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### Volume 23, Number 08 (August 1905)

Winton J. Baltzell

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# THE ETUDE

VOL. XXIII.

PHILADELPHIA, PA., AUGUST, 1905.

NO. 8

## Music Teachers' National Association Convention

at New York, June 20-23

There was great contrast between the meeting this year at New York and the 1904 meeting at the World's Fair, St. Louis; the latter was in the midst of a thousand distracting scenes and numberless counterattractions of all kinds and descriptions, while the former was held in the midst of quiet, restful surroundings, with the noise and bustle of a great city, the metropolis of the country all around it, yet never penetrating the section given over to educational work, on beautiful Morningside Heights.

It was a fortunate thing for the Association that it was possible for an educational meeting to be held in a place where everything tells of devotion to educational ideals. Columbia University, under the direction of President Butler, is distinctly and consistently an educational force, and this is shown strongly in the splendid equipment given to the Teachers' College, one department of the University that closely affects the welfare of the public, for it is here that those who wish may get the principles of education, and the training for educational work that must result in much good. It is a matter of interest to musicians and those who love music that the Teachers' College authorities recognize the value and the place

music has in a well-rounded scheme of education that is to make for true culture. In the training of practical educators they offer opportunity for those who wish to make music a specialty, so far as concerns public school music, or for those who would add an understanding of music and its pedagogy to their other training.

It is not an exaggeration, then, to say that the Teachers' College of Columbia University offered an ideal place for the meeting of the Music Teachers' Association to consider the details of a program which was distinctively educational in character, which was intended to get at the root of things which are of vital importance to general musical work, the broad principles which the many can accept and use, not narrow specialties and methods suited to purely local conditions. While a pedagogic basis was undoubtedly

present in the program, the actual carrying out and the underlying tendency of every paper and address was strongly for the cultural side of musical work; the professional aspect was held somewhat in the background, while emphasis was laid on ways and means to develop and maintain a musical public.

The festival idea was abandoned—is it a permanent departure?—and those who were present expressed no



TEACHERS' COLLEGE, COLUMBIA UNIVERSITY, WHERE SESSIONS OF THE M. T. N. A. WERE HELD JUNE 20-23.

regret for the change. Recitals, concerts, programs by American composers, etc., will not draw audiences, are of little or no benefit to musicians who are often the peer of any of those represented on the program. We do not condemn a demonstration, instrumental or vocal, that might be made in connection with a program; but such a demonstration should be purely educational purposes, not for entertainment, should be practical not esthetic. There would be nothing out of the way for some distinguished pianist or singer to give a true lecture recital, not as an artist to an audience, but as a man to man, from the standpoint of a fellow-artist, a fellow-teacher. If musical features are to be brought back into programs of the M. T. N. A. they should represent some such idea.

The meeting was dominated by men who are asso-

ciated with musical work in our colleges and other institutions of higher education, and the program drew largely on men of this stamp. Among those present were Messrs. Parker and Owen, of the School of Music, University of Wisconsin; Mr. W. D. Armstrong, Shurtleff College, Ill.; Mr. George C. Goss, of Vassar; Mr. H. D. Sleeper, of Smith; Prof. Waldo S. Pratt, of Hartford Theological Seminary; Mr. Wade Brown, of the Baptist Female University, Raleigh, N. C.; Mr. L. B. McWhood, School of Music, Columbia University; Mr. W. H. Dana, of Dana's Musical Institute, Warren, O., and Mr. Charles Farnsworth, Professor of Music in the Teachers' College, who, as Chairman of the Executive Committee, did more than anyone else to make the meeting an interesting and a helpful one, and who was always at hand when needed in program or executive detail. The Association is to be

congratulated that Professor Farnsworth is one of the officers for the year 1905-1906. In addition to those mentioned, there were present delegates from various States, east, south and west, representatives from leading schools and conservatories, and a number of prominent teachers from New York and other cities nearby. And yet the number present, when we consider the interest and the value of the program, might well have been tenfold greater.

The opening session of the Convention, Mr. Farnsworth in the chair in the absence of Mr. E. M. Boeman, acting president, was held at the residence of Mr. N. C. Stewart, for many years associated with musical work in Cleveland, O. Mr. Stewart's home is at Fort Washington, a suburb of New York City. The meeting included a lunch and reception to the delegates as well as a business meeting to consider items of interest to the Convention. Among other things, the character of the program was discussed, the opinion of those present being that the educational and pedagogic features in reality represented the ideas of the founders of the Association. This was expressed clearly and forcibly by Mr. Dana, of Ohio, who was in attendance at the first meeting at Delaware, O., and aided in preparing the program for that occasion. Mr. Farnsworth, representing the officers of the Association, called attention to the fact that with the change in musical conditions and the growth of State organizations, as well as local bodies, it was impossible as well as unnecessary that the National Association should undertake to cover the whole field of musical work. It endorsed most strongly the idea that the proper work



of the National Association is along distinctively educational lines. In the general discussion, a number of delegates participated, some favoring the purely educational idea, others less warmly disposed to it, yet all united in urging the necessity of working for high ideals and holding up the standard.

#### Wednesday.

The session on Wednesday morning opened with an address of welcome by Dean Russell, of the Teachers' College, in which he suggested that the sensitive na-

tionalism in many directions, particularly in orchestra and the opera, and because of this domination it is difficult for American composers to get a chance to appear before the public under advantageous conditions. The American musician is, therefore, perforce, a music teacher, and if he is to have relief and brighter prospects in his career, he must be ready to join with his fellows in organization to improve conditions. "Organize an association for the purpose of having a great combination of musicians or music teachers who have passed an examination before a constituted board and received their credentials and then make that the standard of excellence in the United States, compelling a teacher to take a third or diploma."

Unless we propose to put an end to American musical ambition we must organize on a practical basis. A spirited discussion followed. In the evening the members attended a concert at the St. Nicholas Garden, given by an orchestra under the direction of Richard Henry Warren.

#### Thursday.

The general topic for Thursday was: "The Place of Music in General Education—What Should It Accomplish?" Mr. N. C. See Stewart read a paper on this subject in relation to the public school from the standpoint of the music teacher, in which he advocated teaching children to learn to read music at sight, so as to be able to take their part in choir and chorale work as a means of religious instruction and general culture; he called for chorus choirs instead of the quartet so popular. Dr. W. E. Watt, of Chicago, considered the subject of music as an educational item in the schools from the standpoint of the school principal. He claimed that the work as usually carried on is mechanical rather than inspirational and arraigned the public school music teacher for his failure to produce permanent, beneficial results. In the discussion that followed, Messrs. F. W. Root, H. S. Perkins, W. H. Dana, J. D. McLean, and George C. Gow, and Mrs. Fletcher-Copp participated.

The afternoon session was devoted to 'The place of music in colleges and universities. Mr. McLean, of Columbia University, presented a scheme for making work in music count for entrance to college and discussed the nature and extent of musical work in secondary schools. A paper on the subject: "Development of Musical Taste among College Students," prepared by Mr. H. C. Macdonald, of Wellesley College, was read by Dr. H. G. Houghton, owing to the absence of the writer of the paper itself. Mr. Allen B. Parsons, of New York City, delivered a very able address on the question as to "The Effect on the Private Teacher in Having the College Recognize Music for Entrance." This was followed by an earnest discussion, in which both college and private teachers expressed diverging views. A dinner at Brighton Beach, attended by most of the members, closed the record for Thursday. It was a disappointment to many of the members that Sir Edward Elgar, the famous English composer, who is at present in this country, was unable to accept the invitation of the Association to be its guest at the dinner. Every one was anxious to meet this composer who is so eminently one of the great figures of modern music, and to have the pleasure of hearing him express himself on musical matters.

#### Friday.

Friday morning was a session of great activity; the practical side of musical work was up for discussion, and sections had been arranged for to discuss questions connected with the Voice, Piano, Theory, Class Work. In the vocal section, Messrs. F. W. Root, of Chicago, W. W. Greene, of New York, and John D. McLean, of New York, discussed the subject of the session: "The Essentials that Should be Agreed upon for Pupils of Average Musical Ability" so far as vocal study is concerned. It was not to be expected that the speakers should agree upon the points they should urge, which made their remarks the more interesting and instructive to their hearers. In the section devoted to the application of the above subject to piano study, a paper on elementary work was read by Mr. C. B. Cody, one of our intermediate work by Miss Kate Chittenden, and an advanced work by Mr. Henry Holden Huss. In the theory section, the subject was "Work for Appreciation Explanatory Both of Structure and of History; application of the topic with reference to Public Schools, paper read by Mr. Thomas Taylor, to the Piano, Mr. Silas G. Pratt; and to Elective Studies in College by Mr. George C. Gow, of Vassar College, who made a strong

and scholarly presentation of his subject. The private teachers in attendance were much interested in the section devoted to various forms of class work. The papers and demonstrations were "Practical Methods in Sight Reading," by Miss Eva B. Deaning, New York; "Progressive Musical Training from Kindergarten Through High School," Miss Mary Fidelity Burt, New York, class work in piano study by Mrs. Fletcher-Copp, of Boston, and Mrs. Carrie L. Dunne, of Buffalo, N. Y.

The afternoon session was devoted to business and included consideration of proposed changes in the constitution, election of officers and selection of a place of meeting in 1906. The newly-elected officers are:

Pres., Waldo S. Pratt, Hartford, Conn.; Vice-Pres., Charles H. Farnsworth, New York; Secretary, Charles W. Morrison, Oberlin, O.; Treasurer, Walter Sperry, Chicago.

Program Committee: George C. Gow, Poughkeepsie, N. Y.; Edward M. Dickinson, Oberlin, O.; Arthur Foote, Boston.

Executive Committee: George H. Andrews, Oberlin, James H. Rogers, Cleveland, O.; W. H. Dana, Warren, O.

Educational Board: A. L. Manchester, Spartanburg, N. C.; A. J. Gantvoort, Cincinnati; F. A. Parker, Madison, Wis.; Rosseter G. Cole, Chicago; C. B. Cady, Chicago.

The place of meeting selected is Oberlin, O., and it was recommended to the officers that the educational and pedagogic features of this year's meeting be followed next year and that they should be paramount to the festival idea.

In viewing the work of the Convention as a whole, tribute must be paid to the splendid manner in which President E. M. Boreman carried on all meetings, keeping up enthusiasm from one topic to another by his apt and felicitous comments and his happy introductions of speakers. He held things in firm hand and kept meetings from lagging. Mention was made previously of the yeoman work of Chairman Farnsworth, of the Executive Committee.

In closing this account, THE ETUDE voices the wishes and hopes of the officers of the Association and all who are interested in the good work that teachers throughout the Middle States and the middle west, who will be within convenient distance of Oberlin,



CHARLES H. FARNSWORTH, CHAIRMAN EXECUTIVE COMMITTEE.

may make up their minds to be identified with the Association and with its work the coming year. Don't wait until next June to get started now. Some plans are in shaping that can be worked upon during the year. Let us have local and State associations at work in their own interests and in that of the National Association as well. If you want to do something, write to the Secretary next fall to find out what you can do in your own section that will help.

## Practicable Promotion of Music in Small Places

By W. S. B. MATHEWS

The reports of the condition of music in large and small towns of this country, already published by THE ETUDE, are clear upon two points:

First, that owing to the fact that music is an art of specialized appliances, only a relatively small percentage of the total population arrive at musical taste without special advantages of training. Hence the large city is the place where a sufficient number of this class leavens the population, to furnish support for first-class concerts.

Secondly, that in many small towns the very best musical activities are well maintained, expensive high-class concerts are supported, and so on. Oberlin, Ohio, is a shining example of such a state of things. When we inquire how it is possible that this insignificant island town, this seat of a "fresh water" college, has arrived at this stage of musical intelligence, we find the answer in the high ideals and sincere ministry of the music teachers who have shaped Oberlin's growing taste.

It follows, therefore, that any other town might progress in musical taste and cultivation and come to give the same corollary support to first-class musical privileges. That is to say, if musical taste will live and reproduce in thousands of other small towns, just as soon as the conditions prepare for the crop. Hence we face the question of speedy instrumentalities for developing musical cultivation in small places.

Let us begin by emphasizing the fact that this cultivation did not come as a by-product of the study of Latin rhapies on the piano and Italian arias with the voice. Never. It came from other sources. First, a serious view of music generally, and a high estimation of the proper place and value of musical culture. Dr. Rice had this, and he impressed it in him upon the evangelistic clergymen who gave stability to the early Oberlin faculty. The means through which this attitude toward music became strengthened until it leavened the community were practically three:

First, a great church choir, well supported by a good organ, singing in the course of the year several oratorios, and singing every Sunday serious and impressive choral music of various kinds of excellence. This was the old choir of the First Church, and it numbered towards the last, I believe, about 125 singers. The Second Church soon had another choir of like excellence; and the two together made a great choral society, capable of giving splendid interpretations of oratorio. The immediate effect of this element in the culture was to ally music's ambition with that part of the community where it properly belongs, namely the church element, which in every community makes a natural selection of those inhabitants who are idealistic and optimistic in temperament. These people belong to the natural body of supporters of music, and it is a great misfortune for any place where a separation has taken place. Moreover, the serious choral music, heard on Sunday, when the bumps of idealism are in their most responsive state, finds its natural atmosphere. Thus an aspect of seriousness was imparted to music.

The second important element, I fancy, in the evolution of the place was due to the violin teacher, who had the religion of chamber music, and who at great personal cost of time brought his associates together for practice, giving a very really creditable chamber concert, more and more every year; later the chamber music increased to an orchestra, about half-way between a professional orchestra and a student orchestra. This gave tastes of other aspects of music, and furnished a background for displaying the occasionally fine pianists of home manufacture in concert with string or orchestral accompaniment.

The third element in this fruitful compound was the intellectual and theoretical, which supplied a background of logical thought for the musical activities. From its earliest times as a music school, Oberlin has worked as diligently to produce capable

composers as any European conservatory, and they have succeeded nobly. This high standard of intelligence permeated all branches of instruction. Every person entering for graduation is required to study at least two instruments: Piano and violin, voice and piano, organ and piano, etc., the object being to give an ambivalent or stereotypical image of music, and not make it consist of playing a few selections upon any one instrument. Every student had also to pass in his harmony, counterpoint, fugue, musical history, and so on—in short, the school aimed to produce all-around capable musicians. This was the ideal of the school, and this eventually permeated the place, and the faculty as well. The theoretical training supplied a mental test of values in works, and when taken along with the ear-tests of works, and the historical tendencies, worked to produce intelligent hearers of music, with a minimum taste for the sensuous and the sensational, and a maximum taste for the idealistic, the serious, noble and beautiful.

Oberlin has no monopoly of this combination. Prof. A. A. Stanley and his associates are working the same at Ann Arbor, and with the same kind of results. The music school has not yet grown so large, but it will do so after a while and pass far beyond, because the student clientele of Ann Arbor is much larger than that of Oberlin. Like results are being worked out at Evanston, Ill., and at Lincoln, Nebraska, and other places. The thing is demonstrated. What we have to do, what we must have for serious musical results, are these. Very high intentions, persistent working with the best means we have, and good luck in bringing people together in supporting desirable efforts. What does this mean when applied to a small town where there are one or two fairly good teachers, heart-sick at the lack of public interest, and a general tendency of the young people to all sorts of musical emptiness?

We lose an immense amount by our habitual ignoring of combined effort, especially in the small places. Suppose, for instance, we have a fairly good pianist, and one violinist who is better than the others, a possible companion, not too much demoralized by the necessity of playing for dancing (to keep the wolf from the door). We can begin chamber work with these two instruments, and if the players are not well supplied with technique, let them give attractive movements from the lighter sonatas of Mozart, Beethoven, and Schubert, for piano and violin. It will do but little good to do this merely as playing; it will be better to give short explanations of what the like. But only suggestive explanations. No story of each sonata, no fanciful prompt for despair and hope and other Byronic rubbish.

Yet something had better be, because we have to furnish a standpoint for those who will hear the music usually, and remark afterwards that they do not think it "very pretty." Get the music heard with respect. This is indispensable; then get it heard often, until it is liked.

One of the most curious propagandist movements for high music that I have heard of, was carried on in a Western small city many years ago by a rather insignificant young girl pianist, much addicted to the Bach "Chromatic Fantasia and Fugue," the Schumann "Etudes Symphoniques," and the last Beethoven sonata, the one in C minor, Op. 111. She began with the latter. A few friends, including the minister who afterwards married the girl, would get together and the pianist would begin to play snatches of the work. Then the effects, and the music teacher, dwelling upon the effects, and the music teacher, the idea progressed, the system of development in the subjects, and the characteristic handling of mood in the different variations of the last movement. When the audience had begun to get fairly enthused, the sonata was played in its entirety. That small congregation learned to love a tired, that small congregation learned to love a few great composers and their meaning.

A choral society is practicable in almost any place by getting the co-operation of the choir leaders

and combining several choirs, with leaders monthly in rotation, or one in two months, in rotation, each leader selecting his work and preparing his concert—this to give every man his chance. Of course, even if you are a fresh graduate, and a conservatory man, if you are a major in your diploma, you cannot really expect the choir leaders to turn over their singers to your capable handling and take back seats themselves. And here is a great principle! Namely: Never forget that you are a *preparatory* one of those who have good music and seek to serve it. More efforts are vitiated by the idea that nothing really makes for musical culture unless you personally direct it, than by any other one cause. Remember what happened to Elijah when he lived among the whippers of Satan, that inasmuch as he was the last remaining prophet of God, he might as well die. The Lord showed him five thousand other prophets who had not bowed the knee to Baal. You are not the only one. Do not forget it, even after graduation. Do not be afraid. There is a great underlying feeling in every community that music is a good thing; and that they are not getting out of it all they ought. Therefore promote all sorts of practicable activities, which will give performances of good music in well-attended public halls, at least. Piano recitals, even of them, song recitals, whenever a well-trained singer can be found to sing in the English tongue. Remember what St. Paul says about the futility of prophesying in unknown tongues, except a translation immediately follows. Chamber music, even of a small orchestra or club of instrumental players. What if you succeed in getting fairly good performances of only a few light overtures, dance movements, selections from longer works; it is in the right direction.

In places where there are quartet choirs, a very effective music society for musical improvement might be formed of the singers, in such music as Mendelssohn's four-part songs, and other light works, which would give a great deal of pleasure to all concerned. Such a society might meet around at the houses, eight or twelve singers, with a reception in the church once in a while. Lasso's "Matona, Lovely Maiden" and a lot of the songs in the rich collection of old and new, the G. G. G. songs. This would be musical life well worth having.

Hence my recipe for promoting a musical atmosphere is simply to *let music into the atmosphere—into all strata of the atmosphere*. This is all there is of it. Many aspects of music, most especially imitative music, and a few teachers, who love music and have a little of good sense and social instinct. Is this impossible? I trust not! Yet we must admit that it is rare.

Meanwhile, the teacher is not to forget that while he owes it to the place of his residence to do everything in his power to increase the public appreciation of music upon rational grounds, he owes it even more, if possible, to his pupils to take care that they personally are in a way of coming into the musical part of the community as fast as years give them position. This means that in addition to teaching the instrument and the fingers or voice, he must also teach music, the objects of music, the qualities of good music, and so on; in short, the student clubs of music have spoken several names. This is part of his unalienable duty to his patrons and to the magnification of his office. If you respect your own profession and wish to be respected in it, perhaps the best way of all is to do things in it which show that you do respect it; and that it ought to be respected.

WAGNER was of opinion that Mozart would have penned the truest, fairest, and completest drama, if he had met the poet whom he only once saw and to help. "But I never met that poet," wrote Wagner. "At times it was a pedantically wearisome, at times a frivolously sprightly maker of opera-texts, that reached him arias, duets, and ensemble-pieces to compose; and these he took, and so turned them into music according to the warmth their seeds were able to awake in him, that in every instance they received the most answering expression of which their last particle of sense was capable."

PERSISTENCE, accuracy, the mastery of beginnings, with perfection on the aim in view—these will secure success in all things, whether it be in the making of shoes, the requirement of a language, or the building of a cathedral.—*From Scott's Modern*

E. M. BOWMAN, PRESIDENT.

ture of the musician exposes him to rebuffs and makes his work fuller of personal trial than that of any other profession, and that he needs a trained ability to distinguish between high and low standards and the strength to hold out for the best. In his reply, Mr. Bowman, the president, called upon teachers to be proud of their profession and compared the standing of the musician of the present day with that accorded to him in previous centuries. Today the teacher-musician is a part of the community in which he lives and labors, he is not a paid entertainer with no social position as was the minstrel of early days. The leading address was made by Prof. Waldo S. Pratt, who holds the chair of music in the Hartford Theological Seminary. His topic was "What Should be the Aim and Plan of Work of the M. T. N. A.?" He emphasized the desirability of omitting the music festival features and of concentrating attention on the literary, the culture side of music work, by the careful selection of topics with educational and pedagogic bearing, by the preparation of the best possible papers by representative musicians on these topics and by general discussion, papers and discussions afterward to be put in permanent form. He further advocated local and State organizations, which should aid and support the National Association. General Horatio C. King, of Brooklyn, made an address on the subject: "Lack of Endowments for Education in Music." Half a century ago, music in the United States was considered a luxury. It offered only a precarious living; schools were few in number and teaching was largely in the hands of foreign musicians. Today this has changed much. Music has now its proper place among the fine arts in this country, and its refining and elevating influence is recognized by all intelligent citizens. What we need now is to have large endowments to promote musical education, at least in proportion to the encouragement given to general education. A significant statement was: "Why not extend the school system to include a conservatory of music here in the American center of musical art?"

The addresses in the afternoon were by Mr. Daniel Gregory Mason, of Boston, "Musical Criticism," and Marc A. Blumenberg, of New York, "Concerts, Composers and Conductors in America." The address of the latter was in the main a review of the conditions connected with musical work in the United States, the difficulties with which Americans must contend because of the dominance of the foreign mu-



## CHRISTIAN SINDING.

BY EDWARD BURLINGAME HILL.

With the exception of Edward Grieg, there is no Norwegian composer at the present time who enjoys so great a popularity and reputation among his countrymen as Sinding. Christian Sinding was born at Kongsberg, Norway, January 11, 1856. There is a decided predilection for artistic pursuits in his family: his brother Otto, who is a painter, exhibited a huge panoramic picture in the Chicago World's Fair of 1893, and his brother Stefan is a sculptor. As a boy, Sinding dabbled school, his amusements being in the direction of music. After studying the violin and musical theory in his native town, he went, in 1874, to Leipzig, where he studied at the Royal Conservatory for three years under Carl Reinecke and Adolph Brodsky. During his student days two characteristic traits are recorded, a constant impulse to introduce the forbidden consecutive fifths into his compositions, and the misfortune of receiving larger bills from the copyist than any of his student friends, because his music had so many more notes than the page! A royal scholarship allowed him to continue his studies at Leipzig, the Hochschule at Munich, and in Berlin. In 1879, a sonata for violin and piano by Sinding was performed at Leipzig, but the critics were so harsh in their treatment of the work that the composer burned the manuscript. Later, Sinding returned to Norway, where he earned a livelihood by playing the organ and by teaching. In 1890, he went to Copenhagen to live, but at present he is established at Christiania. Sinding is said to be remarkable for his liberal opinions on questions relating to economics and politics, with a distinct leaning towards Socialism.

As a composer, Sinding has written for orchestra, chamber music in various combinations, songs and much piano music. Among his orchestra works the best-known is the symphony in D minor, Op. 21, which has had many performances in Europe, notably under Weingartner, at Berlin, in 1895, as well as in this country. His "Knightly Episodes," Op. 35, a suite for orchestra, has been given in Chicago, Philadelphia, and Boston, also in London and other European cities. There is also a *Rondo Infinito*, Op. 42, for orchestra, dedicated to Ferruccio Busoni, the celebrated pianist. Possibly the first work of Sinding's to attract widespread attention was the "Variations in E-flat," Op. 2, for two pianos. These Variations were played in Berlin by Albert and Madame Carrolo, and also by two English ensemble pianists, Ross and Moore, to the especial satisfaction of the composer. Among other early works for the piano are the Suite, Op. 3, in the old style, and the concerto in D-flat, Op. 6, with orchestra, which was played by the late Franz Rumel. The concerto is developed from one theme, somewhat modified in the different movements, and the piano part is written in the modern grandiose style. Sinding's chief publications in the field of piano music are Studies, Op. 7, three pieces, Op. 24, six pieces, Op. 25, three pieces (Album Leaf, Tempo di Minuetto, Song Without Words), Op. 31, six pieces, Op. 32, five pieces, Op. 33, six pieces, Op. 34, fifteen Caprices, Op. 43, six Burlesques (Burlesque, Plesanterie, Bagatelle, Coquette, Etude Melodique, Arlequino), Op. 48, six pieces (Prelude, a la Minuetto, Concert Etude, Humoreske, Arabesque, Piftorske), Op. 49, six pieces, Op. 50, six pieces, Op. 51, Minuet, Nocturne, a la Berce, Scherzo, Op. 53; Etude, Rondello, Serenade, Tempo di Valse, Op. 54; five Etudes, Op. 58, five pieces, Op. 62, eight Interludes, Op. 65, and eight Interludes, Op. 72. There are also two pieces for two pianos, Op. 41, and two sets of four-hand pieces, seven dances, Op. 59 and Op. 71. In all there are more than a hundred pieces, all of which possess technical or melodic features worthy of study. Especially interesting are the "Songs without Words," Op. 31, No. 5, the Folk-Song, Op. 31, No. 6, the Marche Grottesque, Op. 32, No. 1, the deservedly popular Frilingsgudstuen, Op. 22, No. 3, which has been often played in this country by Harold Bauer, the Minnet, Op. 31, No. 3, the Gobelin, Op. 32, No. 6, the Rhapsodie de Guerre,

Op. 34, No. 6, the entire set of Melodies Mignonnes, Op. 52, the Scherzo, Op. 32, No. 6, the Danish Sonnets, Op. 34, No. 2, the Caprices, Op. 44, Nos. 9, 13, and 14. Sinding's piano style is well adapted to the instrument; it is fertile in clever interlocking devices, but his rhythms are too frequently monotonous in the extreme. As a violinist, Sinding has written music for his instrument, including two concertos with orchestra, Op. 45, in one movement, consisting of three divisions, and Op. 60, also a "Legend," with orchestral accompaniment. In the combination of violin and piano, Sinding has composed much, including two romances, Op. 9 and Op. 30, three suites, Op. 10, in A minor, Op. 14 in E major, and Op. 51, entitled "Scenes from Life," two sonatas in C, Op. 12, and in E, Op. 27, also four short pieces (Prelude, Ballade, Berceuse, and Fete), Op. 43. In addition to the foregoing list of chamber music must be added six pieces for viola and piano, Op. 66, two trios, Op. 23, and 44, a piano quintet, Op. 5, played by Ferruccio Busoni, with the Kneisel Quartet, in 1891, and a string quartet, Op. 70. The quintet is one of Sinding's most popular works and has been performed

with a gaze that is almost insupportable. His personality, like his music, produces at first a somewhat singular effect. He gains on acquaintance for he is a seclusive man who speaks freely only to those he knows his man well and has a sympathetic regard for him. I do not speak of his opinions about music through an easily understood feeling of jealousy, but I can say that he is very exclusive and that I congratulate him. It would not be otherwise with a musician who is so original and who consults his inspiration as his only rule. I also find it most natural that in his early works there is a certain lack of variety, especially the indisputable influence of the great est geniuses. He is very Norwegian in his music, but less so than Grieg, because his works are of a far broader conception and would find themselves cramped in the forms that are so dear to Grieg.

In examining Sinding's compositions it will at once be seen that he possesses a fluent technique, not only in writing for the piano, for violin, and other stringed instruments, but also for the great resources of the modern orchestra. His themes, not always of great distinction, are interesting, and they give the partake of the Norwegian character. The influence of Wagner, to which Marten refers, consists chiefly in the absorption of certain harmonic habits, rather than in any marked resemblance to his themes. Perhaps the true quality of his talent can best be brought out by comparison with the better-known traits of Grieg. At the outset it must be acknowledged that his technical equipment is far superior to Grieg's not only as regards the individual technique of the instruments for which he writes, but also in regard to grasp of the larger forms. Sinding has far less mannerisms in composition, but he also lacks the definite individuality which constitutes so large a part of Grieg's charm. Sinding's compositions may reproduce the scenery and forbidding characteristics of Norway more graphically than Grieg, but the latter gives us the fragrance, the poetry and the romance of Norwegian life in a degree to which it would be hopeless for Sinding to attempt. Sinding may approach the epic poet in the grand, bleak outlines of his D Minor Symphony, but Grieg is the inspired lyricist who gives enchanted glimpses of the details of Norwegian life. After all, a comparison between these widely differing individualities is hopeless at best. It is only necessary to hear Sinding's gloomy, though fine song "Escherie ein Vogel" which breathes a Northern pessimism to realize this. With Grieg has done far more to reveal Norway intimately to us, Sinding has shown us a point of view on a larger scale, with an atmosphere and color-scheme entirely distinct, which yet may be essential to complete the picture.

## CHRISTIAN SINDING.

twenty-nine times, in twenty-one cities, of eleven countries! In vocal composition, Sinding has published upwards of one hundred songs, many of which are of a high order of beauty. He has also composed a cantata, "Til Molde" for solo, chorus, and orchestra, which contains some remarkably poetic passages for the chorus, though somewhat tinged by the influence of Wagner.

Before proceeding to estimate the value of Sinding's compositions, and his position among Norwegian composers, it is surely appropriate to quote what Henri Marten, the celebrated French violinist and an admirer and close friend of Sinding, has to say of him: "Phonologists would surely find it worth while to examine the mind of Sinding's head." I have rarely seen a forehead as large and as prominent. The physiognomy gives one the impression of extraordinary vigor and will. His clear eyes look at one

The photograph from which the cut was made that accompanies this article was made by Siri Fischer-Schnevoigt, Munchner Str. 49-50, Berlin, W. It is the finest and most characteristic picture of Sinding that is to be had.—Editor THE ETUDE.

## A FEW HEATED REMARKS.

BY T. L. RICKABY.

THE thermometer registers 93 degrees in my study at the present writing, and, to quote several words of the late graduate, "the end is not yet," because only one-half of July has been melted away. The work of the past year very carefully. Look over the list of pupils who were failures, total or partial. Was the fault ours or their own? If it was theirs, study up different ways of dealing with them. If the fault was ours, then let us lose no time in changing our methods of work. Analyze the causes of our success and failure as far as possible for the sake of those we may be allowed to teach in the future. In fact, by this sort of self-criticism we may easily double our efficiency for next year, and the present time is a very suitable one for any self-examination we may subject ourselves to. Further, we might go over last year's recital and concert programs and see wherein we may improve on them in the coming season. We might, in addition, map out new musical work—special composers' evenings, class lectures, and what not. In fact, if every teacher was alive to the possibilities and duties of these summer days, the heat would lose half its terrors.

"A mossy nook,  
With lillies gleaming in the brook,  
And willow branches zephyr shook,  
Far, far away."

Although a poet said it, it is none the less true that  
"Home-keeping hearts are happiest."

And a man who had been in every part of the known world told us a few days ago, after a trip to Australia, that outside of the pleasure of looking at strange scenes and peoples, and the more or less educational advantages that travel offers, the greatest pleasure and profit and happiness that we can get comes only from one's work at home. Emerson spoke of the mistake made by so many people who travel to Europe in search of beauty, saying that it existed in all its glory in the places they had left, and that they would find it where they went unless they took it with them. It is much the same in the matter of rest and recreation. Lakes, mountains, and seashore do not necessarily mean rest—in fact, too often they are synonymous with labor, tribulation, and worry, not to mention expense.

"Ah," some one retorts at this point, "the grapes are sour," and while we may be inclined to admit that we are making a virtue of necessity, there can be no harm in trying to extract some grains of comfort from our circumstances, even if we do not reach the conclusion that we might be a whole lot worse off. Now to begin with, it is much easier to give music lessons than to receive them. Poor little children who ought to be in the woods, the parks, or by the streams, filling their lungs, developing their muscles, and making the acquaintance of their natural surroundings, and flowers—they find music-lessons and practice the severest of tasks at this time of the year. The teacher can lighten his own load considerably by making things as pleasant as possible for "the least of these little ones."

Then there are the older pupils—many who have been in school for the regulation nine months—who were, so to speak, wound up to "go" that length of time. At commencement they relax, and it must be very difficult for them to brace up again and go to work at the piano when they know and feel that they ought to be resting and recuperating. Still from a sense of duty to parents, or from a sincere desire to learn music, they sacrifice their own pleasures, and work along, more or less bravely. The teacher can encourage them, and manifest to them his appreciation of their efforts, and that he knows of their sacrifices and sympathizes with them fully. By so doing, his own discontent and disappointment will "grow small by degrees and beautifully less."

Then again, some of us are fortunate enough to have under our care pupils for three-quarters of the year have taught ourselves, and instead of taking the money they have earned and spending it in pleasure-seeking and amusement, they invest it in further study. We are much honored by such people, and with them our very best work must be done. Such work is reward enough for any sacrifices we may have to make. Our influence through such pupils is far-reaching, for they, being older and realizing that so much depends on their improvement, are much more in earnest than the majority of those who study at other times. The pleasure of teaching them is twofold. In all these cases our work is very much easier than theirs, and the sooner we realize it the happier we will be. Speaking of harder work than ours reminds me of the picture I have seen of a man opening a window for some time—the making of a foundation for a large public building in which scores of men are engaged. Such a mass of perspira-

ing humanity! From morning till night, laboring in the sun—many being engaged in excavating below the surface where never a breath of air reaches them. Just think of the thousands that are laboring thus all over the land, without expectation of recreation or vacation—except an enforced one—and then let us be thankful that we are "not as other men are."

Moreover, another season is rapidly approaching. In view of this fact, it might be well to consider the work of the past year very carefully. Look over the list of pupils who were failures, total or partial. Was the fault ours or their own? If it was theirs, study up different ways of dealing with them. If the fault was ours, then let us lose no time in changing our methods of work. Analyze the causes of our success and failure as far as possible for the sake of those we may be allowed to teach in the future. In fact, by this sort of self-criticism we may easily double our efficiency for next year, and the present time is a very suitable one for any self-examination we may subject ourselves to. Further, we might go over last year's recital and concert programs and see wherein we may improve on them in the coming season. We might, in addition, map out new musical work—special composers' evenings, class lectures, and what not. In fact, if every teacher was alive to the possibilities and duties of these summer days, the heat would lose half its terrors.

I believe that, as a rule, music teachers are too much given to leaning their entire fate. Now, I am convinced that musicians have no more to contend with than the rest of mankind. On the contrary, they live under many more desirable and pleasant conditions than the majority of those who must work for their daily bread. However, this is liable to lead me into deeper water than I care to venture, and so I will conclude this hot weather talk with best wishes to all who happen to read it.

## HELPS FOR NEW TEACHERS.

BY FRANCIS C. ROBINSON.

## IV.

## SIGHT-READING.

It is surprising how poorly some pupils appear to see what is on the printed page of music. We call them slow readers, sometimes think them stupid. Now what is the real trouble, and what may we do to train them so they can read readily and well? I think deficient sight-reading generally is due to one of the following three causes: 1. Mental concentration. 2. Qualifications, viz. (a) Mental concentration. (b) Accurate and ready knowledge. 3. Ready technique. Concentration and perception are mental attributes, therefore sight-reading depends largely upon certain mental habits. We say the eye must be trained to quickness of perception, but we should be more correct if we said the brain must be trained, for the eye is used by the brain, and if the brain is slow at taking in we shall have a poor reader of music.

To be a good reader of music at sight is as important to the musician that it should receive the most painstaking care from the start. No doubt most pianists do not have done, namely, originate exercises in writing music and in reading notes alone and as quickly as possible first in the staff, using first one clef and then the other, then notes alone and the notes in a dash. Then, until each pupil can read intervals and chords and require the pupil to read them alone just as fast as they can, and so on. I then aloud just as fast as they will cover all the do not know of any teacher feels that he needs an assistant to start her in such work I should recommend a little booklet, "Primer of Eye Training," by M. S. Morris. The same writer has another little pamphlet, "Practical Time Lessons," which would, no doubt, be helpful to many teachers.

Any teacher wishing to go more deeply into the subject of training and developing children mentally should read carefully Miss Catherine Allen's book, "Methods of Mind Training." It is instructive and very suggestive in its suggestions for the training of the child's mind. The book is published by Harper & Brothers.

An important thing in teaching music to begin with is the writing of music. Just plain copying is the writing of music. It is the value of this. In many teachers fail to realize the value of this. In

copying music—making an exact and neat copy—one observes a thousand little details that otherwise might never be realized. In copying music the eye has time to observe all details and become accustomed to them. The brain and its organs, the eye, may thus begin to read accurately and slowly and, after a time, to read still more rapidly.

Sight-reading includes quick analysis. We cannot analyze without a knowledge of harmony, therefore elementary harmony (at least) is indispensable. Begin with half and whole notes, then sixteenth, eighth, etc., teach children this, much certainty of elementary harmony. It is useless to expect them to read well at sight if this is omitted. There must be no confusion in the mind of the ready sight-reader regarding the rhythmic signs. There must also be familiarity with the various groups, octaves, etc., of the keyboard; signatures of each movement must be quickly observed and remembered, accidentals duly noted, and so on.

All the requirements necessary for good sight-reading are of a general character and depend upon the development of certain faculties which, quite often, we find require a special course of training. Once the particular deficiency is discovered it is then our duty to devote ourselves to that, seeking earnestly and patiently to overcome it. To the expert sight-reader a ready technique is most important, but this he certainly will possess if he has been taught in a careful, thorough manner.

Classes with tests in reading at sight often bear good results. Let each one try reading at sight some exercise or piece that is entirely new. It is advisable to select for such tests music that is a little below the pupil's present grade. Do not give too difficult music for sight-reading. It takes time to bring a pupil to the point where he can read well at sight. Such that is up to the limit of his ability in every respect.

Especially as pupils reach the fourth grade, reading music at sight must not be left to chance. It may not be included at every lesson, but frequently a lesson should be devoted exclusively to this one thing. Teachers tell it very difficult to apportion time so as to include everything they wish to teach in a short lesson hour, and there are some things that a teacher is obliged, as a pupil advances, to leave to practice. For example, scales and technical exercises that must be faithfully practiced every day—these may not be heard at every lesson, but teachers should call for them at stated intervals in order that the pupil's progress may be duly noted and further instructions given when required. And just so in sight-reading. Give regular home work in sight-reading, and as I said above, frequently devote a lesson or part of one to this branch alone.

In giving home work in sight-reading give explicit directions. Sometimes when testing a pupil and training him in this branch it is well to let him start on a new piece at a moderate tempo and not allow him to stop for mistakes—the tempo is all important, and he is to do so very best at that tempo, then on repetition he must try to avoid all the mistakes he made before. An excellent thing is the reading of duets with the teacher. Train pupils to play with equal ease in all keys. Do not allow them to become fixated by having five or six sharps or flats, do not allow them to be frightened by the turns and trills and other ornaments that come upon them unexpectedly when reading new music. If they know them thoroughly they will not be afraid of them. As a student advances, reading difficult music becomes more complicated and involves knowledge in many forms.

## TIME-READING.

Failure to keep true and even time is a fault met with in a large number of players. Carelessness is frequently the explanation, but in many cases it is due to lack of realization of note-lengths. Many teachers fail to devote sufficient attention to the matter of the time value of note-values. Clipping notes as one plays is a very serious defect. It mars performance, and is a fault that grows upon one. The staccato style, and rhythm also is destroyed if time values are incorrect.

To cultivate true reading close a simple composition of marked rhythm, with the teacher tracing the trials of the pupil to feel the time inwardly; to think it as well as to count it aloud. Usually advanced pupils may be permitted to omit the counting aloud, but accurate time must be insisted upon.



BY AUDERTINE WOODWARD MOORE.

One of the very precious lessons to be drawn from Andersen's stories is that no genuine talent should be permitted to run to waste or suffer shipwreck. In his "Only a Fiddler," he dwells tenderly on the "unseen consecration of music." Christian, the hero of the book, he says "had a feeling of the pearl, the holy

At Zurich later, he met Wagner, living there in exile. Liszt had enthusiastically commended the man to him. He went to his house, and was received in a friendly manner. During the happy hour that ensued, he learned that the German man of genius knew but few of the Danish composers, and only Gadwell. "I got to telling him therefore," continue

BY E. F. BEA

THE best piece of good fortune which can come to one is opportunity for intimacy with a leader, in whatever line of life he may be engaged.—*Edgar*  
*Everett Hale.*

BY EVA HEMINGWAY.

The musician of today can give according to responsibility. The hour will chime when every and every chord shall ring out to his sensitive proclamation of universal love and self-devotion to others, which brings life everlasting. The

BY T. CARL WHITMER

"The avidity with which the ear catches hold every promise of a distinct movement—a promise continually disappointed—the pleasure lapsing into disgust at the apparent cadences invariably dissol-

After we had finished our sketches, Schubert sprang from the stool with the words: "Come, Franz, we will hunt out all the coffee beans, so that we can make our coffee." It was too absurd to see Schubert, so as he was, grouping around the floor and both of us hunting for beans, but soon our Mocha was ready to be poured, and to tell the truth, Schubert was not only a great composer, he was also a past master of the art of coffee making. A cup of coffee prepared by his hand was far more delicious than many of the "brews" in the best coffee-houses of Vienna.

THE best piece of good fortune which can come to one is opportunity for intimacy with a leader, in whatever line of life he may be engaged.—*Edgar*  
*Everett Hale.*



both than strength alone has been proved by the artists Bilow and Tausig, who with slight total frame and small hands, have done such wonderful things."—*Ehrlich*.



Whether this teaching be religious, philosophic, scientific, its effect upon the individual, and thereupon the mass, is not the full development of powers, but their partial stultification.—Geste







# The Etude

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Tell me all the good you can about the people that you know. Tell me only the good about the people of whom you speak. Tell me the things which will make me think well of people and of life. Tell me the things which will make my sun shine, my heart glad, and my soul to rejoice. Tell me the things which will straighten up my thinking, and give me the right principles of work and of play and of thought. Tell me the things which will make me ashamed of compromise and pretense.—Edward Franklin Reimer.

DURING the month of June, from the first weeks to the last, in various States, Ohio, Michigan, Illinois, Indiana, Minnesota, Missouri, and New York, organizations of music teachers met in convention to discuss questions connected with the work of the profession and to renew their acquaintance under pleasant social conditions. Now that the meetings are over, those who attended can ask themselves what they gained by attending, what they gave to the others who attended. The obligation is not wholly on the officers, on those members who contribute to the program, but on the others who make up the audiences. Every one should come to get and to give, some to give, others to receive, instruction and suggestion; some to stimulate their fellow-workers to renewed and more earnest, thoughtful work, others to lead the inspiration of their presence and appreciation to those who made preparation for their duties as speakers or players.

We think that the State associations should make their particular field the study of the conditions that affect the teacher's work and determine its efficiency and rewards. So far, no State government has been willing to throw around music education safeguards such as are considered proper in general education; therefore the members of these associations can find no better field for their efforts than to devise means to improve the standard of teaching and protect the public from charlatanism. Surely the strong men and women in the various State associations can do something in these lines.

There is good ground to make the query: Why do so many teachers refuse to identify themselves with teachers' organizations? Surely it is not for lack of means to pay the small fees, one or two dollars annually? Investigations show that in the cities there is one music teacher to at least 1500 population; in small towns the ratio is smaller. Why is it then that State associations have at the most a few hundred members? Why, it is worth the dollar or two to have a round sum of money available for work in the interests of music teachers in the hands of a committee who will know how to make it count. Every movement for improvement in the status and

work of the teacher will cost something; but every improvement helps all.

The duty, the opportunity of the State associations is to get into the closest possible touch with the teacher, the teacher's work, to help him and to protect the public from fraud. The writing of essays on general educational topics and reading them before the members is not nearly so valuable as the discussion of vital points in the relations of teacher and patron, the artist and the public, and ways and means to increase public interest in music and in musical work.

Those persons who attended the meeting of the Music Teachers' National Association in New York City, June 21st-23rd, doubtless have asked themselves: What is to be the future of the Association? And the question is one of peculiar pertinence. For some years the festival features have been dropped and educational matters have been brought to the front to occupy the entire time and attention of delegates and members. We fear that this is a move in the right direction. The National Association must be something that the various State Associations are not, something they cannot be. There is room for both, yet each should occupy a distinctive field.

We see no objection to the matter of sending delegates from State associations to the meetings of the National body. But there are other interests that have a right to recognition in the plans and the workings of the associations, colleges, schools of music, papers devoted to music, and an private teacher who makes his work distinctively significant in an educational way. With persons who have at heart the interests of music education in the United States, who are in position to try methods, to deduce principles of teaching, who can make an earnest and wide-spread propaganda for the art and the profession, leagued together in an association, there is reason to expect good results.

The New York meeting made a good start, most of the men who laid the plans for that meeting are still in the harness; the new officers are in sympathy with this line of work; the final need is for one and all who are interested in the raising of the standard of musical education and culture throughout the United States, to identify themselves with the Association, to give of their time and means to forwarding such work in their communities as may be asked of them. We wish abundant success to the officers during the year and may the Oberlin meeting in 1906 be the greatest we have had.

THERE is an educational problem that has most special and vital interest for all teachers, namely: passing from the concrete to the abstract. Primary education deals with the concrete; children need to see and handle the things that they are to learn. If the teacher gives a child a cube built up of smaller sections, or a ball, so put together, the child can grasp the idea of halving and quartering. But there comes a time when the term half ceases to be concrete and becomes abstract, and the child must be as ready to answer what is the half of some number, of eight, for example, as to know that four blocks is the half of the eight required to construct the ball. The child may learn to count, to add, and subtract by means of objects, but the time comes when adding and subtracting is to be not a mechanical but an intellectual process. The history teacher can relate the facts in relation to a certain period, but to get the real benefit the pupil must order these facts and draw from them the idea they represent, the forces they initiate, replacing single facts by a generalized concept. An advance in mental discipline and strength therefore calls for the power of thinking in the abstract.

The teacher of music has much need for this principle. The little child can learn, mechanically, that each key on the piano, each string on one instrument, occupies a certain position of the fingers on other instruments gives a certain pitch. But what is wanted for the purpose of real musical culture is that the player shall think less of the key pressed down, the string plucked, the arm or finger action used, and more of the sound actually produced, its characteristics and sound but as related to what he hears. The player what is to follow. No one sound can make a melody; hence it is necessary to institute relations and judge the value of those relations. This higher plane of music, this thinking music and thinking in music, is

the intellectual side, and it is the power thus to think in abstractions that distinguishes the better class of musicians from the lower ranks.

Does the dominant discord resolve on the tonic? This is not merely a progression of four or more different voices, as Harmony tells the pupil, but the yielding of one sound mass to another, and the most satisfactory successions are those which knit together as well as succeed each other. This is an abstract idea which the composer must know and which the critic and the hearer must feel; if he would get at the meaning of certain things in the works of the great masters. Rules made for the concrete may yield to broad principles for the abstract. Here the demand is that the intellect shall be able to establish relations; the finer the intellect, the deeper the understanding. What is to be the future of the Association? The more abstract the conception. The problem of the music teacher is to follow thoroughly each step of the process from the note to the sound, from right to mental hearing and power to recall and create.

SOME one has said that "Aspiration is the key to a happy life." Aspiration is one phase of activity of the imagination which plays so important a part in our lives. The man or woman who gives up every day to the pursuit of material things, to pure fact and never has time to indulge in fancy leaves out the sweetening that a well-rounded life demands. Imagination is needed to make a healthy, sympathetic mind. We have the testimony of Charles Darwin, the scientist, on this point. In his old age he deplored the fact that too close concentration in selected research had destroyed in him the power of the imagination. He followed this by the statement that if he had his life to live over again he would give at least an hour every day to reading poetry and to imaginative fiction. This is but an illustration of the extent to which devotion to science had robbed of him. Why did he not add "and to music," for of all food for fancy and imagination, music is the highest. Music teachers should encourage pupils to exert the imagination, not to build castles of fancy, but to carry their musical work into the higher reaches of the mind, where the true pleasures dwell.

THE musical observer who is also accustomed to reflect must have noticed the peculiarly appealing effect of music coming from a distance. The blarney of the street piano, the lifelike perspective effect of the street piano, the unusual blare of the Rube and band are softened when they reach the ear from a distance, leaving to direct appreciation only the best of what has been played. The present writer believes that the satisfaction we gather from music at a distance is largely based on our innate predilection for melody rather than the combined effect of melody, harmony, and rhythm. From a distance the moving effect of rhythm is scarcely if at all perceptible. Melody rise and fall alone acts on the aesthetic nature. Doubtless in our moments of relaxation we approach the point of view of our forefathers who were content with melody alone. It is only when the mind is actively alert and eager that it craves the more highly organized effects of melody, harmony, rhythm, and tone color in combination. Therefore the music that stirs the masses, who cannot think, but only feel music, and that attracts the musician in his moments of relaxation is that in which a simple, clear, easily appreciated melody is dominant.

WE see articles on "The Delights of Reading" in our magazines, and many of us have learned to know and to love a good book, one that has charms of style as well as solid food to offer. What is the musician to read? Shall he give as much time to the reading of books about music as he may give to his playing? Without attempting to answer these questions, we simply all attention to the fact that he who knows the past and its teachings is better prepared to meet the responsibilities and to use well the opportunities of the future. Hence, the value of reading and the history of music and especially of the history of the great creative and executive artists. We wish it were possible that all teachers of music should be willing, during the coming summer months, to do some reading in the history of their art. Sometimes a thought comes to the seeker, a truth is appreciated, new light is shed on an obscure subject just from such reading. We can learn something every day if we will; and it is not too much to ask every teacher and pupil who may read this note to give one-half to a whole hour to reading about music and musicians.

No 4944

## SERENADE COQUETTE

PIERRE RENARD Op.4

Allegretto con grazia M.M. ♩ = 88

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Nº 4774

## SCARF DANCE

DER SCHÄRPENTANZ

Scène de Ballet

Arr. by PRESTON WARE OREM

SECONDO

C. CHAMINADE

Allegro M.M. ♩ = 54

*p* *cresc.* *f* *dim.* *p* *cresc.* *dim.* *p*

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Nº 4774

## SCARF DANCE

DER SCHÄRPENTANZ

Scène de Ballet

Arr. by PRESTON WARE OREM

PRIMO

C. CHAMINADE

Allegro M.M. ♩ = 54

*p* *cresc.* *f* *dim.* *p* *cresc.* *dim.* *p*



## SECONDO

*p delicatamente*  
*dim.* *pp*  
*cresc.* *f*  
*p* *cresc.*  
*dim.* *pp* *sf sec.*

## PRIMO

*p delicatamente*  
*dim.*  
*cresc.* *f* *dim.*  
*p* *cresc.*  
*f*  
*pp* *sf sec.*



# No 4881 LITTLE PARADERS MARCH

HENRI WEIL

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

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## VOCAL DEPARTMENT

Conducted by H.W. Greene

### ESSENTIALS THAT SHOULD BE AGREED UPON FOR PUPILS OF AVERAGE MUSICAL ABILITY.

[The following article was read by the editor of the Vocal Department of THE ETUDE at the last meeting of the Music Teachers' National Association, at Columbia University, New York City, June 21st-23d. —Editor of THE ETUDE.]

A LETTER from one of the gentlemen of the Executive Committee of the Association asked me to read a paper at this meeting and assigned me the topic: "Essentials that are Agreed Upon in Voice Teaching." I find on consulting the preliminary program and announcement, that the topic has been amplified, and reads: "The Essentials that Should Be Agreed Upon for Pupils of Average Musical Ability."

In my opinion, the second reading of the subject is as obstinate of results as the first, and while they may be fruitful as seed for unfruitful discussion, neither can be of any practical value to the practical teacher of singing. It will, however, afford additional proof of the futility of abstract discussion, and that is not an unworthy consideration.

I feel safe in surmising that the majority of the Program Committee are not men who have given their time and strength exclusively to the solving of vocal problems. If they were, they could not have selected the above subject, either in its original or modified form, and for the following reasons: They would have known that while there may be and are essentials in voice teaching, those essentials are most emphatically not agreed upon, and as to the subject in its modified or printed form, they would not have discriminated between pupils of average musical ability and those who were more fortunately endowed. The conclusion forced upon them by their experience would have been that the fundamental requirements are the same in either case, whether or not they were agreed as to what constituted fundamental requirements. Let us look about the vocal field for something that answers to the term Essential.

First: I consider a good natural voice an essential; but is this agreed upon? We hear from voice teachers widely differing opinions covering this point. One teacher assures the public that anyone can succeed by hard work, irrespective of his gift of voice; another, that an excellent voice is so rare that but one out of a thousand gives the slightest promise of success; and variously modified views of these two extremes complete an almost perfect sequence.

Not only do teachers disagree as to the necessity for a good natural voice, but they differ quite as widely as to what constitutes a good natural voice. Secondly: I consider exceptional mental endowment a strict requisite for a student of singing. Do we agree upon that? Not only do we not, but we disagree as to the point when the average endowment stops, and the exceptional endowment begins.

Thirdly: I contend that a sound education apart from music is an essential. While that point meets a passive acquiescence from the profession at large, my observation shows that even musicians who are responsible for the training of their own gifted children sacrifice the important mental discipline to rapid musical advancement.

Fourthly: I believe that the student of singing should possess to some degree that subtle and not readily defined something, known as temperament, without which his work, irrespective of how ardently he may love it, is a disappointment to all who hear him. The profession most assuredly disagrees upon this point, claiming everything between mathematics and metaphysics as an adequate basis from which to evolve the vital spark.

These four articles of unbelief or essentials, which terms are easily synonymous, relate to the prospective pupil. Clearly we are not of one mind as to the conditions that shall exonerate us in our acceptance of him.

Shall we find coincidence of opinion in the practical work of our profession? Is there a tendency to yield our personal convictions or prejudices, as the case may be, to an accepted standard? In short, can we agree to agree that certain so-called Essentials are acceptable to us as a standard?

There are a few headings here that we cannot evade or escape. They are Breathing, Registers, Quality, and Conditions. This group of four is purely technical; every earnest teacher must take up each one, and dispose of it in the best interests of his pupil. A question arises here as to the precise purpose of the gentlemen who selected this subject, referring for example to Breathing, Registers, Quality, and Conditions.

Do they question as to whether we agree that these four technical points are Essentials or conceding them as obstinate facts, do they consider it essential that the vocal profession agree as to how these obstinate facts be met and treated? The latter must have been the committee's intention, since to parallel the former, our need not ask carpenters to agree that doors are essential factors to the completion of a house. It is, as to the kind of doors, how to make them, to beautify and fit them, that this agreement becomes a matter of importance.

#### BREATHING.

We will take up these four technical essentials. Have any of us ever heard of two teachers of singing who are perfectly in accord as to how the breath should be taken, retained or omitted? It is exceedingly doubtful. The teacher believes, when a singer shows perfect breath control, that it could have been gained only by his own and exclusive formula.

#### REGISTERS.

The vocal profession runs the gamut between five registers and no registers, with interesting variations, as to where those from one to five begin and end. The possibilities of permutation and the consequent disagreement on registers are equal to the combinations of the look on the bank safe, best expressed by seven numerals, which is far in excess of the number of singing teachers. So in this instance, there are quite enough theories to go around, and each teacher may enjoy the distinction of being original. I am sure that the opportunity is improved.

#### VOICE QUALITY.

What essential is there that is more essential than a good quality of vocal tone? Do we agree as to how to get it? No; neither do we agree as to the thing itself. I can recall no experience more disappointing than that of having the pleasure of listening to a quality that seemed to me perfect, marred by the complaint of a voice teacher who was with me, that the quality was intolerable.

#### CONDITIONS.

As to conditions, the last of the four technical points raised, we are confronted with a bewildering whirl of kaleidoscopic varieties. Every teacher presents a parallel a turn of the kaleidoscope, presenting a new grouping of the same old theories, each complete in itself, but never duplicated and not duplicable. We do not even pretend to agree as to correct vocal conditions, and we never shall. We differ as to conditions, and we never shall. We differ as to conditions, and we never shall. We differ as to conditions, and we never shall.

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Shall we go on and up into the realm of art where to agree would be to enslave us? The only essential in the art plane of vocal study is freedom, and that is every teacher's prerogative. He will phrase as well as he has culture to enable him to discern the nice shades of meaning in his text. He will interpret as well as he has at command intellectual imagination, no better. He will command the progress of his pupil just in the proportion of his power, grasp, and magnetism to the receptivity of his pupil.

There are no essentials here to be agreed upon. We now return to the revised or printed aspect of the subject. The topic of the morning: The Essentials that Should Be Agreed Upon for Pupils. I deem this purely an esthetic proposition. All questions of technique and qualification must be left to the individuality of the teacher. If the time ever comes—it certainly is not yet—that the phenomena of vocal tone can be classed as an exact science, as amenable, for example, to certain laws in treatment and development, as are the hands for their work upon the keyboard, then is the time to formulate a group of essentials relating to the practical work of the teacher, and agree upon them. Until then we must content ourselves with agreeing to take high ground in our attitude to the art of singing. To look to the motives of our pupils, to add to their training that of their parents, to the end that our purposes be well seconded in their homes and, which is of the first importance, to hold ourselves strictly accountable for their tastes.

It is essential also that we recognize how compatible it is possible for us to be. The fact that our work is in the field of art absolutely, absolves us from the necessity of arriving at our pinnacle of success in precisely the same way that any other teacher arrives at his. It is important that we achieve real success—how we achieve it is of minor importance. A story of Whistler, the painter, applies well here.

It seems Mr. Whistler had a friend who was greatly interested in a young lady-artist and he was desirous of getting an expression of Mr. Whistler's opinion as to the merit of her work. He therefore brought a number of her canvases to him for examination. The great painter, after looking them over one, said: "She can't draw!" After going through them a second time, he added: "She can't paint!" After examining them a third time, he passed them back to his friend and said: "She doesn't have to."

So it is with the teacher of singing. If his pupils succeed, he need not trouble himself about what other teachers hold up as essentials. He does not have to.

While my plea is for individuality in the vocal field, I am not blind to the fact, that at the conclusion of the work of students, they all confront one and the same thing, and that thing is an Essential. I refer to the public, which will convince them, by the most powerful argument yet made, that they have or have not mastered the essentials of singing—the argument of money. If they win money, the public approves of them. It is absurd to disregard this sign of success.

The crowning singing-master of a student is his audience. If he has slighted the essentials, the public will quickly make their knowledge of the fact clear to him. Not only that but they will be definite and specific which of the essentials are lacking, and he need not waste any time in correcting his defects. The public agrees as to what the essentials are, if the teachers disagree as to how they should be taught.

Every one knows what the Essentials of singing are—teacher, student, and public. No two teachers present them in the same way. No two students are equally gifted or receptive, and the irregularities which exist alike in teacher and in pupil are leveled by the audience, which makes no estimate of the process by which results are obtained, yet estimates those results at their true value invariably. The irony of fate is comparable to the irony of an art, finding its outlet in a medium which is unacquainted with or ignores the difficulties of its development.

The greatest essential in the vocal profession today is not similarity of methods, but identity in standards. The technique of our profession is mutable and erratic, and in the very nature of the instrument with which it deals and the art itself, must remain so.

The ethics of the vocal profession are respectable and are in an increasing degree respected. That we should encourage our pupils to aspire to, and aid us in maintaining high ethical ground is the one essential upon which we all agree, and if we do not, upon which we should all agree.



## 11

BY F. W. WODELL.

BY VICTOR MAUREL

VOCAL CULTURE.

ADVICE FROM MME. SEMBRICH.

"A singer should possess musical talent and knowledge, also the ability to play on some instrument. It may be the piano, it may be the violin. This should be acquired at an early age. She can't be learned musically, and lack of intelligence in the instrument is easily detected.

"Her health must be perfect, for there is no life in the world more exacting. I am now, of course," said Madame Sembrich, "speaking of the profession of singer. For the amateur, she pleases with little, and expects her to be ignorant and one pardons her for it. But for the prima donna there are numberless responsibilities. She must be ready to stay at home, perhaps, when she most wishes to go out. She must exert enough and not too much. She must husband her strength as she husbands her voice. She must not laugh too much, nor sing too much, nor talk too much."

"Tell the young woman who would be a *prima donna*," said Marcella Semblich, in parting, "to practice a short time at frequent intervals, to fulfill her social obligations, to sing but little before she is sixteen and not to imagine that a poor teacher will do it at any age."

"In singing, above all other arts, the old French adage, '*C'est le premier pas qui coute*,' holds good. If one is not careful at the beginning, the instrument may be destroyed."

IDEAL teaching is not revealing to another what we have learned; it is helping another to such freedom that he can learn for himself what we cannot reveal.

—Albion W. Small.





EDITED BY EVERETT E. TRUETTE.

## THE EVOLUTION OF THE ORGAN.

V. The Jordans, father and son, deserve special notice, as we are indebted to them for the invention of the swell-box (1712). Hereafter the pipes of the echo organ were enclosed in a wooden box, to render the tone softer, but the Jordans added a sliding shutter which enabled the performer to produce a "swelling effect." The German builders were very slow in adopting this invention, the first example being in the organ of St. Michael's Church, Hamburg, built in 1704; and even today there are many organs in that country which are devoid of the only means of expression to be found in an organ. The organ in the Parochial Kirche, Berlin, where Professor Haupt played and taught for so many years, had no swell-box, and numerous other prominent German instruments were constructed without a swell-box.

John Snetzler, another famous builder, was born in Passau, Germany, about 1710. He constructed a few organs in his native country, and then settled in England, where he lived to an advanced age. The famous organ in Lynn Regis, in Norfolk, established his reputation. He invented that extremely useful stop, the Dulciana, which with another novelty, the Double Diapason, was placed in this organ.

John Snetzler, a poor knowledge of the English language, and created so little amusement by his original phrases whenever he became excited. At one time, when Dr. Wainwright was playing on Snetzler's new organ at Halifax, his rapid playing caused Snetzler to shout: "He do run over de keys like one cat, and do not give my pipes time to speak." Another time, when asked if an old organ was worth repairing, he replied: "If they would lay out a hundred pounds on it, perhaps it would be worth fifty." Hopkins and Rimbault's treatise gives a list of thirty-five organs built by Snetzler.

Samuel Green, born in 1740, was a builder of considerable repute, who devoted special attention to perfecting the action. His masterpiece was the organ in the Canterbury Cathedral. Green built in all about fifty organs.

The Englands, father and son, built some thirty or more organs between 1760 and 1812.

Paul Michau was a native of Germany who went to England in 1780, settling in Exeter, where he had the care of Loosmore's famous instrument.

The Silbermann family in Germany were among the most renowned organ builders of the eighteenth century. Andreas Silbermann, the founder of the race, was born in 1678, built twenty-nine organs, and died in 1733. Gottfried Silbermann, his brother, was born in 1684, built seven organs, and invented the "Clavecin d'Amour." He died in 1754. Johann Andreas Silbermann, eldest son of Johann Silbermann, was born in 1712, and built fifty-four organs, the most noted of which are those in St. Thomas' Church, Strassburg, St. Etienne, Basel, St. Theodore, Basel, and the Abbey of St. Blaise, in the Black Forest.

Among the other noted organ builders of the eighteenth century are the names of John Byfield, who joined John Harris after the death of Renatus Harris, and Christopher Schröder, a German, who became the son-in-law of Father Smith, and who succeeded him in the business of organ building.

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AN ORGAN OF THE FOURTEENTH CENTURY.

In 1702, Zacharias Thesener built the great organ in the Cathedral of Merseburg, which had sixty-eight registers, five manuals, and pedal. Adam Sternberg built, in 1703, an organ for the Church of St. Peter and St. Paul, at Goeltz, which had eighty-two registers. In 1718, Heinrich Herbst and his son built an organ at Halberstadt with seventy-four registers, three manuals in front, and two manuals at the sides. Two other builders of some fame were Johann Gähler, who built the noted organ in the Benedictine Abbey, in Weingarten, and Christian Mueller, who built the famous organ in Haarlem.

This brings us down to the present era. To give an account of all the famous builders of this era, or to chronicle all the inventions which have been made by the various builders, would go beyond the object of this brief sketch and might prove tedious to the majority of the readers of *THE ETUDE*, but next month we will give a brief outline of the early progress of the instrument in this country—Everett E. Truette.

## ACCOMPANIMENTS TO VOCAL MUSIC.

The following article was written and given to the Editor of *The Etude* by Mr. Pyne, a few days before his sudden death, some months ago. Mr. Pyne was organist of St. Mark's P. E. Church, in Philadelphia, for a number of years.

That accompanying in an art is clearly proved by the rarity of really competent accompanists; and yet it is not unusual to hear beginners on the piano remark that they only aim at learning enough to play accompaniments. One of the principal difficulties in playing for singers lies in the fact that so many of them indulge in mere caprice as regards time. Robert Schumann denounces this form of egotism in playing, and surely the same may apply to singers.

To play an accompaniment successfully for many artists of renown is a very delicate process indeed, and it would seem that the difficulty is largely one imposed by singers for no justifiable reason than to give their own interpretation of the music—which in many cases would hardly be recognized as that expressed by the composer—which is thus rendered subversive, and frequently has not the redeeming merit of any acquisition of beauty whatsoever.

Some important artists may be cited as examples to the contrary. Mr. Chas. Santley, one of the most noted baritones, always sang with absolute fidelity to the composer's text; and to note a more familiar example here, Mr. David Bispham in singing compositions in which he is most punctilious in singing compositions as they are written, without taking liberties, and yet in neither case have they in any way sacrificed their popularity, neither has the musical effect suffered. The relationship which the accompaniment should bear to the voice is a matter which has often been discussed, and much must depend upon the character of the instrumental part. These are frequently so

weak that the less attention directed to their timbre, the better, but composers have awakened to the possibilities of such writing, and are investing the instrumental part with the dignity and importance which would seem rightly to belong to it; and as a result, one is frequently confronted with accompaniments of very great technical difficulty and which actually vie with the vocal part in attracting the attention of the auditors.

A most striking illustration of this may be found as early as the time of Sebastian Bach, and notably in the airs which are interspersed in his choral works, such as his Cantatas, Masses, and Passions. In this respect show a great distinction between the German and the Italian schools of composition. Here, between the instrumental and vocal parts, must exist the most intimate relationship, yet in spite of this difficulty, such music cannot be considered as grateful to the performers, or permitting any personal play; they appeal only to the educated musician. It seems unjust to call such instrumental part as so companionable. The two great masters of oratorios may be safely named as Handel and Handel, and entirely different character of their methods and writings may be interesting.

These two giants of choral writing were born within less than one month of each other; Bach, March 21, 1685, at Eisenach, in Thuringia; Handel, Feb. 23, 1685, at Halle, in Saxony. These two men, being, as the crow flies, less than one hundred miles apart; and yet these two great men never met. Bach lived all his life within a limited distance of his birthplace, in comparative obscurity. His writing is German; and yet, in distinctiveness of style, is unlike that of any other writer. Handel, on the contrary, is typically Italian, and his compositions show the influence of Alessandro Scarlatti and his son Domenico, with whom he came much into contact during his study in Naples. In this city he also had the advantage of meeting Henry Purcell, of the most noted operatic composers and singing teachers of his day, so that with these models before him, it was not surprising that all trace of German nationality should be removed. On Handel's arrival in England, whither his reputation had preceded him, he at once entered the regular career of an Englishman, the greatest English musician of the seventeenth century, and one of the most important that England has ever produced, had died about fifteen years before the advent of Handel, having composed English opera, which he never received with enthusiasm by the people. Handel had attained distinction as an operatic composer in Italy, and the English people hoped for the perpetuation of a school of opera such as their idol, Purcell, had so successfully commenced. Thus Handel's career in England was assured.

It must be remembered that little, if anything, was known of Bach or of his music outside of his immediate surroundings. In England, his music was first made known by Samuel Wesley who, in conjunction with C. F. Horn, brought out the first edition of his "Well-Tempered Clavier," otherwise known as the "Forty-eight Preludes and Fugues." This was followed by a volume of his Preludes and Fugues, for the organ, edited and published by Bishop and another collection by C. J. Gauntlett. In Germany, Mendelssohn has the credit of performing the great "Matthew Passion," at Berlin, probably the first performance since the composer's death, seventy-nine years previous.

In the writing of Bach, the vocal part forms but an integral portion of the whole and he places the voice on the same plane as the instrumental, making it, if any, opportunity for individual effect or prominence, the whole being purely homogeneous. In Handel's music, this is not so. The Italian school of writing has always aimed at giving the utmost prominence to the voice part, which is frequently brilliant and intended to be a background or setting for the singer. With Bach, no such prominence to individual effort is possible, the voice part only as among many. Consequently, that elasticity of relationship between the vocal and instrumental parts which becomes impossible, and would inevitably result in a most unsatisfactory and uncharacteristic writing, and upon the absolute accuracy with which each note is performed, and the avoidance of all irregularities of time, erroneously regarded as musical expression, must the proper artistic result depend, and yet the temperament of Bach's music is such that when adequately performed, in spite of

what may seem unsympathetic treatment of the voice, it produces an effect which rarely fails to elevate. To compare tersely the writings of Bach and Handel, one might not imply that Bach was as spiritual as Handel was human, and this touch of humanity is probably the spell that has made Handel's music appeal to all sorts and conditions of men, the world over. It will be seen that music of this polyphonic character requires an exactness in performance which alone makes its performance possible, when rendered exactly as it is written. In speaking of the orchestral instrumental players that each part in the score possesses its peculiar difficulty, and has to be carefully studied, not only by itself, but ensemble, in order that there may be perfect unity and compactness in performance.

With regard to the accompanying of chorus work, the conditions are entirely reversed. Here one has to lead, not to follow. The tendency of chorus singers varies under different impulses. In some schools of this hurry, in others they drag. Such fluctuations are defects and are usually attributable to faulty training. Who has not heard a choir or chorus run away in the "Hallelujah" or in the "Credo" of the Gounod "St. Cecilia Mass"? Here the art of the player may be shown in restraining them, without at all lessening the effect. The most effective check is carefully to mark the time, so that the accentuation of the rhythm may be felt by all. The judicious use of occasional staccato chords is frequently a valuable help in the metaphor cross one another, not always on the same level." Some of the figures of the old statesman condemn, and he points out the incongruities of the hymn thus:

The next prayer is that the bosom may be a refuge from a storm at sea. Surely the more appropriate refuge from a tempest is not a bosom but a shore. With another shock the figure of "flying to the bosom" is displaced, and the prayer is "safe into the haven guide"—a different idea and a different process. But we have not yet done. The prayer that follows is another incongruity: "O receive my soul at last." But the preceding course of thought is not an escape from the final order of judgment, it is an vindicated rescue and repose.

Admitting that the central thought is evangelical and good, Mr. Gladstone concludes by saying that it seems to him to be clothed "in a piece and unlovely garment." Mr. Gladstone was nothing if not inconsistent. Almost everything that he says of "Jesus, Lover of My Soul" could be said of his own favorite hymn, "Rock of Ages," of which (as everybody knows) he made a Latin translation, subsequently set to music by Sir Frederick Bridge. The truth is, of course, that a hymn should not be criticised from a purely literary point of view. What we want in a hymn, as I have said before here, is simple, direct, rhythmic language, just touched with a haze of a subdued imagination. Such a hymn, if marked by fervid feeling, may lend itself to the most satisfactory utterance of religious affection and joy, while having scarcely any of the qualities of high poetic genius—*Voicist Opinion*.

John Baptiste Calkin, the well-known organist and composer, died just before Easter and was buried in the old Highgate Cemetery, London.

A two-manual pipe organ is now being made and sold in London by George Rogers and Son. This instrument ought to be valuable to organists who have to do most of their practice on the piano and removes one of the objections to pedal-pianos, enabling the performer to play on two keyboards at once, as on the organ.

A first performance in England of two sonatas by Mozart, at one movement, for organ, two violins, and 'cello, was given at Broadwood's lately, when Grace Sumner and Frank Threlknot concluded their series of interesting old chamber music concerts. Two "Fancies," in three parts, for two violins and 'cello, by Orlando Gibbons, were also played, and the program likewise included a setting of the sonata in G-minor, for flute, violin, piano, and 'cello.

A Scottish organist tells a good story. Not long ago he ordered a copy of Widor's organ works from the London firm. The book was not forthcoming, and the organist wrote to ask for an explanation of the delay. Next morning he received a wire to this effect: "Widor ordered from abroad; will forward on arrival." The recipient was somewhat startled, but he is still a bachelor!

The earliest known chromatic keyboard, one with twelve sounds for each octave, was in the organ in Halberstadt Cathedral, built by Nicholas Falser, a priest, completed in 1361.

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## THE ETUDE

## SWELL ORGAN.

Bourdon	.....16	ft.	Octave	.....4	"
Open Diapason	.....8	"	Piccolo	.....2	Q
Viola da Gamba	.....8	"	Mixture	.....IV	rks.
Viol d'Orchestre	.....8	"	Sw. Clarinet	.....16	ft.
St. Diapason	.....8	"	Horn	.....8	"
Flauto Traverso	.....4	"	Oboe	.....8	"

## PEDAL ORGAN.

Open Diapason	.....16	ft.	Base Flute	.....8	"
(wood)	.....16	ft.	Violoncello	.....8	"
Open Diapason	.....16	ft.	Trombone	.....16	"
(metal)	.....16	"	17 Couplers	.....	
Viola	.....16	"	16 Pistons	.....	(affecting draw stops).
Leiblich Gedackt	.....16	"	7 Combination Pedals	.....	

The Orchestral Oboe is a "flute-oboe"—T. C. Jeffers.

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The next prayer is that the bosom may be a refuge from a storm at sea. Surely the more appropriate refuge from a tempest is not a bosom but a shore. With another shock the figure of "flying to the bosom" is displaced, and the prayer is "safe into the haven guide"—a different idea and a different process. But we have not yet done. The prayer that follows is another incongruity: "O receive my soul at last." But the preceding course of thought is not an escape from the final order of judgment, it is an vindicated rescue and repose.

Admitting that the central thought is evangelical and good, Mr. Gladstone concludes by saying that it seems to him to be clothed "in a piece and unlovely garment." Mr. Gladstone was nothing if not inconsistent. Almost everything that he says of "Jesus, Lover of My Soul" could be said of his own favorite hymn, "Rock of Ages," of which (as everybody knows) he made a Latin translation, subsequently set to music by Sir Frederick Bridge. The truth is, of course, that a hymn should not be criticised from a purely literary point of view. What we want in a hymn, as I have said before here, is simple, direct, rhythmic language, just touched with a haze of a subdued imagination. Such a hymn, if marked by fervid feeling, may lend itself to the most satisfactory utterance of religious affection and joy, while having scarcely any of the qualities of high poetic genius—*Voicist Opinion*.

John Baptiste Calkin, the well-known organist and composer, died just before Easter and was buried in the old Highgate Cemetery, London.

A two-manual pipe organ is now being made and sold in London by George Rogers and Son. This instrument ought to be valuable to organists who have to do most of their practice on the piano and removes one of the objections to pedal-pianos, enabling the performer to play on two keyboards at once, as on the organ.

A first performance in England of two sonatas by Mozart, at one movement, for organ, two violins, and 'cello, was given at Broadwood's lately, when Grace Sumner and Frank Threlknot concluded their series of interesting old chamber music concerts. Two "Fancies," in three parts, for two violins and 'cello, by Orlando Gibbons, were also played, and the program likewise included a setting of the sonata in G-minor, for flute, violin, piano, and 'cello.

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The earliest known chromatic keyboard, one with twelve sounds for each octave, was in the organ in Halberstadt Cathedral, built by Nicholas Falser, a priest, completed in 1361.

The following from an English contemporary is too good to be lost to our readers:

"The people of a certain church are justifiably proud of their organ—a very fine instrument presented by a wealthy member. The blowing is done by water power, a meter being fixed to register the quantity of water used. Some Sundays ago a visiting minister preached an eloquent sermon on the sin of extravagance. When his discourse was concluded, he announced a hymn.

"Quitting the second, third, and last verses," whispered one of the deacons who was sitting near; and, agreeable to the request, the hymn was so curtailed.

"Wonderful sermon, Mr. ———," remarked the deacon, at the close of the service; "everybody present must have benefited."

"I'm pleased to hear you say so," observed the minister; "but may I ask why you shortened the beautiful hymn?"

"After hearing your sermon I was compelled to," was the reply. "I felt convinced that the pleasure of singing a long hymn did not justify the expense."

"Expense!" gasped the minister.

"Yes, Mr. ———," came the explanation in horrified tones; "do you know, minister, that that new organ it costs us nearly a ha'penny a verse for water!"

## SACRED SONGS

Ambrose, Paul. Jesus, Meek and Gentle	.....	\$0.40
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Baker, E. H. One Thou Mine Eyes	.....	.80
Baker, E. H. One Thou Mine Eyes	.....	.80
Baker, E. H. One Thou Mine Eyes	.....	.80
Baker, E. H. One Thou Mine Eyes	.....	.80
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Baker, E. H. One Thou Mine Eyes	.....	.80
Baker, E. H. One Thou Mine Eyes	.....	.80

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Brown, O. B. I Will Lay Me Down	.....	\$0.12
Chadwick, Geo. W. Abide With Me	.....	.12
Chadwick, Geo. W. Abide With Me	.....	.12
Chadwick, Geo. W. Abide With Me	.....	.12
Chadwick, Geo. W. Abide With Me	.....	.12
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# VIOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN.

## FIRST AND SECOND-CLASS REPAIRS.

SOME time ago we received a catalogue from a Western firm which, at a first glance, seemed so more interesting than the majority of such publications, that, with a more careful perusal, proved conclusively that, after all, there are some new things under the sun. In glancing over the pages of this elaborate and voluminous catalogue, our attention was arrested by certain details that appeared under the heading of "First and Second-Class Repairs." We felt, at once, that here was something of unusual interest to players of stringed instruments, and we were soon convinced that what this enterprising Western firm had to say on such a subject would prove especially interesting to readers of *The Etude*.

We learned, among other things, that this firm repairs bows for either fifty or seventy-five cents, and that it was equally accommodating in the matter of fitting a new bridge to a violin. The lower price naturally came under the heading of "Second-Class Repairs," the higher price under "First-Class Repairs."

Now, as we have always been so unsophisticated as to believe that good work is always good, and bad work bad, it was some time before we could fully appreciate the philanthropic motives which prompted this Western firm in making such an announcement; but after a while, the cleverness of this new idea dawned upon us, and we can now fully comprehend how such a plan must appeal to a large number of amateurs. It also reminded us of the following story related by Paganini.

The Italian virtuoso was asked to play at a charity concert, so the story goes, but the remuneration he demanded for his services seemed nothing less than prohibitive. Accordingly, a committee of ladies called upon him and pleaded that he play just one solo for 500 francs. "Very well," replied Paganini, impatiently, "I shall give you an idea of what kind of performance you may expect for 500 francs, and also of my usual manner of playing when I receive 2000 francs." And, proceeding to illustrate how such a paltry sum as 500 francs affected him, Paganini played so atrociously that the ladies implored him to desist, promising to pay him 2000 francs without further remonstrance.

Now, it so happens that the price charged for repairing a bow or fitting in a new bridge to a violin is, by a sort of common consent among all first-class repairers throughout the country, fifty cents. For this sum we have heretofore been accustomed to expect the repairer's very best work; and, to the best of our knowledge, no first-class repairer has ever considered it desirable to do second-class work of any description. Just what this Western firm means by Second-Class Repairs is not absolutely clear to us; but we have always recognized their merits as business men, and have no doubt that they, at least, find it highly profitable to differentiate the price and quality of all repairs entrusted to them.

## A WORD TO FIDDLE HUNTERS.

THROUGHOUT the whole civilized world, enthusiastic amateurs may be found feverishly searching for the prized instruments of Cremona. The search is no longer confined to dealers whose ambition it is to secure a Stradivarius for an insignificant sum and sell it for thousands of dollars. These, indeed, are now in the minority, for they have learned through experience that truly great instruments are rare and difficult to procure, and they no longer waste time and money in journeys that in former days promised the richest rewards. Italy, in particular, has long since ceased to be regarded by professional fiddle hunters as a profitable field for their ambitions, for experience has taught them that Italy has long since been ransacked by dealers from all parts of the globe. Today it is only the amateur fiddle hunter who pins

his faith to Italy. He travels to Cremona with child-like innocence, imagining that a few weeks' diligent and patient search must necessarily reveal the whereabouts of at least one great Guarnerius or Stradivarius. What he usually finds, and eventually carries home to exhibit to admiring friends, is surely not worth one day's journey. Guided by the knowledge he has derived from reading "authoritative" works on the subject, he is easily imposed upon by the men who make it their business to accommodate the unwary with a "Stradivarius" whenever one is desired; and the "rich find," for which a good sum has been paid, generally proves to be a comparatively worthless instrument with nothing to recommend it but age.

A Stradivarius, or any other old master, is at best a rare thing to find nowadays. But it is hardly more difficult to find the genuine article in the United States than in Italy. Just where to look for one of the old masters is a problem that defies solution. The man who hopes to find one must seek about as if he were hunting for a needle in a haystack. Above all things he must have real knowledge of the old masters' art, not the knowledge that is derivable from reading books on the subject, but the knowledge and a close study of many of the fine old instruments, and he must be equally well acquainted with the amateur fiddle hunters who honestly believe that their worthless collections are fiddles of the highest type. These men, like hundreds, or even thousands of others, have only such knowledge of the subject as may be obtained from reading; but imagining themselves connoisseurs, they purchase fiddles whose characteristics of wood and workmanship are apparently those of the old masters, often paying a high price for a vulgar and worthless imitation.

For many years, professional and amateur fiddle hunters have derived great pleasure and satisfaction from the use of a certain "G" string, made in Germany. This string was introduced in the United States about twenty years ago, and in a very few years the demand for it grew so great that the "G" strings sold by other makers for considerably less money ceased to be purchased by players who were familiar with the German product.

The popularity of this particular string was well-deserved. Its quality was manifestly superior to all others in the market. It was a string on which the player could rely implicitly. Its price, compared with that of the average "G" string, seemed rather high, for a time; but we soon learned that, compared with other strings, it was cheap at any price. During the past season, however, we have seen popular "G" strings deteriorated so greatly that most professionals were compelled to resort to the use of others makers' strings. These, it is true, have proven anything but satisfactory, but our players find some consolation in the fact that they are not "much worse" than their old-time favorite string and that they cost much less.

Our own experience for some time past has been the same as that of all players who have complained to us regarding the deterioration of their favorite string. We have tried to ascertain the cause of the changed quality of this "G" string, but our efforts in this direction have been practically unsuccessful. We have been told that the former makers of the string, after acquiring a snug fortune, sold the secret of its manufacture some time last year, and that the present makers are either careless in their work or do not fully understand the process which enabled the original maker to supply the world of players with a string which for many years proved satisfactory in every respect.

Whatever the true cause, the unfortunate fact remains that we are compelled to discard our old favorite. But that we require a "G" string infinitely better than those generally known and obtainable is

an equally unfortunate fact. For several months we have been looking in all directions for a solution of this difficulty, and it is with no little relief and satisfaction that we are at last in a position to hold out some hope to our readers that their old favorite will soon be replaced by a "G" string of the greatest excellence. Being reasonably conservative in all such matters, we cannot venture to say more at the present time; but from what we have thus far learned from a European maker of "G" strings, and from his representative in the United States, we are confident that we shall soon be in a position heartily to recommend this new string to all our readers.

## THE EUROPEAN DEALER.

There are many amateurs in this country, and professional players, too, for that matter, who have absolutely no faith in the ability and integrity of American dealers. They accept unquestioningly the statements and decisions of European dealers, and rarely hesitate to pay the men enormous sums for violins and bows; whereas they thoughtlessly snare at the American dealer and pronounce his representations wholly unworthy of serious consideration. A recent experience imposed this truth upon us quite forcibly.

A well-known violinist was admiring a beautiful specimen of one of the old masters, and turned to the assistant with the remark: "I should like to inspect without hesitation if its genuineness were guaranteed by Monsieur X, of Paris."

"But it is possible," we exclaimed, "that you can not trust your own judgment in the case of such a magnificent instrument?" or that you have no faith in Mr. A's representations?"

The violinist confessed that he mistrusted all American dealers, and that however favorably he might be impressed with an instrument, he would not purchase it if it were not guaranteed by Monsieur X.

It is true enough that certain dealers in the United States have done much, in the past ten years, to forfeit the confidence of the public. But this is no good reason why our honest, conservative dealers should be mistrusted. A few, a very few European dealers have proven themselves absolutely trustworthy, and there are many cases on record in France and Germany (to say nothing of Italy) of imposition and deliberate fraud in the traffic of the old violins. Indeed, if we do but whole truth were known, our public would soon be convinced that our dealers of good repute are far as trustworthy as the leading European dealers, and they would also make the discovery that fine fiddles fetch higher prices in Europe than they do in America.

We have a distinct recollection of a fiddle that was sold, and guaranteed to be a genuine Stradivarius, by a prominent German dealer. The purchaser, a violinist of some reputation, believed in the dealer's representations till his friends began to ridicule the instrument. The fiddle was eventually taken to court, the leading experts and artists pronounced it a wretched fraud, and the dealer was compelled by law to return the sum which the violinist had paid for the instrument.

There are certain European dealers in whom we have great faith. Their judgment is excellent, and their decisions are based on the knowledge that comes of long years of practical experience. But they invariably demand high prices for their fiddles—higher prices by far than these instruments would fetch in the United States.

L. A. GENTLEMAN, living in Canada, has written us a very

controversial letter, the substance of which is as follows: He is greatly interested in violin-making, and has made some instruments which he has sent to our views as to his abilities as a maker, and begs us to examine one of his violins, etc., etc.

We sincerely regret that we must decline to pass judgment on the work of this fiddle-maker. We must decline to do so on general principle, and we must decline to do so on general principle, and we must decline to do so on general principle. We wish, however, to discuss only the work of men who claim to be, and are recognized as being, professional fiddle-makers. Even the work of these we always hesitate to discuss, for reasons that must be obvious to all our readers. Occasionally we feel compelled to say things that seem harsh and unkind, but we do so with the greatest reluctance, and with the knowledge that we

incure the displeasure, if not the enmity, of the men we criticize.

We honestly believe that few amateur fiddle-makers deserve encouragement. We believe this because we know that fiddle-making, like fiddle-playing, is an art which requires special gifts and long and special training. The mere passion for fiddle-making counts for little in the art; and a knack of handling tools and fashioning wood does not necessarily mean more than the ability to imitate the physical form of the violin.

Our correspondent may indeed be very clever, and his instruments may prove him possessed of genuine talent; but we repeat that we consider it unwise, on general principles, to criticize the work of amateurs.

—A young lady wishes to know the best fingering for the Beethoven Concerto.

Really, this correspondent takes our breath away. But she deserves an answer, and we shall endeavor to give her at least some little information on the subject. In the first place, however, we cannot resist relating the following amusing anecdote:

One of our professional acquaintances, whom we shall call Mr. A., recently conceived the idea that all players had wrong notions regarding the fingering of the Beethoven Concerto. The longer he thought of the matter, the more certain he grew that his real mission on earth was to reveal Beethoven in a new light. So he set to work, one day, and proceeded to finger every figure and every phrase in a manner never before dreamt of by any other violinist. When he had completed his work, he took his new version of the Concerto to a well-known artist, for whose benefit he played it from beginning to end.

"Now, what do you think of that?" he asked triumphantly.

"I think," said the artist, slowly and impressively, "I think you have softening of the brain."

Now, to return to our correspondent's question. She has asked us something we are absolutely unable to answer. The fingering of the Beethoven Concerto, or of any other composition, will always vary in accordance with the temperament, the individuality, the musical ideas of a performer. Questions of right and wrong, taste and judgment, necessarily intervene every time in the selection of fingering. What one accepts, the other may reject.

The fingering of a composition is a question altogether too large and complicated for discussion at this time and place.



THE RING OF THE NIBELUNG. A Companion to Opera Goers. Part I. Rhinegold. By O. KRAMER. Illustrated by Charles Scribner's Sons. Price, 50 cents.

This little book gives the story of the opera, Rhinegold, in a popular style.

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A series of short, practical suggestions on vocal matters by an experienced teacher. Some headings are How to Begin, Breath Control, Emotional Tone, Natural and Unnatural, Pupils' Recital.

FRANCIS HOPKINSON, the First American Poet-Composer (1737-1791), and JAMES LYON, Pastor, Preacher, Psalmist (1735-1794). Two Studies in Early American Music. By O. G. SOYKES. Washington, D. C. Printed for the Author by H. L. McQueen.

But two hundred copies of this book have been printed. It is the most valuable and interesting contribution to the Colonial period of American music and gives the reader a very good idea of musical conditions as they existed in Philadelphia and other places in ante-Revolutionary times.

## HUMORESQUES.

GEORGE W. WHITE ON NOTES.

De s'anno take de high note,  
De hasso take de low;  
But I prefer de bank-note,  
What makes de ole marr go.

"PRACTICAL."—The piano, that old rattlesnake of my wife's, I have swapped off for a violin.

"Well, do you think that was wise?"  
"Indeed I do. Now, when my wife's playing becomes unbearable, I can grab the instrument and throw it out of the window. With the piano, I was handicapped."—X, *York Staats-Zeitung*.

Singer (showing his six months' old son to critic): "Well, isn't he a chip of the old block?"

Critic: "He certainly can yell."—*New York (German) Herald*.

They were occupying a pew in the rear of the church. "Here comes the owner of the church," said the Indian chief to his guide, who was showing him how the "pale-face" lives. "O, no, that is only the organist."

AT THE MUSICAL.—Mr. M. T. Stiff will now render the well-known ballad entitled: "She lends me to her will."

HER COUP OF EXPRESSIONS.—Ped, fast; slow; fast; faster; ped, slow; fast; loud; soft; loud; louder; slow; slower; stop.

Madame Patti has a castle for sale. If she sells it, maybe she'll come over here on a How-d'ye-do tour, and sing: "I'd leave my happy home for you."

Neighbor: "Is your dog sick, Mrs. Patience?"

Mrs. P.: "No, Why?"

Neighbor: "Isn't that him howling now?"

Mrs. P.: "O, dear no. That's my husband singing."

ONLY A HEAD OF HAIR.

If only I had such a shock

Of radiant, bushy hair

As Paderewski—oh, that name—

O, what would I not dare!

To play before some generous crowd,

My soul's delight would be.

And get my cabbage, onions, eggs—

And all my groceries free.

CLIPPINGS FROM A CATALOGUE OF MUSIC.—"Trust her not." For fifty cents.

"I would not live away." Without accompaniment.

"See the Conquering Hero Comes." With full orchestra.

"The Trumpet Shall Sound." With variations.—*New York Staats-Zeitung*.

Bach was extolling his genius. "For one thing," he boasted, "I have never permitted ragtime." "No," interrupted his wife, "but don't you think I have had one with this dress?" Quickly changing front, he remarked that the busenets were very good indeed.

N. Y. Evening Mail.

A DESPERATE REMEDY.—Agent: "I came to deliver your book on 'How to Play the Piano.'"

Lady: "But I didn't order any such book."

Agent (consulting his notebook): "Have you a next-door neighbor named Jones?"

Lady: "Yes, is it for her?"

Agent: "No, she ordered it for you."—*Ex.*

PIANO.—Give up drudgery of notes; learn by ear; play popular music; teach you in one month. Turner.

—*Ex.*

The Bass: "I understand that Pedalski got quite a reception at the recital last night."

The Tenor: "Oh! nothing wonderful. There were only fourteen women injured."—*New York Evening Mail*.

FROM HIS POINT OF VIEW.—"You can't imagine," said the musical young woman, "how distressing it is when a singer realizes that she has lost her voice."

"Perhaps not," replied the plain man, "but I've got a fair idea how distressing it is when she doesn't realize it."—*Catholic Standard and Times*.

Did Bach ever have his inventions patented?

The trumpet stop on the organ is the curdlur.

Curdles the tone.

"Is he a professor of religion?"

"No, a professor of music."

DEFINITION.—Wave-chord: a chord with wrinkles in front.

They executed Wagner on the piano last night. It was a clear case of homicide.

A musician entering a shop where was asked what size shoes he wore. Being somewhat abashed, he replied: "Opus 6."—*Contributed*.

## SUGGESTIVE THOUGHTS.

Getting right is much easier than keeping right. Once let correct conditions be established, and vigilance should be relaxed no sooner than a ship should be abandoned by its pilot after he has seen that it is proceeding in the right direction.

The stronger hand should not hurry the weaker one. Let the weaker hand set the pace and the stronger one adapt itself accordingly. The weaker hand is the left hand, in most cases. If the speed is too slow, develop the limit of comfort and correctness as previously noted.

Players should cultivate foresight. An ounce of prevention is worth a pound of cure. Once a mistake has been made, it makes no difference whether the player is instantly aware of it and would give anything to recall it, or whether he proceeds in ignorance of the fact. It will only make the matter worse to return to it. Avoid a public breakdown at all costs.

Students are often tempted to use the third finger in an appoggio where the fourth should be used. The ideal piano hand has all fingers equally developed. In preference to a stronger, all things being equal. The correct fingering will be found easier in the end.

## SIX RECREATION PIECES

FOR VIOLIN AND PIANO

By CARL BOHM

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|--|----|
| No. 1. Adagio religioso . . . . .                  | 50 |
| No. 2. Roccoco. Gavotte gracieuse . . . . .        | 50 |
| No. 3. Slavonian Dance . . . . .                   | 50 |
| No. 4. Espanola. Spanish Dance . . . . .           | 50 |
| No. 5. Scene de Ballet. Mazurka elegante . . . . . | 50 |
| No. 6. At the Spinning Wheel . . . . .             | 50 |

## LITTLE RECREATIONS

FOR VIOLIN AND PIANO

By EDMUND PARLOW

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|------------------------------------|----|
| No. 1. Cradle Song . . . . .       | 40 |
| No. 2. Valse . . . . .             | 40 |
| No. 3. In Dauntless Moon . . . . . | 40 |
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No. 4661. VILLANELLE. IV. . . . . 50

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"Springtime," by Mrs. Ashford, contains five songs to be sung in unison by a chorus of children; the directions are given by the composer for staging, cycle, for the costumes (inexpensive), and for appropriate actions. As the songs are connected by interludes, they will make a continuous performance or they can be given separately. The titles are "Voice of the South Wind," "Two Robins," "Bubbles and Daisies," "The Biggity Bumble Bee," and "To the Woods." During the month of August will fill orders at the special introductory price of 35¢ a copy; postage paid, if each accompanies the book; if a charge is to be made on our books, postage additional.







1







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