. He was a pianist, and his playing gained much good. At sixteen he was a noteworthy pianist, and had disclosed unusual powers as a composer. He was with Carl Maria von Weber, and gathered his impressions from the great environments. After study with Vogler, the boy went to Vienna as a pianist, but found himself eclipsed by the brilliant virtuosi there, among them Hummel. Meyerbeer at once decided to give up his piano, and to study with Hummel on his own ground, and ten months were spent in the strictest study and training. Then he decided to go to Italy and learn how to write for the voice, repeating his past studies with a new vigor. When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a satisfying one from the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purpose which underlay all his persistence, the ease with which he permitted himself to copy the methods of anyone who he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his contemporaries. While Weber, his countryman, was writing "Der Freischütz," and doing all in his power—at great inconvenience to himself—to advance the true dramatic idea in operatic composition, Meyerbeer was seeking only his own gain with no thought for the good of his art. While Weber was living in Dresden, withstanding the efforts of the Italians to displace German opera, Meyerbeer, with his great talent, was ranged on the side of the Italians. While Weber was ending his career, Meyerbeer was entering upon a career of appreciation in Paris.

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of opera as a part of musical development. The story of his life is the story of selfishness, not of selflessness, which, in its achievement, and that of his contemporaries. Joseph Bennett; the article in Grove's Dictionary; Chapter VI, in "The Opera Past and Present," by Aphor; Chapter VIII, in "The Opera," by Street; and local color gained by the employment of characters and music. Meyerbeer, by Aphor, gives a pretty comprehensive view of Meyerbeer's life.

Now, wherein lies the secret of the influence Meyerbeer had upon the development of the opera? The careful student of biography will soon learn its source. His life story reveals it as clearly as it does his failings. With all his lack, Meyerbeer was a master, he knew talent, and he could handle his resources. His great talent, misdirected as it was, was reinforced by the elements which bring power. He had infinite patience, unremitting persistence, was forthright, capacity for reading the needs of his audience in its desire for a new quality in extracting what he knew he required from any source. When he decided to imitate Rossini, he was in no haste. He was content to give ample time to prepare himself to the study of Rossini, and his relation to them. His powers and characteristics were passed in review, and his individuality brought to bear on the problems involved. His opera, whether in his earlier stages or in the days of "Robert le Diable" and "Les Huguenots," were the result of well-calculated endeavor, in which his great technical proficiency was used to the very best advantage. His opera, which kept him honest and virtuous in Vienna, which sent him to Italy, also ruled him in Paris, and made his work strong in its results, even though the outcome of false ideals. He was not false, he was a man of old he began harmony and composition lessons. He had already played the piano in public. His teachers were Laskis, Zelter, Bernhard Weber, Clemm, and the Abbé Vogler. He was a pianist, and his playing gained much good. At sixteen he was a noteworthy pianist, and had disclosed unusual powers as a composer. He was with Carl Maria von Weber, and gathered his impressions from the great environments. After study with Vogler, the boy went to Vienna as a pianist, but found himself eclipsed by the brilliant virtuosi there, among them Hummel. Meyerbeer at once decided to give up his piano, and to study with Hummel on his own ground, and ten months were spent in the strictest study and training. Then he decided to go to Italy and learn how to write for the voice, repeating his past studies with a new vigor. When he entered upon his career as a composer of opera, in Paris, a third time he took pains to prepare himself for the work he had in view. His success was immediate, and his long life was a satisfying one from the standpoint of appreciation. But his willingness to desert any principle which did not promise the gratification of his desires, his entire lack of artistic sincerity, the purpose which underlay all his persistence, the ease with which he permitted himself to copy the methods of anyone who he thought to be successful, the falseness of his ideals, stand out prominently in his life story, and throw a shadow upon the work of his contemporaries. While Weber, his countryman, was writing "Der Freischütz," and doing all in his power—at great inconvenience to himself—to advance the true dramatic idea in operatic composition, Meyerbeer was seeking only his own gain with no thought for the good of his art. While Weber was living in Dresden, withstanding the efforts of the Italians to displace German opera, Meyerbeer, with his great talent, was ranged on the side of the Italians. While Weber was ending his career, Meyerbeer was entering upon a career of appreciation in Paris.

His daily life in Paris is indicative of his nature. At 72 he was still active in preparing his opera performance. And at that age he was as particular in writing and rewriting as he had been in his earlier days. While he might be actuated by unpraiseworthy motives, he was exacting in his work, and how his work should be done. On May 22, 1864, he died, after a month's illness. A year later, April 28, 1865, "L'Africaine" was given, with great success.

It is not difficult to require independence and the ability to give due proportion to the inner voices. Heine's beautiful lyric, "Du bist wie eine Blume," has been set to music by more than a thousand different composers and every year adds to the list. It is safe to say that at some time in his career every composer of prominence has been disposed to give this text a musical setting; many of these settings never saw the light of publication. The student is pleased to include in this issue a setting of this much used text that will commend itself to singers and teachers everywhere, and that will stand favorable comparison with other songs of the same type. The range is such that it can be used by any medium voice, although a low voice, such as an alto, baritone or bass, who can sing the climax on E, will perhaps make the song most effective. The passage in the low register, near the close of the song admitting of the full power of the chest voice. A help in adding color will be found in conceiving the song as accompanied by a violoncelle and a cello, or a voice. The number of lullabies is also legion, yet no one and then a composer brings out one filled with the spontaneous quality that charms. The student of singing will find a number of points in the "Lullaby" by Mr. Demarest, which is found in our music paper. Its tender sweetness, the simplicity, the quiet graceful rhythm that the cradle song should have are here present. The mezzo voice can be used in this song with excellent results. The range is from middle C to E flat, is such as to suit the average voice.

THE MUSIC IN THIS ISSUE.

AN ANALYSIS FOR STUDENTS.

Schumann's "Nachstück," Op. 23, No. 1, is probably the finest number of the set to which it belongs, although it may not be so widely played as the "Dummet" in Op. No. 4. It requires romantic insight and strong sense of color contrast. A careful reading of the text accompanying this composition will furnish a guide to its successful interpretation. Schumann's "Glocke" is the work of a living composer, one of the foremost of the modern Russian school. It is a clever sketch of the stately, old-fashioned dances, melodious and beautifully harmonized. The melody is a simple, direct, and in a manner, and in strict time. The various embellishments must be executed neatly and with precision, in accordance with the marginal suggestions.

Another living composer is represented by the "Musik der Flöte" (Flute) in the drawing-room composer of the French School. His works are characterized by an elegance of style, grace and originality. This composition is to be given with rhythmic swing, lightness and delicacy of

touch. Special attention must be given to the dynamic contrasts. The study of pieces of this character tends to a development of style. "From Norway," by Karl Kolling, is the most recent composition of this successful writer and veteran teacher. It is an example of the application of local color gained by the employment of characters and music. Meyerbeer, by Aphor, gives a pretty comprehensive view of Meyerbeer's life.

William's "Forest Spirit" is a valuable teaching piece, the work of a promising young American composer. It demands clean finger work throughout, and steadiness of rhythm. In a piece of this character special attention should be given to the execution of the "crossings" being especially made, the thumb moving freely and the hand being correctly carried. The waltz movement must be well brought out. Another useful teaching piece is Rathbun's "Little Corporal" march. There is a win of spontaneous melody running through Rathbun's works that renders them invariably attractive to young students. This march is bright and sparkling, and will be useful practice in staccato chord work and rhythmic accentuation.

The fourth number is another one of the series of operatic arrangements which have been appearing from time to time and have proven welcome to very many of our readers. In addition to the benefit to be derived from duet playing, these transcriptions afford a pleasurable method of becoming familiar with many of the standard operatic numbers. "Fly to the Mountains," which has a representative work, retaining many of the characteristics of the Italian, is nevertheless one of his most enjoyable creations. Two of the most effective numbers are the "Sailor's Song" and "Spartan Song," the former rugged and picturesque, with the true flavor of the sea; the latter a fine descriptive writing, melodious, and original in its harmonies.

The above pieces range in difficulty from Grade 2 1/2 to Grade 7. Schumann's "Nachstück," the most difficult, is graded rather higher than it would be but for the fact that it requires thorough technical manipulation. The student who is in Grade 4, while it is difficult, it requires independence and the ability to give due proportion to the inner voices.

Heine's beautiful lyric, "Du bist wie eine Blume," has been set to music by more than a thousand different composers and every year adds to the list. It is safe to say that at some time in his career every composer of prominence has been disposed to give this text a musical setting; many of these settings never saw the light of publication. The student is pleased to include in this issue a setting of this much used text that will commend itself to singers and teachers everywhere, and that will stand favorable comparison with other songs of the same type. The range is such that it can be used by any medium voice, although a low voice, such as an alto, baritone or bass, who can sing the climax on E, will perhaps make the song most effective. The passage in the low register, near the close of the song admitting of the full power of the chest voice. A help in adding color will be found in conceiving the song as accompanied by a violoncelle and a cello, or a voice. The number of lullabies is also legion, yet no one and then a composer brings out one filled with the spontaneous quality that charms. The student of singing will find a number of points in the "Lullaby" by Mr. Demarest, which is found in our music paper. Its tender sweetness, the simplicity, the quiet graceful rhythm that the cradle song should have are here present. The mezzo voice can be used in this song with excellent results. The range is from middle C to E flat, is such as to suit the average voice.

The three songs in the present number are by American composers, and give a fair idea of the work of men of our own country. The "Flower Girl" is a composition. "Counterparts" calls for considerable art in rendering to bring out the force of the similes stated in the text. The counter-melody in the accompaniment and the syncopated rhythm must be clearly brought out; the change from major to minor, and the transition to a new key add a charming contrast in key and harmony color. The singer should conceive and execute this song in a rubato style, giving the climax breadth and solidity of tone.



CONDUCTED BY GEORGE LEHMANN.

THE KING OF THE ORCHESTRA
AND
TWO OF HIS COURTIERS.

The Royal Family of the orchestra, where, in the time of Havaing, King of Ceylon, about four thousand years before Christ, the ravanastro, most ancient of instruments played with a bow, was invented. The ravanastro is still found in the hands of the mendicant monks of Asia. In this primitive instrument are all the elements of the violin, except strings, resonant box, bridge, neck, pegs, also the bow.

All stringed instruments played with a bow were at first called *violas*. The *violinello* (held between the knees) was termed *viola da gamba*. The instrument held in the arms was known as *viola da braccio*, the smaller instrument was called *violino*, the name *viola* being appropriated by the bigger alto.

It was toward the end of the eighteenth century that Francis Tourte, a Frenchman, invented the modern violin bow, a stick bent, not toward the string, but away from it. Under this stick Tourte stretched the horse-hair, which, by means of a screw and nut (the "frog") was given a high elastic tension, causing the bow to bite the string and press clingingly upon it. All the splendor of music playing on the violin, grand phrasing, staccato, brilliant, the long sweeping legato) is the direct result of Tourte's bow. Bows of this manufacture to-day are valued as high as several hundred dollars.

If a violin be taken apart, there will be found fifty-eight separate pieces. The back is made of sycamore or one or two parts, the belly of the finest quality of Swiss pine, the sides, like the back, of sycamore, in six pieces, bent to the required form by means of heated iron. The linings which secure the back and belly to the sides are made of linen, generally of flannel. The bass, or sound-bar, is placed under the left foot of the violin in a slightly oblique position.

The bar of the violin not only strengthens the instrument, but the pressure of the bridge is greatest, but is actually the nervous system of the violin, exquisitely sensitive to external touch. The sound-post supports the right foot of the instrument, and regulates the power and pulsation of sound, being, as it were, the violin's heart.

The bridge, neck, ebony finger-board, nut or rest, keys, blocks, purflings, and tail-piece, make up the fifty-eight constituent parts, to which must be added the button against which rests the heel of the neck.

There can be no doubt that the varnish of a violin affects the tone of the instrument, although it is a fallacy to assert, as do some musicians, that the form of a violin is unimportant, provided the varnish be good. This amounts to a statement that a common violin may be made equal to a Stradivarius by mere varnish.

An American amateur claims to have discovered in Italy a varnish used three hundred years ago by all fine wood-workers, not only for musical instruments, but for furniture. This is said to be the lost varnish used by the Cremona violin makers.

The finest varnishes are of oil, and dry slowly; common, or "spirit" varnishes, dry quickly.

"Spirit" varnishes excite the violin as it were in glass, and gives it a piercing metallic tone. A fine oil varnish must be given time to mature. At first the instrument is rather muffled, for the wood-pores are filled with oil; but as time goes on, the oil dries, the wood is mellowed, and finally is wrapped in an elastic covering which yields gently as it imparts its own softness to the tone of the instrument.

If strings are not carefully selected, regulation of a violin is impossible. Choice should be made of those of uniform thickness. For E strings, take the most transparent; seconds and thirds, being spun

with several threads, are never very clear. If the bridge and sound-board are weighted with thick strings, vibration will be checked, and the richness of tone due to the mellowness of wood and delicacy of construction will be lost. Strings covered with silver wire are soft and suited to old instruments; those covered with copper or copper-plated have powerful sound; those of mixed wire prevent a tendency to rise in pitch; a disadvantage common to all covered strings. The modern violin is heavy in wood; it needs constant use to wear down its crudeness, and, therefore, finds merit in heavy strings.

For high finish and purity of tone, Italian strings are best; next rank those made in Saxony, and third, those manufactured in France. The larger sizes of these last are good, but the smaller are not durable. English strings are cheap and uneven. Italian string manufacture is carried on in the open air, the beautiful climate doing the work that in less genial countries must be effected by artificial means. Strings are made mostly from the intestines, not of cats, but of sheep and goats; the best, from those of lambs.

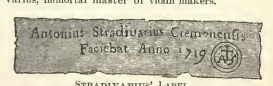
Giusseppe Tartini, the great violinist, who, in the seventeenth century, founded a school for the violin at Padua, said to his pupils:—
"Remember always that each string of the violin has an entirely distinct tone-color. The *chamberle*, where, kindly received by a friar who was a relative, he devoted himself to study of the violin. Of the bourgeoisie wife no more is heard, until after some time Giuseppe became reconciled to his family, and the couple settled at Venice. But it was while with the friars that, as Tartini himself relates:—
"One night I dreamt that I made a contract with the devil. Taking up my violin, I said, laughing, 'Does your Satanic Majesty play this instrument?'
"I am not, perhaps, so skilful as you, good youth; but I am able to pick out a tune!"
"The Evil One took the violin, and played a solo, so weird, so beautifully executed, with such taste and precision, that I gasped with delight, and thus, breathless, awakened!"



STRADIVARIUS' HOUSE AND SHOP.

which lend intensity of expression to the melodic phrase. The second string is not so biting as the *chanterelle*, but excels in suave ideal interpretations. The third string is distinguished by incomparable sweetness. The fourth string is a contralto voice, with powerful timbre.

Gaspard di Salo, of Brescia, is the first name on the roll of the violin makers who, in the fifteenth, sixteenth, and seventeenth centuries, raised a rule craft to an art so perfected that modern makers have found nothing to do but humbly imitate, so far as known, the processes of the great masters. The Amati transferred violin making from Brescia to Cremona, where, in 1644, was born Antonio Stradivarius, immortal master of violin makers.



STRADIVARIUS' LABEL.

Stradivarius was tall and thin. On his bald head he always wore a white wig, and below which hung a fringe of silver hair. Over his clothes was a piece of white leather, and, as he was always working, his costume never varied. To Stradivarius, the whole natural world was but a vast workshop for the pro-

duction of perfected violins. The great forests on the hillsides, maple, pine, and willow, grew admirably good for violins. Sheep and oxen were good for food, but the really important thing about these animals was that they yielded the violin strings.

The golden period of Stradivarius's life began at fifty-six, when, abandoning the methods of his master, Nicolo Amati, he originated the instrument known as the "long Strad," any authentic specimen of which is now readily commandable some thousands of dollars. The great craftsman was sixty-two years of age when he made the "Dolphin," the *chef-d'œuvre* of all violins, so named from the richness and variety of the "Dolphin" in perfection in solidity of construction and delicacy of finish. A genuine "red" Stradivarius can readily be recognized by its soft, velvety wood, the varnish just half-worn off the back in rough triangular form.

Amati, Stradivarius, Guarneri, Stainer, Bergonzi, were not content, as they labored in their workshops, with mere golden reward for their imprisonment of the soul of Ario in exquisitely marked woods, molded into lines and curves of exquisite grace, and varnished with liquid gold. Each struck out boldly in an original line of his own, and thus attained for his violin a standard of excellence which is acknowledged by the enormous sums of money given now by connoisseurs for a violin which can affirm a pedigree from any of the great artisans of Cremona.

TARTINI THE PADUAN.

Giusseppe Tartini, whose scientific method drew students from all Europe to the "School of the Violin," which he established in 1728, at Padua, was born of noble parents, in 1692.

Young Tartini studied law at the University of Padua, fell in love with a city maiden, was cast off by his enraged parents, fled to a monastery at Assisi, where, kindly received by a friar who was a relative, he devoted himself to study of the violin. Of the bourgeoisie wife no more is heard, until after some time Giuseppe became reconciled to his family, and the couple settled at Venice. But it was while with the friars that, as Tartini himself relates:—
"One night I dreamt that I made a contract with the devil. Taking up my violin, I said, laughing, 'Does your Satanic Majesty play this instrument?'
"I am not, perhaps, so skilful as you, good youth; but I am able to pick out a tune!"
"The Evil One took the violin, and played a solo, so weird, so beautifully executed, with such taste and precision, that I gasped with delight, and thus, breathless, awakened!"

"Instantly I started to reproduce and write out the exquisite sounds I had just heard, and thus arose the *Trillo del Diavolo*, the best of my compositions, but so pitiable, compared with the sonata of my dream, that if I had had any other means of livelihood, I would have dashed my violin to bits, and abandoned music forever!"

Tartini's pupils, when studying this composition, always found it difficult passages of double shakes, *"dallemande digite"*. The *Trillo del Diavolo* is to this day a favorite concert piece.

Tartini chose Venice as his home that, with Venedici, the director of the Conservatory in that city, he might work out the theory of the bow in the teaching of the violin; a theory which has never since his day been improved upon or altered.

It was while absorbed in this study that Tartini discovered the "phenomenon of the third sound," the "developing in" of the "Tristitia" in the Science of Harmony." The effect known as the "third sound" is the sympathetic resonance of a third note when the two upper notes of a chord are played in perfect tune.

"If you do not hear the bass," said Tartini to his pupils, "the thirds and sixths which you are playing are not in perfect intonation."

Up to the time of Tartini's arrival in Venice, he had not attempted intricate figures by means of the bow. Like all violin-players, he merely felt the action of the instrument with his left hand, while his ideas and emotions. By making the stick held great bow elastic, Tartini gained the lightness, firmness, length of sweep, the flexibility, and brilliance, that were at once the admiration and the despair of his pupils. His rules for development of the swift certainty of wrist movement, which assures an ex-

ecution enabling the player to follow out the slightest gradations of tone, to mark all accents, and to execute legato, staccato, saltato, and arpeggio passages with ease and certainty, are of present value to every violin student.

"Your practice," declares the master of the Paduan school, "should, at first, be confined to the true manner of holding, grasping, and pressing the bow lightly, but steadily, upon the strings; so that it shall seem to breathe the first tone it gives, which should not proceed from friction, nor percussion."

"This effect is gained by pressing the bow lightly upon the strings at the first contact, then gently pressing, which, if done gradually, can scarcely have too much of force given to it, because, if the tone is begun with delicacy, there is little danger of rendering it, later, coarse or harsh."

"Of this delicacy of first contact, you must gain command in every situation and part of the bow, at the middle, as well as at the ends. The first exercise should be in swell upon an open string; the second string, for example. Begin pianissimo; increase by slow degrees to fortissimo; diminish to the pianissimo with which you began; all in the same stroke of the bow; with motion of the bow equally up and down."

"Practice this for at least one hour daily, but at different times. This is the most difficult, most delicate, and most essential study in all practice of the violin; but, as a result, every degree of pressure upon the strings which may be demanded for interpretation will become easy and certain of execution."

"Next must be acquired the light, pulsating play of wrist, demanded for velocity in bowing. For this, practice daily such allegros as entirely move in sixteenth notes. Be careful to play these notes staccato, separate and detached, with a little space between every two; they should be played as if there was a rest after every note."

"Care must be taken to practice first with the point of the bow; then, with that part which is between the point and the middle. At times the allegro should be begun with an up-bow; sometimes, also, with a down-bow, avoiding temptation to constantly practice one way."

"To acquire velocity of execution, the student should be accustomed to skip over a string between two quick notes in divisions. Play thus every day, and ex tempore in every key."

"For the finger-board, or carriage of the left hand, study any violin part, playing upon the half-shift; that is, with the first finger upon G, on the first string. Keep on this shift, playing the whole piece without moving the hand from position, unless A on the fourth string be wanted, or D on the first. In such a case, return instantly to the half-shift, without moving the hand down to the natural position. You must continue such practice until you can easily execute at sight upon the half-shift any violin part not intended as a solo."

"After this, advance the hand on the finger-board to the whole shift, and when you have mastered this position, advance to the double-shift, with first finger upon B on the first string, then pass to the fourth position of the hand, making C with first finger upon the first string. This completes a sort of scale, and gives entire command of the finger-board."

"The third essential to the violin-player is the making of a good shake."

"Practice the two notes succeeding each other, slow, moderately fast, and quick. Begin with an open string; sustain the note in a swell; begin the shake very slow, increasing quickness by invisible degrees till it becomes perfect. If once you are able to make a good shake with first finger on an open string, you will soon succeed with second and third fingers. The fourth, or little finger, you must practice with special care, it being the weakest."

As director of his violin school, Tartini spent the last half century of his life at Padua, where the greatest violin composers and virtuosos of the time journeyed to seek instruction from him. He was also a master player in the *Tristitia*, at the age of fifty-two, Tartini made a great change in the nature of his performance, suppressing mere technical skill in favor of grace, delicacy, and breadth of expression.

Pugni, composer and violinist, held great esteem throughout Europe, traveled from Paris to Padua, and was kindly received by Tartini.

"Play for me, if you will be so obliging," said the master. Pugni tucked his violin under his chin, and be-

gan a solo with great force and brilliance.

The old master leaned from his high-backed chair: "Too loud, my friend; too loud!" he exclaimed, holding Pugni's wrist.

Again the virtuosos drew his bow across the strings; a breath, a mere whisper of sound, suggested the former passage.

"Too soft, my good friend; too soft!" cried the old man, irritably.

"Teach me, my master; teach me!" exclaimed the artist; and Pugni began his musical education strict, solely to acquire Tartini's method of a commanding sweep of the bow.

In 1770 Tartini died, mourned by all Padua. In his last days he said of himself that he never made any real progress in music till he was thirty years



old, and achieved no true harmonious insight for twenty years later.

PAGANINI, THE WIZARD.

A great night at the Grand Opera in Paris, in spite of the entertainment's being a concert and not an opera. Boxes and stalls, filled with glittering occupants; galleries, by means of which even the ear straining through dense silence; every eye fastened upon the stage, upon that dark figure has gilded, as if from some other world.

It is a skeleton-like figure, in tall evening-dress, black trousers draping the thin legs, the long arms hanging awkwardly. In one hand a violin, in the other a bow, both almost trailing the boards as he moves forward, this prodigious, this painful contortion, by way of salutation to the audi-

ence. His hair is long, tousled; black; his narrow, livid face corpse-like, as it comes within the foot-light glare; the neck, hunched, half-circular gleam of brilliant dark eyes, from half-closed eyelids, stirs in the waiting Parisians a desire to laugh, checked by an impulse of pity.

The man puts his violin to his chin, and, literally, strikes a single note from the strings, setting the orchestra off into a prelude of amazing force and vivacity. As the final chords cease to reverberate, the violinist begins with a soft strummy note of essential quality; then, with three or four whips of the bow, he elicits from his instrument points of sound as bright as stars.

The player's eyes sparkle, his long, thin fingers are decision; he is a skeleton-like figure, in tall evening-dress, black trousers draping the thin legs, the long arms hanging awkwardly. In one hand a violin, in the other a bow, both almost trailing the boards as he moves forward, this prodigious, this painful contortion, by way of salutation to the audi-

But now rise sounds of demonic power. Faint cries of anguish and discordant screams from depths where is no gleam of hope for tormented souls. Then, over all, the triumph churning of the "Bisect" in its most agonizing strain. It is as if some devil-power, subdued eventually by a celestial spirit of harmony, lies behind the wizard violinist's hand, to give such mastery of all styles of bowing, perched by such exquisite nervous sensibility and musical genius.

A scream of astonishment and delight bursts from the audience: "Paganini! Paganini! Bravo, Paganini!"

From a proscenium box a woman throws her jeweled fan upon the stage.

"Encore, s'il vous plait! Encore, Monsieur Paganini!" It is the Princess Pauline Borghese, sister of Napoleon.

The violinist bows and stumbles awkwardly against the music-desk. The candles fall to the floor. The uproar redoubles.

"Encore! Encore! Viva Paganini!"

He strikes the string with the bow; the *chanterelle* (E) snaps. Laughter sweeps over the house. Again the howls fall. The A string breaks. A man of disappointment arises; but the wizard violinist calmly improvises on the two remaining strings, a duo between a pair of lovers.

The beautiful Princess calls from her box: "Monseigneur! Monsieur Paganini! You do so incredible things with two strings, that I'm sorry the 'D' does not give way, that we might hear what miracle a sorcerer like you can accomplish on a single string!"

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ARTHUR P. SCHMIDT
LEIPZIG NEW YORK
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"Qu'a cela ne tiennent!" replies the musician, and taking off the D, turns his violin into a monochord, and begins his immortal variations on the "Prayer of Moses in Egypt" on the G alone.

He takes the baritone voice as written; then the soprano voice an octave higher; and leads into the major part with triumphant power. As he plays, artists, such as McGreedy, who come with drooped heads and tearful eyes, annihilated. Says Boehm:—

"I should be lacking, not only in modesty, but decency, if ever I played again, especially when I am alone."

But away up in the topmost circle, a shabby old man natters to himself: "For thirty years I have not touched my violin, but I'll buy new strings, and have go at it again. I shall be a little better, and may remind myself of Paganini's heavenly playing!"

Cheering breaks from every part of the Opera House; men and women leap upon their chairs, shouting wildly; the gaunt, specter-like man bows, glides to the side-scene, and disappears.

Niccolò Paganini was born at Genoa, in 1784. His father, of humble station, loved music, and recognizing his son's phenomenal gift, bought a cheap mandolin, on which he taught the baby boy to play. Before the child was nine years old he played in public, original variations on the popular air, "La Carmagnole," securing much approval; that the father was stimulated to take the boy to Rolla, the famous violinist.

Rolla lay ill in bed, when the poor father begged that he would permit Niccolò to play for him, and in a surly fashion growled refusal. Meantime, Paganini, left in the ante-room, picked up a violin that lay on the table, and began to play from a sheet of Rolla's manuscript notes of a new and difficult concerto.

"What's that?" thundered the invalid master.

"That my eight-year-old boy, whom I've brought to you for lessons!"

"If your boy plays like that, I can't teach him, for he has no more to learn." But Rolla did give the young genius lessons in orchestration.

Young Niccolò's father became so crazed to the verge of cruelty. He would force the child to practice ten consecutive hours on a difficult Etude. Never were the practice hours less than twelve out of the twenty-four; and finally, on the day which his life of incessant drudgery that Niccolò's one desire became to escape from his parent's vigilance. At last his father permitted him to play at a music festival at Lucca, and from that engagement Paganini never returned home, though he always sent his father a share of his earnings.

He went from city to city, drawing crowds to his concerts, followed in the streets by superstitious mobs, who, awed by his weird figure and miraculous music, firmly believed that when he played, the Devil stood invisible at his elbow, and guided his bow.

Paris, Vienna, Hamburg, all listened with rapt attention, the wizard of the violin; but it was at Prague that he was refused permission to give a concert, until he printed and distributed in the streets a sworn statement from his mother that her son positively was not the offspring of the Evil One.

Anything more wild, ruinous, and exhausting than the life led by Paganini between the ages of fourteen and twenty is impossible to imagine. He studied furiously, to play in public divinely, to throw away the proceeds of several concerts in one single hour at the gaming-table; to love with facile extravagance of passion the women of the street, and to tread the broad path of destruction. The crisis came at Lephora.

The morning of the day on which he was announced for a concert he was in the city of Lephora, he begged a French merchant, an amateur of local fame, to lend him an instrument. Monsieur Livron owned a *Guerrier del Gesù*, reported one of the most perfect violins in the world. He was lent it to the reckless Niccolò. After the concert Paganini, mobbed and jostled by throngs frantic with admiration of his performance, hurried through the streets to return the property to its owner. "The violin is yours!" exclaimed Monsieur Livron. "Never can I profane the strings your fingers have touched!"

It was upon this instrument that Paganini played at all his concerts. On concert tours, his baggage consisted of a shabby box containing the precious fiddle, and the violinist's jewelry and linen. But the Guarnerius was once in danger. Paganini, in

spite of good resolutions, was beguiled by the Siren of Chance, and played away jewelry, watch, and money, until but thirty francs remained.

"I am determined," said the victim, "to risk my thirty francs, and, if luck failed, to sell my Guarnerius, and go to St. Petersburg destitute, there to make a fresh start. The thirty francs shrank to ten, and the Guarnerius turned, by the time I had the fright cruel cure of gambling!" And Niccolò used to add, quaintly: "Which I am now convinced is a pursuit degrading to a well-regulated mind."

At his death, he played again, requested the Guarnerius to his native city, Genoa, where it now rests in a glass case in the Museum.

At Bologna, when he was about twenty years old, Paganini met that ever so lady who, in the end, is lost, but whose charms kept the virtuous captive for three years in a lonely country house. There, Niccolò devoted himself to love-making, and to study of the guitar, that being the lady's favorite instrument, and finally returned to the world with twelve magnificent sonatas for guitar and violin.

Paganini lacked the concert in his own powers so common in artists. He threw his playing, mad and whim, contrast, reckless gaudy, frantic passion. He was dyspeptic, irritable, and eccentric to the verge of lunacy. He always talked to himself, when alone, but was taciturn in company.

Like all men of highly nervous organization, he was keenly sensitive to enjoyment and to suffering, and to all atmospheric changes. During a thunder storm he would remain silent, his eyes rolling, his limbs twitching convulsively. When the sun shined, he laid aside youthful follies, becoming almost dignified in habit, though generous on impulse.

On one occasion Berlioz had laid down his baton, after conducting his great *Symphonie Fantastique*, and was about to withdraw, amid applause from his orchestra, when a man, livid of face, fantastically dressed, and armed with a cane, dragged himself to the conductor's desk, threw himself on the floor, seized Berlioz's hand, and in villainous Italian-French patois, exclaimed: "You see me, Don't you?"

Next day Berlioz received a letter: "Messieurs Rothschild have orders to pay to Monsieur Berlioz at sight, twenty thousand francs, as a feeble acknowledgment of the happy hour which his genius has conferred on his sincere admirer."

The sanest emotion of Paganini's life was his devotion to his little son, the undeniable proof of his affectionate association with the lady who was so long a singer at his concerts. But after five years, Signora Antonia Bianchi's temper became so violent that a Paganini's professional career was to continue, a separation became necessary. The virtuous wrote:

"Antonia was fearfully jealous! For instance, one day I was writing a few appreciative lines in the *Paris, Vienna, Hamburg*, all listened with rapt attention, the wizard of the violin; but it was at Prague that he was refused permission to give a concert, until he printed and distributed in the streets a sworn statement from his mother that her son positively was not the offspring of the Evil One.

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moonlight. Silver beams flooded the room, and fell upon a portrait of Lord Byron. Paganini feebly motioned for his violin. Drawing a long note on the moaning, a sympathetic G string, a flash of enthusiasm lit up his face, and inspiration guided his hand. He illustrated the stormy, romantic career of Byron. Doubt, irony, despair mingled with cries of liberty and tumult of triumph, until the icy fingers refused obedience, and with deep sighing, the greatest violin virtuoso of the world has known sank into his death-swoon.—Gordon Pogner.

HUMOR ESQUES

By ALFRED H. HAUSRAH

"THE LAST HOPE."

MR. GOTHALKE: "How did you come to take up music, Miss Strummer, may I venture to ask?"
Miss Strummer: "Well, you see, I studied cooking, crocheting, and dressmaking, but couldn't seem to understand any of them, so at last I decided to follow up music."

At an operatic performance in New York two elderly women were conversing in loud tones while the orchestra was working up a fine crescendo, which, as it approached the climax, grew to tremendous proportions of intensity, then suddenly broke off into a delicious and startling pianissimo. At this point one of the women fairly roared out, "My daughter makes lovely piques!"

PARTS HIS VOICE IN THE MIDDLE.—Singer (to amateur, who has been boasting about his musical achievements): "Do you know what I can do? I can sing two parts at once!"
Amateur: "You don't say! Well, that beats me."

NURSERY RHymes (NEW).

Play a tune in six shapes, a bonnet full of keys, Four-and-twenty scales mixed as nicely as you please;

When the scales are practiced, the fingers seem to know Just what keys they ought to strike, and then they seem to go.

I love little pussy, she sings in the night, And if I throw missiles I'll put her to flight; So I'll toss on my soft couch and lose some more sleep.

And pussy and I our fast friendship shall keep.

Teacher (patience-tried): "Why don't you listen! Cannot you hear those mistakes?"
Pupil: "I never could hear anything while I was reading, and if it is necessary to read, think, play, and listen, I give up." I thought listening was the teacher's duty, anyway.

Lady (at the inaugural ball, to Pan-handle Pete, who is impersonating General Disturbance): "Have you seen General?"
Pan-handle Pete: "Yes, lady, my brother's a conductor." You know Pete's *"Funny Side"*.

Junior: "Do you like Bach?"
Senior: "That depends whether he's being played or played with."

THE SIMPLE LIFE.

Said Mr. Sharp to Mr. Flat, "Your pitch is rather low."

"Indeed and yours is rather high, that's why some hate you so."

Said Mr. Knur, "Cease your strife, for neither of you know."

The *"Simple Life"* is all the rage, the natural is the go.

TRYING TO BE IMPARTIAL.—"Don't you object to the shouting of those children in the nursery?"
"Not any more," answered Mr. Cunnock. "It sounds as good as some of 'Paristol' to me."—*Washington Star*.

IN THE BLOOD.—Mrs. Maguire: "Thy Mary Ann O'Reilly thou'st as good as 'Thy Mary Ann' interlopy!"
Mrs. Chaney: "Shure, an' no wonder! Isn't her Uncle Barney a planny-mover?"—*Judge*.

PUBLISHERS' NOTES

We will publish a new edition of two standard works of piano studies. One is the "One Hundred Recreations" by Czerny, and the other "Diabelli, Op. 149." The former is the four books, published in one. For some reason or another Czerny's work never dies out; more of Czerny's studies are sold to-day than possibly any other writer of pianoforte studies. The "One Hundred Recreations" are among the first, and are suitable for almost any beginner after leaving the instruction book.

These four books will be bound in the style of the rest of the Presser Edition, and will be a copy posted for only 15 cents. This is less than the price that one book would be sold for in sheet form. The edition has been revised and brought up to date.

The other book is the reliable four-hand pieces of "Diabelli, Op. 149," with the treble part on five notes. This also represents the four books bound in one. The pieces have been revised to suit modern ideas of phrasing and fingering. The book will be sold at the same price, 15 cents, postpaid. Cash must accompany the orders.

"The Coming of Ruth," a cantata by Wm. T. Noss, has met with unusual favor with our patrons, and this month will close the "Special Offer" for the work. All choruses and choirs who are thinking of getting up a short cantata for an evening entertainment, will do well to secure this by Wm. T. Noss. We are offering a sample copy very cheaply. For only 25 cents you can have a copy sent postpaid. The regular price is \$1.00. Since we have published it a number of schools are requesting it, and we are getting it up. This month will close the "Special Offer" for the work.

The "Anthem Repertoire" is now ready and the special offer is hereby withdrawn. The advance copies of this work have met with a flattering reception and we predict a continued success. While this book may be regarded as a continuation of our well-known "Model Anthems," it differs somewhat.

The anthems are short, melodious, and suited to all occasions. Some of the best-known church composers are represented. The pieces are of moderate difficulty and well contrasted in style and character. There is not a weak number in the book. It is a great advantage to have such a number of effective and generally available anthems substantially bound together in one cover. At this time the book is offered at a special price.

"Special Offer" we will be pleased to send a copy "On Selection" to any of our patrons who desire to make an examination of it, and we cordially recommend it to the attention of all organists, choir directors and lovers of church music in general. It is without doubt the cheapest book of the kind ever issued.

We will continue this month the "Special Offer" on the "Monarch Collection." This collection is similar in size and style to our well-known and successful "Majestic Collection." It is for mandolins, banjos, guitars, and piano. This collection can be used complete for a mandolin orchestra or for any combination of the instruments. The arrangements are by J. J. Eberhardt, a well-known performer and teacher, and the book is well written, and by Paul Eno, also well and favorably known; altogether something unusual may be expected from this work. The pieces are bright and pleasing, and the arrangements are effective and well written, and cover the range of the ordinary player. The whole set of six parts, comprising First Mandolin, Second Mandolin, Third Mandolin (or Mandola), First and Second Banjo, Guitar and Piano, will be sent for 15 cents, postage paid, or one of the separate parts will be sent for 15 cents. The "Special Offer" will be continued during this month, after which it will be withdrawn.

Our customers who are interested in mandolin, banjo, and guitar music need not look elsewhere for material for their work, either in playing or teaching, since we are able to supply all de-

mands. The "Majestic Collection" was gotten out in deference to a demand on the part of our patrons that a book of this sort, and as its success has been so great, we are glad to follow it with our new "Monarch Collection."

THE ETUDE fills the field of musical journalism just as certain well-known papers in the world of science, medicine, photography, public school education, etc., are known to do. No earnest, thoughtful teacher can be without the aid of a paper especially prepared for his needs. The ETUDE keeps in touch with new ideas and teaching devices all over the world, and gets reports from progressive, investigating teachers everywhere. The well-informed, studious teacher is bound to have the advantage in the end, and THE ETUDE helps teachers to be well-informed on all points of value to the profession. We are putting before the musical people a paper that helps the teacher, stimulates the student, and interests the music lover, thus widening the field for the teacher. Every home into which THE ETUDE goes offers opportunity for some teacher. We want student readers to urge upon their parents and their friends the value of a musical paper like THE ETUDE. A number of teachers now include a subscription to THE ETUDE in their season's instruction; others insist that pupils must begin THE ETUDE. Every teacher can get from two to five pupils to make a trial subscription. Send for our Premium List. It may encourage you to make an effort to secure a few subscriptions.

We call to the attention of directors and those who may have in charge the matter of arranging music for school exhibitions and commencements the fact that we have a large and complete stock of six and eight-hand music, cantatas, choruses, glees, part songs, etc., for mixed voices, male or female voices, easy as well as difficult. We shall be pleased to furnish a package of pieces for examination. Choir leaders can also secure a package of carefully selected anthems. Our new book, "Anthem Repertoire," will interest every leader.

We call the attention of directors of schools and conservatories of music to the course of study for singers that we publish: "The Technique and Art of Singing," by Frederic W. Root, the eminent singing teacher of Chicago.

It is a comprehensive course, right singing, a point in which two many singers are lacking. The first book is "Methodical Sight Singing." In four parts, two of which are now published. This work is recommended for classes in sight singing in all schools; it is simple, and adapted to young pupils as well as to adult singers. The first book, in which vocal technique proper is taken up, is "Fundamental Vocal Lessons in Voice Culture," which furnishes material for foundation work. The next work technically is "Twelve Analytical Studies," Op. 20, and in connection with it we suggest the high, medium, or low voice edition, Op. 24, Op. 25, or Op. 26, respectively, of "Thirty-two Elementary Song Studies," which is the preparation for the singing of songs. To accompany this course by Mr. Root we publish the "Standard Grand Chorus Collection," by H. W. Greene, consisting of four books, each representing the material the average pupil can cover in one year in the way of vocalises. These have been selected with the utmost care from the works of the great composers for the voice, and are carefully and logical arrangement by Mr. Root and Mr. Greene combined, they offer a fine course for schools and conservatories desiring to use a graded course in the study of the voice.

We want all the thousands of new readers of THE ETUDE to become acquainted with our Order Department and to know that we are conducting the largest order department of musical business in the country. It has grown to enormous proportions, simply as a result of our proven ability to meet all kinds of musical wants with prompt, intelligent and courteous service. Our discount trade is not to be confused with our terms of settlement, are extremely liberal. If you are a teacher, and wish to take advantage of

our facilities for supplying your wants, write for our catalogue. The question of music supplies for your pupils can be greatly simplified by ordering from our "On Sale Plan," full details of which will be sent upon application.

In writing us, please do not fail to give your full address, including street number (if any), post office, county and State in which you reside. It is surprising how many persons forget to sign even their names on a receipt when writing to us for something wanted at once; it is needless to say that absence of a signature or an incomplete address will inevitably cause vexatious delays in receiving goods.

Orders written with a lead pencil, or in any way, are not acceptable. We prefer those written with ink; penciled orders, especially those written on postal cards, are frequently blurred by the time they reach us and more or less illegible; then, again, it is easily possible to overcorrect a postal card. Better use two cards if you have a larger order than can be written plainly on one; besides, we supply our patrons with order postals, free, for the asking.

A HINT IN ORDERING MUSIC.—In sending for our sheet music do not take the trouble to write out the titles. Order by number, only, mentioning "Presser Edition." The number can always be found on the first page of every piece, upper left hand corner. Also in our catalogue. Every teacher should have one of our latest catalogues for reference. Our own sheet music is kept numerically on our shelves. It will save us time if you give us the number and may save a difference of time in your receiving your order.

All cheap classical editions of Litolfo, Schirmer Library, Piers, etc., are kept according to numbers, on our shelves. It is only necessary to give the edition and number. In ordering any of the cheap editions this will be a convenience for you and also for us, if carried out.

In another part of this issue will be found the advertisements of quite a number of schools who intend holding a Summer session. The Summer school is becoming more and more a factor in musical education. It is necessary to refresh the knowledge during the vacation, and prepares the student for the Fall session.

Several schools and teachers transfer their operations to some resort during the Summer months, and thus spend a very pleasant and profitable season. They remove their schools, as it were, to some water-place, where teachers and advanced pupils can come for both study and recreation.

There are still two more months' issues of THE ETUDE in which it will pay those schools and teachers who intend holding classes during the coming Summer to transfer their schools to those who are most interested. The fair-sized edition of THE ETUDE in the May and June issues of THE ETUDE will greatly increase the membership of any Summer school.

Breeding low rates are offered for this class of advertising. We should be pleased to quote these rates to any school or conservatory who may be interested.

SEND FOR THE NEW ETUDE Premium List, revised and added to, with an illustrated sheet of a number of the more popular articles which we give, enclosed in the order of music business in the country. It has grown to enormous proportions, simply as a result of our proven ability to meet all kinds of musical wants with prompt, intelligent and courteous service. Our discount trade is not to be confused with our terms of settlement, are extremely liberal. If you are a teacher, and wish to take advantage of

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TEACHERS' ROUND TABLE

(Continued from page 141.)

of labor characterizes the preparation of the house dress, for instance, and the one to be worn before company, is noticeable as one result of this plan. It also corrects an error that is so prevalent in the minds of most students, namely, that studies and all technical material are dry and like bitter pills, which are only imposed upon them for much the same reason that medicine is given to the sick. While it may be admitted that benefit may result by faithfully following the physician's directions, yet the bitterness is present, nevertheless, and in piano study the result of this error is a complete divorcement of the thought of music in technical material. The result of the foregoing plan has been to dispel this notion, and students are won to a practice of études because of a genuine interest in them. In some such way as this only can good work be secured, for a student used to work on anything against his will derives only a small percentage of benefit from such practice.

Pictures as a Source of Inspiration in the Study of Music.

We know there were some composers, notably Liszt, who were influenced in their composition by great paintings, so why cannot we, as teachers, find inspiration in our own work by the study of the masterpieces of the other arts?

I spent some years teaching in a small town, and during that time gave but little thought to the art of painting. While visiting in the nearest large city I attended an art exhibition, and was much impressed by one picture, so much so that when I returned to my work I tried to make my pupils see and feel some thing of what I had seen and felt. I began telling my little beginners, who were working on Schumann's "Joyous Farmer," of the picture I had seen of the peasant in the fields, his wife coming to greet him at the close of the day. The picture was the man, the quaint garb of the peasant, the simple joy and happiness depicted. How the little ones smiled over it all, and the droopery over that piece of music became no longer a droopery, but an endeavor to paint in tone and color that wonderful picture. At the great World's Fair during the past summer, did any one of us feel the connection between the great works of art and those of masters of music? Did Corot's "Gray Day" with its subtle delicate and misty atmosphere, suggest a certain prelude of Chopin's? Did Whistler's subdued, somber coloring suggest the depth and repose of a Schumann "Nachstück"? Did the delicacy and fineness of Burne-Jones suggest the clearness and delicacy that one feels in a Mozart sonata? To me there is an intimate connection between the arts of poetry, music, and painting, and it is an encouraging thought that we as teachers do not need to wait until our pupils have reached the higher grades of music study before we can begin to make them feel the influence of ideal beauty. If we can only connect some poetic thoughts with the drudgery of their scales, wrist work, etc., what an aid it is in giving us cheerful, happy pupils, and lifting us out of what would be otherwise colorless lives. Try to make children see a connection between being careful and clean in their music, and being careful and clean in other things. Bring out and develop them along all lines. I have in mind one 12-year-old boy, who, if he strikes a note harshly, says, "that sounds like an ugly dog barking." Even discords suggest something outside of music to him. He paints pictures always, sometimes before, sometimes after, his music. Let them teach our pupils something of the lives of our great painters who have left great pictures, and this gain in breadth of mind and soul for ourselves and those entrusted to our care.—Mrs. Harriet Webster.

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New Publications

A HANDBOOK TO CHOPIN'S WORKS. By G. C. ASHTON JONSON. Doubleday, Page & Co.

This book is designed for the use of concert-goers, pianists and piano players and is a kind of guide-book through the "Thoughtland and Dreamland of Chopin's Kingdom," to quote the author. The special value of the book consists in the brief account of each composition, its relative place among Chopin's works, its distinguishing features, notes of any special point of interest attaching to it, with an epitome of the comments and criticisms that have been made upon it by all the great writers, critics, biographers and virtuosi who have discussed Chopin and his works. In addition there is a short sketch of Chopin; also a bibliography. A valuable work for pianists, teachers, pupils, and musical clubs.

THE FIRST PRINCIPLES OF PIANOFOORTE PLAYING. By THOMAS MATTHAY. Longmans, Green & Co. Price, 75 cents.

This work is an extract from the author's exhaustive book, "The Art of Touch," which was noted some months ago in THE ETUDE. The present volume is designed for school use, and includes two interesting and new chapters, "Directions for Learners" and "Advice to Teachers." We can recommend this as a most scientific yet withal practical and easily comprehended discussion of the conditions attendant upon playing the piano; it is admirably adapted for the earnest, inquiring teacher, and especially for the student who may for one reason or another be compelled to do without a teacher. The "Directions for Learners" will be very helpful to keep posted on the literature bearing upon the subject of piano playing. The author of this book is a well-known London teacher and a member of the faculty of the Royal Academy of Music.

THE ART OF THE MUSICIAN. A GUIDE TO THE INTELLIGENT APPRECIATION OF MUSIC. By HENRY G. HANCIETT. The Macmillan Co.

The name of the author of this work is familiar to our readers as a frequent contributor to the columns of THE ETUDE, and we are glad to see this volume in which his course of popular lectures, is put in permanent form. Dr. Hanciett's public work, as pianist, lecturer, and especially as an educator, is known in all sections of the country. The present volume makes his work accessible to all, not limited to an audience here and there. Quoting from the preface is a good way to show Dr. Hanciett's aim and the scope of the book. He says: "To give an idea of the reasons which prompt musical criticism to approve or to disapprove of compositions, it is designed to emphasize the distinction between the real study of music and the study of the arts of playing and singing which has so long been mistaken for it. It aims to supply such information as should make concert-going more satisfactory, listening to music more intelligent. Technicalities have been relegated to the background as far as possible. The ability to understand musical notation is all that is presupposed of knowledge of the art. Some of the chapter heads are: 'Art of Music,' 'Materials of Music,' 'The Germ of Music,' 'Form Building,' 'Classical Music,' 'Romantic Music,' 'The Test of Musical Worth.' We can heartily commend the book to teachers, students, amateurs, and especially to members of musical clubs, and teachers who have study clubs composed of the older and advanced pupils.

SCHOOL SONGS WITH COLLEGE FLAVOR. Compiled and edited by LEO R. LEWIS. Hinds, Noble & Eldredge. 50 cents.

A very admirable collection of music suited to high schools, with pupils of both sexes. The harmonization is such that the songs can be given by soprano, alto, tenor, and bass; or by soprano, first and second alto, and bass, an arrangement that is very useful when undeveloped voices of boys are to do the work. It is seldom that the tenor part can

be satisfactorily sung in a high school chorus. As to the contents we can say that, along with some new pieces by leading composers, there are arrangements of standard and college songs, such as "Annie Laurie," "Hark, I Hear a Voice," "Soldier's Farewell," "Jambula," "Jingle Bells," "Brain's 'Cradle Song,'" "Integer Vitis," "Laughing," by Abt, etc.

THE MUSIC OF THE MASTERS SERIES—TCHAIKOVSKI, by E. MARKHAM LEFF; WAGNER, by ERNEST NEWMAN. Published by Brentano, New York.

Two new numbers of this very useful series, convenient in form, low in price and full of interesting and valuable matter. The teacher, student, or amateur who is alive to the needs of being musically well informed as to the masters and their works will be glad to have such compact, handy little volumes. The series when complete will be valuable, from a biographical and critical standpoint.

BELL'S RECORD BOOK FOR TEACHERS AND TIME CARDS. By J. H. BELL. Jas. H. Bell Co., Detroit, \$1.00.

A very complete record and system for keeping track of pupils' lessons. For a full description and also note of a special introductory price see the advertising pages of THE ETUDE.

THERE are thousands of people who "hate classical music." If by "classical music" is meant the work of all the great composers indiscriminately, then there is no wonder why people should hate it, namely, that they have not heard it properly. They have sat in a room where a symphony was being performed with the preconceived notion that they were not going to understand it; they have given it an intermittent and perfunctory hearing; and they have gone away with the perfectly intelligible conviction that they were not pleased. For to listen to music demands close and accurate attention. A tune does not remain in front of us like a picture; it comes, passes, vanishes, and unless we have caught the tone and rhythm of its opening, there is little hope of understanding the rest. It is like missing the key word of a sentence addressed to us in some foreign language which we imperfectly understand. We lose the point of the whole; but it would be a rash inference to say that the sentence contained no meaning.—Hladon.

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