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CONTENTS

"THE ETUDE" - October, 1905

The Concert Hall of the Paris Conservatoire	Isidor Philipp	397
The Young Man and His Art	Thaleon Blake	398
The Bright Side of the Outlook	Gertrude G. Burns	398
The Making of Tone Color Effects on the Piano	Louisa M. Hopkins	399
Liszt as a Pianoforte Writer	F. Niecks	400
Two Suggestive Comments	Marie Benedict	400
Melody and Harmony	Dr. A. Schuev	401
Hints for Inexperienced Teachers	V. F. C. R.	401
The Opportune Bending of the Musical Twig	W. S. B. Mathews	402
The Young Music Teacher	Edith L. Winn	402
The Foundation of Sight Reading	J. W. Lerman	403
An Estimate of J. S. Bach	A. Marmontel	404
The Mission of Music in the Public Schools	A. E. Winship	405
The Essentials of Success	C. F. Kenyon	405
The Woman in the Case	W. F. Gates	406
A Talk with Amateurs	Robert Brymer	406
Music Lessons the Soldiers Taught	Mrs. Fannie E. Hughey	406
Children's Page		408
Editorial		410
Vocal Department	H. W. Greene	411
Organ and Choir	E. E. Truette	414
Violin Department	George Lehmann	416
Teachers' Round Table	N. J. Corey	418
Publisher's Notes		419
Recital Programs		423
Home Notes		423
Reviews of New Publications		425
Musical Items		426
Humoresques	A. H. Hausrath	427

MUSIC

Mystic Dream	W. L. Blumenschein	1
Cleopatra (4 hands)	H. W. Petrie	4
Cerisette	J. Ernest Philie	8
Andante Celebre, from Op. 14, No. 2	L. van Beethoven	10
The Young Guardsman March, Op. 6, No. 1	Heinrich Engel	13
On With the Dance	R. O. Suter	14
Caprice Elegant, Op. 180	Theo. Lack	16
You Loved Me Once	H. J. Wrightson	19
From Dreams of Thee	F. H. Brackett	22

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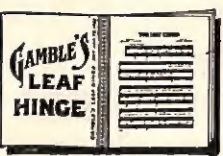
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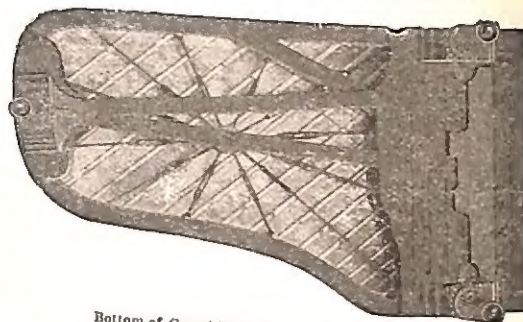
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THE ETUDE

VOL. XXIII.

PHILADELPHIA, PA., OCTOBER, 1905.

NO. 10.

The Concert Hall of the Paris Conservatoire

By ISIDOR PHILIPP

A REFORM that has been demanded by some and awaited with fear by others is, we are assured, just on the verge of accomplishment. In future and dating from July last, as announced in an official notice, the public competitions of the Conservatoire (at Paris) will take place in the theatre of Opéra Comique.

Yet the little hall of the Conservatoire has so many interesting memories that one cannot but regret its abandonment. It had been in use for a little less than a hundred years. M. Constant Pierre, in his valuable collection of documents concerning the school of the Faubourg Poissonnière, has published the order of Napoleon giving to the Conservatoire the ground necessary to the construction of a theatre. This decree is dated July 17, 1808, and runs thus: "All that premises known under the term 'Menus Plaisirs' will be given to the Ministry of the Interior. It will serve as a place for the arrangements necessary to the carrying out of public festivals. The Ministry will give to the Conservatoire in addition to the ground which it already occupies in the 'Menus Plaisirs' ground which will be necessary for the construction of a theatre and the erection of other buildings which will be considered useful to the establishment."

The hall was inaugurated in 1811 by a concert of which the journals of the day gave an account, mentioning particularly the new building. The opinions differ. "The vestibule or entrance hall," says the *Courrier de l'Europe* of July 9th, "receives the approbation of all, because it is simple, ornamented with statues of the Muses and inclines to the antique, although the ceiling is a trifle low. In connection with this first hall is a beautiful staircase for the first tier of boxes. The side staircases that lead to the other boxes are straight. The gallery which is back of the front of the first tier is too contracted. The building has ruled the architect. There are columns everywhere. The orchestra is in the further end, as if there were actors in the theatre. The parquet is the largest space, but it has only one entrance, so that once seated, spectators are not able to get out. As to the amphitheatre, which is at the top, we can say that the spectators who are condemned to see nothing, without doubt because in a concert it is not necessary to do anything but hear, are at the top of the heat and the mephitic atmosphere. There is no circulation of air; this amphitheatre resembles an oven, almost like the parquet with its opening. As to the light which passes through a partition of roughened glass and reflects upon the white, greenish and violet decorations, it renders the faces of the spectators pale and yellow, which doubtless greatly flatters the ladies."

We note in the "Tablettes de Polymnie": "The plan of the hall is a parallelogram which is, generally, the least favorable arrangement for concert halls; it has always been recognized that those of a circular form have much the greater advantages for acoustic effects. The light columns support an arch terminated by a skylight, through which pass the rays of light that illuminate the hall. The daylight reflection thus provided is often of a brilliancy that blinds the spectators and often very sombre, from which the orchestra is the greatest sufferer. The columns support a row of the first and second tiers of boxes, of which the hangings are green and the bottom of the decorations is of light gray flax upon which the ornaments stand out in dead white. The ladies complain most strongly of the disadvantages under which their charms of face and toilette are displayed in these boxes. A too brilliant day reveals to the eyes of the spectators the mysteries which have added freshness to their attractions; a burning sun darts his rays perpendicularly on them, the warmth is extremely disagreeable, and the reflection of the colors of the boxes completes their disheartenment by spreading over their visages a kind of greenish tint bordering upon yellow, certainly not an embellishment. At the top of the hall is practically a sort of mephitic box honored with the name of amphitheatre, which is in reality nothing but an oven whose unsanitary and crowded conditions are a high price to pay for the pleasure of hearing the music."

The "Journal du Paris," the official organ, alone felt it a duty to pass a eulogy upon the valuable arrangement, due to the imperial munificence, but the editor of these sycophantic remarks did not wield a very effective pen. "The credit is due," he writes, "to M. Delannoy, the architect, not only for the good taste of the decorations in this hall in which one recognizes an exact feeling for what is suited to the needs of a concert hall, but also for the effective way in which he has known how to use the limited space which the premises offer. All the passages are well-planned and the principal entrance is one of the best arrangements of the kind, suited to a place intended for a large audience." In reality it was because of these passages so highly praised by the Journal, that the hall of the Conservatoire was a failure, and the criticisms increased from 1811 in spite of the bombastic praise which the members of the Conservatoire offered to the architect when they presented a medal to him: "Monsieur, your zeal and friendly activity, for a long time, have been recognized by the members of the Conservatoire. Regretting our lack of sufficient means to express the sentiments which, by your devotion to the Conservatoire, you have inspired in every one of us, we ask you to accept the

only testimony we are able to offer. Will you accept, with the feelings that should unite the sons of Apollo, the homage of our medal which we have the honor of presenting to you in behalf of our school?" Signed: Doumeh, Gossec, Sarrette, Plantade, Baillet, Cherubini, Méhul, Grasset.

Neither the prose of the *Journal du Paris* nor the grotesque French of the address to the architect were able to improve the room so contracted and without passages upon the street level of the *Menus Plaisirs*. And yet this hall, so justly criticised from the time of its inauguration, had to serve, for a century, as a frame for the most brilliant exercises of pupils. What celebrated masters have passed judgment in this place upon pupils who in their turn were to become illustrious. There were crowned, from 1812-1900, with the Roman Prize for musical composition such men as Hérold, Panseron, Halévy, Barbereau, Berlioz, Ambroise Thomas, Gounod, Bazin, Maillart, G. Mathias, Victor Massé, Bizet, Samuel David, Guiraud, Paladilhe, Théodore Dubois, Bourgault-Ducoudray, Massenet, Leneveu, Pessard, Ch. Lefebvre, Bruneau, Salvayre, Puget, Lucien and Paul Hillmacher, Wormser, Vêronge de la Nux, Marty, Paul Vidal, Debussy, Xavier Leroux, Savard, Charpentier, Erlanger, Dukas, Silver, Rabaud, Mouquet, Schmitt, Malherbe, etc.

As to the public competitions, we mention in the instrumental classes, since 1808, when Zimmerman was distinguished in piano: Kalbrenner, Henry Herz, Le Couppey, Marmontel, Ravina, Ch. V. Alkan, Lefebvre-Wily, César Franck, Joseph Wieniawsky, Padeloup, Francis Planté, Jules Cohen, Thurner, Bizet, Alphonse Duvernoy, Fissot, Diémer, Emile Paladilhe, Ernest Guiraud, Massenet, Lavignac, Lack, Pugno, Francis Thomé, Henry Ketten, Rendano, Trago, Chevillard, Alphonse Thibaud, Bellaigue, Pierné, I. Philipp, Malats, Risler, Lemaire, Galeotti, Reitlinger, Stojowski, Zadora, Delafosse, Berthé Marx, Clotilde Kleeberg, Roger-Mielos, etc.

In the violin, Habeneck (1814), Mazas, Sauzay, Artôt, Dancal, Sainton, Maurin, Henry Wieniawsky, Sarasate, Colonne, Garcin, Lamoureux, Marsick, Diaz-Albertini, Rivarde, Ondricek, Rémy, Térésa Aua, Harkness, Jacques Thibaud, Kreisler, Henri Marteau, Capet, Flesch, etc. In the organ, we may mention: Saint-Saëns, César Franck, Dubois, Chauvet, Emile Bernard, Dullier, etc.; in the violoncello: Norblin, Franchomme, Georges Hainl, Loys, Jacquard, Tolbecque, Gillet, Loeb, Delsart, Hekking, Abbiate, Haselmans, etc. In wind instruments: Dorus, Taffanel, Donjon, Jacquet Hennebains (flutists), Lalliet, Gillet, Longy, Bas (oboists), Grisez, Turban, Mimart, Lefebvre (clarinetists), Jancourt, Espagnet, Bourdeau, Letellier (bassoons), Dauprat, Collin, Garrigue, Reine (horns), Arban (trumpets).

The classes in opera of the Opéra Comique and in singing show a great list of illustrious singers, men and women: Garat, Nourrit, Levasseur, Faure, Capoul, Obin, Bataille, Bonchêe, Peschard, Devoyod, Gailhard, Maurel, Nicot, Bouhy, Dubulle, Talazac, Sellier, Due, Fournets, Escalaïs, Delmas, Beyle, Affre, Saléza, Vaguet, Mesdames Falcon, Werthemmer, Cico, Miolan-Carvalho, Adèle Isaac, Marie Roze, Rosine Bloch, Bilbaut-Vauchelet, Rose Caron, Brunet-Lafleur, Renée Richard, Lucienne Bréval, Grandjean, Guiraudon, Aino Aekté, Hatto, etc.

Upon the same immortal tablets dramatic declama-

tion offers quite a few notable names: in tragedy: Maillard, Menjard, Beauvallet, Maubant, Ponchard, Laroche, Jourmard, Dupont-Vernon, Worms, Guitry, Silvain, Le Bargy, Duflos, Candé, Plan, Mesdames Tordeus, Sarah-Bernhardt, Devoyod, Caristie-Martel, Weber, Moreno, Rosa Bruck, Delvair. In comedy: Suzanne Brohan, Augustine Brohan, Laroche, Thiron, Madeleine Brohan, Jousain, M. Worms, Constant Coquelin, Laroche, Porel, Coquelin the younger, Mounet-Sully, Dupont-Vernon, Le Bargy, de Féraudy, Galipaux, Duflos, Berr, Guitry, Signoret, Tarride, Lugné-Poë, Candé; du côté féminin: Reichenberg, Croizette, Tholer, Legault, Muller, Barretta, Jeanne Samary, Réjane, Kalb, Sisos, Amel, Marsy, Brandès, Ludwig, Wanda de Boncza, Lara, etc.

Among the professors we can mention: Ch. M. Widor, Gabriel Fauré, Lenepveu, Guilmant, Bourgault-Ducoudray, E. M. Delaborde, Louis Diémer, I. Philipp, Lefort, Rémy, Loeb, X. Leroux, Hasselmans, P. Vidal, Taffanel, Gillet, Turban, Duvernoy, Dubulle, Lhérie, Mounet, Beer, Leloir, Le Bargy, etc.

Just as I am finishing this article I have learned of the appointment of M. Gabriel Fauré to the position of director of the Conservatoire, in succession to M. Théodore Dubois. This appointment has been received with the greatest pleasure by artists. Mons. Fauré is one of the most original masters of French musical art.

In a later article I will write of some of the plans which the new director has in hand for the strengthening of our great national school.

THE YOUNG MAN AND HIS ART.

BY THALEON BLAKE.

If one man of genius is impelled toward art as a vocation, by an irresistible impulse, ten thousand men choose that vocation for some other reason; chiefly, as a means of making a livelihood. Bread and butter, a roof over the head, clothes—these are the magic talismans which fill the ranks of the learned professions. Not a very poetical declaration, no; but truth ever has a seamy side, shocking to over-refined sensibilities. It is with the latter young men, this little writing has to do. And it is presumed that these new recruits are teachers. We wash our hands of composers; great men are self-helpers, and learn by making mistakes, by experience.

Many a preachment has been written, endeavoring to convince young men that all will go well with them if they are sufficiently *in earnest*; go well with them in business, morals, and life itself. The triflers, those who profess to be musicians and teachers, but have no grit to master the drudgery of the work, are doomed to inglorious failure. This is certainly consoling to the teacher terribly in earnest, that time alone is all that is required to deplete the formidable array of rivals. Those not in earnest soon seek other employment.

Besides being in earnest, a young man knows that several things should receive his attention. First, his education. Is it sufficient for him to do his daily labors with? If so, he can improve it; if not, he must improve it. To be trained—ah, that is the thing! The success which came to the great masters of music, painting, or literature, becomes credible only when one learns of the enormous drudgery which these men of genius bestowed upon the least details of their work. Shall mere men of talent escape the penalties, and succeed without study, practice—all that makes training? Bulwer says: "He that fancies himself enlightened because he sees the deficiencies of others, may be very ignorant, because he has not studied his own."

To teach, merely for the "fun of it," is sad work; nay, difficult work, unprofitable and disastrous; to teach for "love of it" is entirely different. Among the East side tenement-dwellers of New York, a young woman has done splendid work toward education, for love of the work only, as she devoted time and interests, without compensation other than that best compensation which comes from consciousness. Indeed, an earnest young man will surely make of himself a good teacher, for he will infallibly become interested in teaching. This thought Longfellow has crystallized: "The talent of success is nothing more than doing what you can do well, and doing well whatever you do, without a thought of fame."

A story is told of Beethoven which, true or not true, is illustrative of this profound truth. The great master was walking late one evening in a quarter of Vienna inhabited by artisans. It was

very dark, and quiet. Suddenly around a corner came the strains of one of the composer's sonatas, played with much skill and feeling. The strolling master paused and listened. The touch on the instrument seemed to be that of a child making a sincere effort to conquer the difficulties of the music. Seized by one of those strange vagaries which seem to lie in wait for genius, Beethoven raised the latch of the humble home and entered, and beheld a family group, to whom a young girl was playing. Without saying a word, the intruder walked to the performer, and began to show how certain intricate passages should be fingered.

The little girl was unabashed, and thanked the stranger sweetly, and gave up the chair, that the kind gentleman might reach the keyboard with ease. And so Beethoven found himself playing marvelous impromptus to a delighted little audience, led thereto solely by a desire to aid an unknown student.

This is the spirit which animates the born teacher; which inspires him continually to seek opportunities to be helpful. A man who so loves his work that it is part of him, and receives the best thought of his best moments, is in no danger of failure, and is apt to be an artist, even if his work is properly that of an artisan.

Thoroughness is born of devotion to one's duty, and is acquired at no less expense. If, then, the young man is in earnest, interested in his work, thorough, he has but to add honesty and good habits to reach the height possible to talent and opportunity.

"Where shall I begin?" the young man asks himself. That is a question none can answer but the young man. Be sure of this, however: if a young man of talent and resolution begins where he can, he may end where he will.

Industry and perseverance are everlastingly talked into young men, but honor and integrity count for as much in the beginning, and for vastly more at the close of a career. Shakespeare has it, that if we but be true to ourselves, we shall be true to all, which, indeed, is sound philosophy. Many good young men think that it is puerile to talk upon topics properly belonging to the domain of ethics, that, as for themselves, it is nonsensical to refer to "honor," "integrity," as if they were wanting in either. Surely, one is very inexperienced in worldly matters who, though moral himself, sees not the high esteem in which morality is held by the mass of mankind.

It is a fad to speak of men as scoundrels, to declare that everyone has his price; it is fallacious to consider men as mostly unscrupulous in actions and thoughts; but it is absolutely fatal to believe that only sharp practices succeed, or that an artful schemer is wiser than a straightforward, open, above-board, man. As Coleridge has said: "Human experience, like the stern lights of a ship at sea, illumines only the path which we have passed over;" but this saying only applies to one's individual experience. By the historical past, one may be cognizant of the historical future. History teaches young men no lesson more insistently than this, that no man finds use for the best that is in him unless he directs his energies and talents toward noble ends.

The teacher will always be judged by his pupils; the man by his works; the character by the habits. Good habits are the foundation of success, and the young man who would set no boundary to the field of his usefulness, should guard his habits.

Bohemianism is one pitfall gaping open for the musician. Late hours, an extra glass, lead easily from joviality and good-fellowship to dissipation. It is worthy of mention here, that the evils surrounding art-students are sufficiently grave to have the concern of many eminent professors. It should be remembered, by young men especially, that "Bohemia" is a myth and a snare. True Bohemia is not what the tyro imagines it to be, and the thing the tyro accepts as its substitute is a most wretched imitation. But the young man with good habits is in no immediate likelihood of getting himself incapacitated for work by "Bohemia's" debilitating seductions. The teaching profession is no better than all make it; no greater than its members' rank and file; no more ideal than the ideality of the teachers themselves.

The Greeks said: "It is important to know;" to which we add: "It is more important to be able to tell what is known"—that is, from the teacher's dead, and the mind becomes top-heavy with overloading. Therefore, teachers must learn to teach, chiefly by teaching; also, by hearkening to others.

THE BRIGHT SIDE OF THE OUTLOOK.

BY GERTRUDE GILLETTE LURNS.

THERE was once a wise French woman who, during a crisis in State affairs, called in the participants in the struggle in order to give them an object lesson. She had erected in the centre of her salon a pillar, the different panels of which were painted in different colors. Seating each guest so that but one side of the pillar was visible to him, she inquired the color of the whole. Upon receiving the various answers of the guests, she changed their positions, saying:

"You see, gentlemen, everything depends upon your point of view."

We, members of the music profession, should remember that with our boasted "artistic temperament" goes a peculiar sensitiveness and susceptibility to influences, favorable or unfavorable, and that our views are apt to be colored by our present outlook and surroundings. Perhaps that is the reason why today we hear much that is discouraging concerning the prospect for the musician, especially in the capacity of teacher.

Some of our colleagues complain bitterly that the profession is overcrowded, that competition is too severe, and that the difficulty in obtaining positions, both for solo work and teaching, is ever increasing.

This condition gives rise to another, for which we have cause for thankfulness. As the number of musicians increases, the standard grows higher and inability and superficiality are crowded to the wall. Moreover, this constantly-increasing number of musicians have for the most part been educated in this country. They have filled our conservatories and given employment to our teachers. 'Tis true that among them we find incompetency and that some of it appears to thrive and flourish. It would seem that in no department of learning is the public so easily deceived as in the matter of its musical education. We hear pupils playing Chopin, Rubinstein and Grieg who are unable to analyze the composition either as to key or form, who are utterly undeveloped as to musical feeling. The uninitiated and long-suffering patron says of the bungling performance: "It sounds very bad to me, but I suppose it's because it's classic." To those of us anxious for the best, this is discouraging. However, steps are being taken all over the country toward the improvement of the general musical taste and intelligence. The day is not far distant when sufficient theoretical knowledge of music to insure the critical listener will be considered in this country, as it is in Germany, an essential of the common school education.

The Woman's Club of today is an important factor in the work along this line. It is a most hopeful sign of the times that these clubs are laying out and carrying through, under the direction of competent guides, weekly and monthly programs, in which they analyze and listen to the best class of music. Many fortunate children in our cities are being trained to understand and to enjoy music through the children's analytical concerts which are being given. We shall not long have to complain of the lack of appreciation of our efforts toward the best, even in places remote from great musical centres. If many of the students of today who are not justified in devoting their entire time to the cultivation of the small latent spark of musical feeling which may exist, would satisfy themselves by becoming intelligent and appreciative listeners, the profession would have another cause for hopefulness.

The gratitude of the earnest pupil and his enthusiasm over his work are not among the least of the rewards of the teacher. Our efforts towards the betterment of our pupils are two-fold in their result—they react upon ourselves. Fresh beauties are constantly opening upon our gaze as we conduct our pupils along some well-known path. The ever-vernal charm of a Beethoven symphony loses nothing in enjoyment when we are presenting it for the first time to a sympathetic mind.

Turning, then, from the thought of the hardships which are common to every path, let us be grateful for our musical training, which enables us to give so much pleasure, for the legacy left us by the masters, for the ever-living joy of seeing a single pupil improve, and for the beauty we can find in things which are sealed to outsiders. Then we shall not regret that we chose music for our vocation.

THE MAKING OF TONE COLOR EFFECTS ON THE PIANO.

BY LOUISA MAY HOPKINS.

DEVELOPMENT OF THE TONE COLOR IDEA.

OF the piano virtuosos that have fired the public in the past we can judge only through the ears of their contemporaries. Clementi could probably have thundered through a Liszt rhapsody as loud and as fast as many of our moderns. His double notes impressed even Mozart, who called him "a mere mechanic without a pennyworth of taste or feeling." We can somewhat imagine Mozart's playing; the beauty of its singing tone, the finish and grace of its phrasing, its "breathing on the keys," its spontaneity and sanity of expression. Then Cramer, Czerny, Moscheles, Kalkbrenner, Herz, Thalberg!—nimble-fingered shades, who left only a pebble or two of technic for Liszt to turn. But their ravished auditors seem not to have detected in their playing any variety of tone quality, or as we say, a range of tone color, which is the essence of pianism. Many famous pianists today have little or none, and there are few listeners sufficiently discriminating to know that a comprehension of the very fabric of the pianist's art is entirely absent from what may be not only a dazzling technical array, and mastery of dynamics, but thoughtful and expressively grouped interpretation.

Probably the Vienna piano of Mozart's day held few differences in tone quality. We find no appreciation of such distinctions in observations by Mozart on piano playing, as there was none in the precepts of J. S. and Emanuel Bach. A beautiful singing tone was indeed the thing to be sought above all others, but there seemed to be no attempt to vary its timbre. Beethoven, with less technical finish, longed for a larger field in his deeper-toned instrument. He heard, as we must hear, all the orchestral instruments in his sonatas, and his playing seems to have given somewhat that complex tone impression. Schumann's piano works sing with all the choirs of the wind and strings. We must guess that Chopin could lure a thousand voices from the keys, gray spirits and white, though not so often our familiar orchestral ones. Of Tausig's and Rubinstein's coloring one hears uncanny tales. Of Liszt's one must be certain, for his piano compositions and arrangements are crowded with almost melodramatic occasions for its use. Paderewski and Pachmann are masters of color.

ORCHESTRAL MUSIC A FACTOR.

The absence or presence of this peculiar pianistic quality is now more obvious than ever before. This is due primarily, of course, to the increased tone capacity of the modern grand piano, but quite as much to the development and enlargement of the orchestra. Composers are embodying their orchestral ideas in forms continually more full and complicated, and in their piano compositions are constantly devising new means by which the piano tone may be enriched and enlarged so as to approach more nearly to orchestral effects. By the aid of the damper pedal, the whole range of harmonic tones is pressed at once into service, not only through the iridescent network of overtones spreading upward and outward from the individual strings, but directly, either through arpeggio playing, or by means of the same chord repeated the length of the keyboard. Whereas in old times, scale playing was of paramount importance, and chords were meagre, or else sufficiently isolated to be easy to play, the modern pianist must devote equal attention to learning to play difficult chord positions with accuracy, rapidity and freedom, and, as chords exhibit tone quality much more readily than single notes, with a depth and variety of effect not in the least limited by dynamic shading, but only by the number of different ways in which the keys may be approached, by the number of muscles in the hand and arm, by their power of combination, relaxation and contraction, by the functions of the connecting nerves, by the imagination and emotional intensity of the temperament propelling and controlling all. Some of this variety of touch can be applied to single notes, but it is the manner of chord playing and the complicated and continual use of the damper pedal that are the strongest factors in color effects.

SINGLE TONES, CHORDS AND GROUPS.

Single tones must be approached in a gentler spirit. First, a single note does not offer the grip that is necessary for many chord effects. But also because a

single note, particularly if in the higher register, is not of a passionate nature. An impassioned voice is not a single line of sound, but a compound of several sounds, more correctly represented by a chord, and in moments of great excitement by a harsh chord. So that, while it is perfectly fitting that chords should sometimes be played with force, or even apparent roughness, according to the dramatic character of the passage, a single note should rarely lose its sweet singing tone, though it may be impregnated with pathetic feeling, if desired, particularly in the bass, where the more powerful harmonies add to the emotional value of the notes. Dramatic airs or groups of notes may be declaimed, however, even in the treble, with a powerful tone (the effect of an opera singer throwing his voice into a large auditorium), by dropping the high, rounded arm, the elbow high, slightly inward upon the key. The arm and hand must positively be divested of bones, and the pedal instantly fasten on the tone and project it still further. Such *recitativo* passages generally introduce concerto cadenzas, but they occur in all piano music of a dramatic character. In the first movement of the Beethoven Sonata, Op. 31, No. 2, the repeated trumpet-like calls in the bass must be played in this way, as well as portions of the solo recitatives, though the recitatives in this instance require the addition of the soft pedal also.

THE USE OF THE PEDAL.

But as the highest function of music is an appeal to the heart through an expressive melody, the foundation of the pianist's art must still be, as in former times, a fitting voice to sing that song. Mozart's own airs exact the most perfect singing tone of the piano, as they do of the human voice, and his dictum that a melody should flow like oil is best followed by a finger-tip of glue-like adhesiveness and an arm and hand like a rubber hose, through which the weight seems to run into the key as water is turned on by a faucet. The tone cannot be prevented by the finger from fading, but here the damper pedal comes to our aid and increases the tone by its application immediately after the key is pressed, giving a swell of sounds, as well as carrying the tone. The pianist must hoard tone as a miser hoards gold, and it is with the pedal that he rakes in his gains. First get, and then hold, is his motto; produce all the tone possible from the key; the moment it is fairly out, clutch it with the pedal. There is a tendency among teachers to treat the pedal as a separate and later division of study, but it is as much a part of the tone as is the tone production, and should be taught at the first as indispensable to it.

A necessary preface to any further use of the pedal in the building of color effects is a knowledge of the properties of string vibrations. The ability of strong concordant vibrations to stop the sounding of unsympathetic ones, and to rouse, brighten and sustain harmonizing tones gives the pianist a great advantage. No one needs to be told that the pedal markings on the printed music are absolutely worthless, as a rule. The pedal should be used continually, and with a precision of application and release impossible to reproduce in print with sufficient exactness. The very frequency of its use makes an occasional complete silence effective. A phrase-end should generally coincide with the pedal release, a rest should often be a dead blank, a final chord usually finished with an exactness of simultaneous lifting of the arm and foot.

POSE AND MOVEMENT OF THE ARMS.

One of the strongest factors in the production of tone color is the pose and movement of the arms above the keyboard. This is rather an unformulated science. Many players, no doubt, have been guided by no conscious rules in the matter, but have learned, perhaps after years of stiff and awkward tone, to "let themselves go." The more entirely self-consciousness is buried in the spirit of the music, the more completely the dramatic or languid, or peaceful or passionate atmosphere is musically realized, so much the more nearly is this atmosphere portrayed in the arm and hand movements which, because they perfectly economize every muscular effort, are graceful in each stage of contraction and relaxation. This proposition should be read backward by the student. The sooner the appropriate motions are understood, the sooner will he be able to invest each part of his music with its own individual color and feeling; for the sound of a note or phrase depends not only upon the peculiarity of the contact with the key, but upon

the manner of its preparation and release. Nothing is more difficult to teach self-conscious adults than this free-arm use. They "feel so foolish!" in any attempt to carry the arm high or conspicuously, and at every rest of any length, hands invariably seek a dark refuge beneath the piano. During rests the arm should be held high, and the hand should be relaxed, unless it is necessarily preparing for a concentrated attack. Each movement across the keyboard should be an easy curve, and no timid, uncertain motions allowed to offend the eye or detract from the spontaneity of the following tone. Each phrase should be released by a lift of the arm whether the end of the phrase is unaccented, and the arm pulls the hand upward and away with elastic crispness or drags reluctant fingers from a tone that melts imperceptibly into thin air; or whether the arm-lift is preceded by a sudden forward movement of the wrist, which throws the hand backward off the key in an accent which may be made as strong as desired without effort. This sudden release by the pushing forward of the wrist is one of the commonest and most charming of chord effects. By varying the intensity of the finger clutch, a great variety of tone may be made, the lightest almost like the throwing of flowers. In *leggiero* playing, where the fingers are simply held firmly in the required shape, and the tone is made by a rotary motion of the hand, the arm must, of course, do all the guiding, and in an arpeggio or scale will move on considerably beyond the finish of the notes. Any running passage (all the more so, if played with force) should carry the arm farther in the same direction, and often, in order to clear the keys, fling it high in air, a motion that, far from being affected, is the only natural one, as the stopping of the arm so suddenly would require a fatiguing effort. The more violently a passage is played, the higher will be the release of the arms.

PADEREWSKI.

A striking instance is Paderewski's playing of the arpeggiated fortissimo, repeated chords which precede the left-hand octaves in the Chopin A-flat Polonaise. An emotional climax of tremendous force, they are swept up with a ferocity of attack that throws his arms high above his head.

It is doubtful if there has ever been a more comprehensive demonstration of the astonishing color range, of the multitudinous voices, latent in the modern grand piano than in Paderewski's playing this year. Mr. W. J. Henderson speaks even more strongly. He says: "Mr. Paderewski is the complete master of the piano. It has no secrets from him. There is no winning accent in its wonderful voice that he cannot coax forth."

This may be so. But one is inclined to believe that every temperament, reaching out through the medium of its peculiar physical organism, has a fresh potentiality in the realm of piano tone, and that each personal solution of the problem of piano color must slightly differ from every other, not only in the subtler and indescribable nuancings, but in the more pronounced types which can be caught on the wing of the great players' most inspired flights and reduced to terms of earth.

LIFE'S SYMPHONY.

Life is a divine symphony. Its introductory theme is its motive. A strain of personality, at first rudimentary almost to crudeness, it has yet infinite depth of possibility. The development of its powers, the embellishment of harmony, the strengthening of parts, the unifying of idea, comprises the first movement "youth."

A sweet romance introduces a companion theme of melodic and feminine purity and beauty.

A glorious fugue, the main movement of the composition ensues, wherein the new theme combines, as its fugal "answer," with the first subject. With living interest, husband and wife pursue their way, now energetic in eager strettis, then resting in sequential episodes, but ever progressing with one common object and ambition.

The offspring of this marriage, inheriting much of the beauty of its parents, gives us a delicious canzone enlivened with the scherzante of childhood.

The fifth movement is a grand finale, resonant with the honor of a life well spent. "Their children arise and call them blessed."

The composer? The Almighty, He who inspired the "music of the spheres," to whom be glory for ever and ever.—S. T. C.

LISZT AS A PIANOFORTE WRITER.

BY FREDERIC NIECKS.

INVENTIVE RATHER THAN CREATIVE.

Nothing is easier than to estimate Liszt the pianist, nothing more difficult than to estimate Liszt the composer. As to Liszt the pianist, old and young, conservatives and progressives, not excepting the keyboard specialists, are perfectly agreed that he was unique, unsurpassed and unsurpassable. As to Liszt the composer, on the other hand, opinions differ widely and multifariously—from the attribution of superlative genius to the denial of the least talent. This diversity arises from partisanship, individuality of taste, and the various conceptions formed of the nature of creative power. Those, however, who call Liszt a composer without talent, confess themselves either ignorant of his achievements, or incapable of distinguishing good from bad and of duly apportioning praise and blame. Those, on the other hand, who call Liszt a creative genius, should not omit to observe and state that his genius was qualitatively unlike the genius of Haydn, Mozart, Beethoven, Mendelssohn, and Schumann. With him the creative impulse was, in the main, and, as a rule, of intellectual impulse. With the great masters mentioned the impulse was of a general origin, all the faculties co-operating. While with them composition was always spontaneous, being, however great the travail, a birth, not a making; with Liszt it was often reflective, the solution of a problem, an experiment, a caprice, a defiance of conventional respectability, or a device for the dumfounding and electrification of the gaping multitude. In short, Liszt was to a larger extent inventive than creative. The foregoing remarks do not pretend to be more than a suggestive attempt at explaining the inexplicable differences of creative power. That Liszt could be spontaneous and in the best sense creative, he has proved by whole compositions, and more frequently by parts of compositions. That has to be noted; as well as that his love of experimenting and scorn for the familiar, not to mention the commonplace, led him often to turn his back on the beautiful and to embrace the ugly.

AN ORIGINAL PIANOFORTE STYLE.

As a composer of pianoforte music, Liszt's merits are more generally acknowledged than as a composer of any other kind. Here indeed his position is a commanding one. We should be obliged to regard him with respect, admiration, and gratitude, even if his compositions were esthetically altogether a failure. For they incorporate an original pianoforte style, a style that won new resources from the instrument, and opened new possibilities to the composer for it, and the player on it. The French Revolution of 1830 aroused Liszt from a state of lethargy. A year after this political revolution, there occurred an event that brought about in him an artistic revolution. This event was the appearance of Paganini in Paris. The wonderful performances of the unique violin virtuoso revealed to him new ideas. He now began to form that pianoforte style which combined, as it were, the excellences of all the other instruments, individually and collectively. Liszt himself called the process "the orchestration of the pianoforte." But before the transformation could be consummated, other influences had to be brought to bear on the architect. The influence of Chopin, who appeared in Paris soon after Paganini, must have been great, but was too subtle and partial to be easily gauged. It is different with Berlioz, whose influence on Liszt was palpable and general, affecting every branch of his art-practice. Thalberg has at least the merit of having by his enormous success in 1836 stimulated Liszt to put forth his whole strength.

TRANSCRIPTIONS.

The vast mass of Liszt's pianoforte compositions is divisible first into two classes—the entirely original compositions, and the compositions based to a more or less extent on foreign matter. The latter class consist of transcriptions of songs (Schubert, Beethoven, Mendelssohn, Franz, etc.), symphonies and overtures (Berlioz, Beethoven, Rossini, Wagner, etc.), and operatic themes (from Rossini and Bellini to Wagner and Verdi), and of fifteen Hungarian rhapsodies; the former consists of studies, brilliant virtuosic pieces, musical poems, secular and sacred, picturesque, lyrical, etc. (such as *Années de Pèlerinage*,

Harmonies, poétiques et religieuses, *Consolations*, the legends "St. François d'Assise: La Prédication aux oiseaux," and "St. François de Paule marchant sur les flots," etc.), and one work in sonata form, but not the conventional sonata form. Although not unfrequently leaving something to be desired in the matter of discretion, his transcriptions of songs are justly famous masterpieces. Marvellous in the reproduction of orchestral effects are the transcriptions of symphonies and overtures. The operatic transcriptions (*Illustrations*, *Fantasies*), into which the *geist-riche* Liszt put a great deal of his own, do not now enjoy the popularity they once enjoyed; the present age has lost some of its love for musical fireworks and the tricking-out and transmogrification by an artist of other artists' ideas. The Hungarian Rhapsodies, on the other hand, which are still more fantasies on the adopted matter than the operatic transcriptions, continue to be favorites of the *virtuosi* and the public.

ORIGINAL COMPOSITIONS.

As to the original compositions, they are very unequal in artistic value. Many of them, however, are undoubtedly of the greatest beauty, and stand whatever test may be applied to them. No one would think of numbering with these exquisite perfect things the imposing sonata. It cannot be placed by the side of the sonatas of Beethoven, whose ideal and formative power Liszt lacked. Nevertheless it is impossible for the unprejudiced not to recognize in it a noble effort of a highly-gifted and ardently-striving mind. Technically, instead of three or four self-contained separate movements, we have there a long uninterrupted series of continuous movements, in which, however, we can distinguish three complexes corresponding to the three movements of the orthodox sonata. The *Andante Sostenuto* and *Quasi Adagio* form the simpler middle complex. Although some of the features of the orthodox sonata structure are discernible in Liszt's works, most of them are absent from it or irretrievably veiled. The most novel and characteristic features are the unity and the evolution by metamorphosis of the thematic material—that is to say, the motives of the first complex reappear in the following ones, and are metamorphosed not only in the later but also in the first. Nothing could characterize the inequality of Liszt's compositions better than the fact that it is possible to draw up a program of them wholly irreproachable, admirable and delightful, and equally possible to draw up one wholly objectionable, abhorrent, and distressful. All in all, Liszt is a most remarkable and interesting and, at the same time, an epoch-making personality, one that will remain for long yet a living force in music, and for ever a striking figure in the history of the art.—*Monthly Journal of the International Musical Society.*

TWO SUGGESTIVE COMMENTS ON MATTERS MUSICAL.

BY MARIE BENEDICT.

"I suppose that must be classical; but it doesn't seem so, there is so much music in it." This remark is pregnant with suggestion to the alert observer of the attitude assumed toward true music by a large portion of the public of our small cities and towns. It expressed the thought of a young lady, who has marked natural fondness for music, but who has not been fortunate in opportunities to listen to genuine music, sympathetically interpreted, on hearing Henselt's piano etude, "Si Oiseau J'Étais" ("If I Were a Bird") for the first time. Side by side with this comment on things musical, we might place that of the young student who, when attending her first artists' piano recital, between the movements of the (Chopin B-flat minor sonata, said to her companion: "Oh! if that's what they call classical music, I like it!" This student, it may be added, had sought the recital hall more from a sense of duty impressed upon her by the urgent advice of her teacher, than from any other reason, expecting, as patiently as she might, to sit through what would be to her a dry, uninteresting program.

Now why is it that to so many persons the thought of classical music suggests nothing but dullness and dryness, a thing which is, no doubt, very good, but which is of all things uninteresting, to be avoided when possible, to be endured when fate or custom so ordains? The persons above quoted are not solitary

instances of a mental attitude; they express the position of legions of Americans. Why, of the hundreds who are "taking music lessons" and supposedly studying music, in every good-sized town the country over, is it usually possible to find but so comparatively few in the audience.

It seems to me that at least a partial answer to these questions may be found in the fact that the so-called study of music is so often a thing so merely external, so entirely superficial, that it is considered and, as a consequence, really forms no serious part of the individual's educational work. I know that this is no new idea, but so long as the condition exists, the truth will cry out for expression. How can we develop in our pupils that genuine love for the beautiful in music, which will seek, and which will find every opportunity for its hearing and for its expression? How can we train them so to interpret what they play, that it shall not fail to convey to others a definite impression of beauty?

If we wish to eradicate from the minds of pupils and the public the idea that classical music is a thing to be endured when necessary, to be avoided when possible, we must create in them the opposite point of view by leading them, through experience, to associate with that much-abused term classical, that which, through its inherent attractiveness of rhythm and melody, irresistibly appeals to their musical sense. And of such music, need it be said, there are abundant illustrations in the field of which we are speaking; illustrations, many of which are within the grasp of the student of average degree of advancement. We must create in them the habit of making use of every opportunity to hear a fine musical program, by use, in their daily studies, of material which will keep their interest growing in the works of masters, new and old, and by impressing upon them, from the earliest stages of their study, the truth that, in the musical education, it is quite as necessary to listen to genuine interpretations of the best music, as it is to study with a not (as some seem to consider it) an unnecessary luxury, or (as some others seem to consider it), a thing which must be gone through with because it chances to be the vogue of the hour, but that it is an absolute essential to any broad musical growth, without which the musical life will be stunted and individual will never come to their full fruition.

Parents who wish their children to develop strong and vigorous constitutions do not feed them with trash, nor with those things which are markedly distasteful to them, but with those which are at once nutritious and appetizing. So, the viands which the teacher places before her musical children should neither be trash, nor yet of a type distinctly distasteful to them; but of the type which will definitely attract them, and will, at the same time, definitely contribute to their musical growth. Never select for their study, simply because they bear the label "classical," the things which are altogether dry and uninteresting to the youthful mind. That there are works of this type, bearing the aforesaid label, it is useless to deny; and that they act upon the opening promise of appreciation of true music, as a freezing wind acts upon the blossom buds of spring, is evident to any keen observer. But these may be easily avoided when at hand is the wealth of genuine music which makes insistent appeal to the melodic and rhythmic sense of every pupil.

"EVERYTHING in the world strives through discord to win a final harmony. The clatter of the streets, the roar of the railway, the hurricane through the forest, the cataract and the ocean, all are but noise and fury, yet all are mellowed by the quality of the firmament into one grand, sweet song. Deep within the fathomless caverns of our being we can still hear the silent echo of God, and religion so far from limiting the music of the spheres, is itself the song which is ever new: the song which like the song of Aeolus, tames the brute; the song by which alone we can destroy our Jericho and build our Troy; the song of the Milkmaid, the song of Taillefer and the mother's lullaby. Inspiration means that life is music, and heaven means that eternal music and all the arts, this art, which seems to us to live only in a note, with a dying fall—this is the art which of all others survives the grave."

MELODY AND HARMONY.

BY DR. A. SCHUEZ.

[Translated from the German by Carl W. Grimm.]

THERE exists such a peculiar reciprocal relationship between the two factors of music, Melody and Harmony, as to make us often doubt whether it is correct to consider Melody the daughter of Harmony or whether the reverse is true. History teaches us that melody appears first, and that harmony is an art developed from it. Not only among the savages, but also among civilized nations the one-voice melody is the first and main attempt, and only occasionally are a few timid trials at an harmonic accompaniment made.

Neither was anything known of polyphony and harmony in the church music of the early Christians. The first important step towards polyphony was made with the Organum invented by the Flemish monk, Hucbald (900), who declared singing in consecutive fifths delightful and pleasing. At the beginning of the 12th century the Faux-Bourdon came into vogue and its succession of thirds and sixths sounds much more to our taste. It was a long way, strewn with many difficulties, that finally led up to Palestrina's impressive harmonic polyphony.

Until the system of Counterpoint was completely evolved, the first experiments at it were naturally very crude, and often nothing more than examples of musical arithmetic. Accordingly, history seems to tell us that melody is the first and main thing, and that harmony is derived from it. But in spite of this fact, when we thoroughly investigate the relationship of melody and harmony, we must state the very opposite, and declare that harmony is the mother of melody. Harmony is the primordial, the foundation and the essence of all music. Out of the surging chords of harmony, melody arises, like Aphrodite, from the sprays of the ocean waves. Melody is the minted gold of harmony; it is the precious metal wrought by the human mind into fine artistic jewels. In harmony we see only the metal in its natural and unrefined condition. There are a great many melodies of the most distinct character, based upon one and the same triad. Many folk-songs are merely rhythmical variations of the triad or seventh chord found in the series of overtones.



As regards the material, melody does not present anything new or anything that was not contained in the harmony; but while melody unfolds to our ears all the beautiful proportions noticeable in harmony, it reveals most clearly the latent charms, the inherent force of harmony. While melody dissolves the chords into a rhythmical sequence, it lays bare their deepest secrets. For a true melody is not a succession of tones separated from harmony, or connected with it in an accidental way, and perchance to receive its proper character by this or that chord. Every melody carries within itself its own harmonies; perhaps these may be only suggested, or even concealed, like the solution of a puzzle. Melody is harmony infused with soul and moved by the mind. Harmony is like the human body as a statue, the plastic art in music, the quiet living picture; as soon as this begins to move it becomes melody, so to speak. Melody corresponds to the mimic art in its rhythmical movement of the body.

Because melody is in truth nothing but moving harmony, it ought not, however, dominate in polyphonic writing to such an extent as entirely to obliterate the underlying harmony, while the various parts move in perfect freedom. The harmonic chord must always appear to the ear as the gleaming goal to which all tones strive, because harmony is the foundation and aim of all music. The mimic art can indeed become so free that the natural and normal forms of the body are hardly recognizable; but this occurs only in passing moments, for the moving and acting limbs must return finally to their natural positions. Just so, the free melodic tones must obey

a natural law, and always return to the harmony given by it.

We can also compare the relationship between melody and harmony to a fountain. The water-basin represents to us the harmony. The spouting water-stream, the melody, ascends unsupported into the air, and scatters its sun-illuminated pearls, but it cannot remain in the air, it must ever return to its origin. Apparently the fountain plays on incessantly and unrestrainedly, because new water always rises from the source. And this is certainly the ideal of any music, where the harmony does not show up awkwardly and in massive blocks, but is merely felt as underlying the melody and its melodically related parts. Every correct melody has a firm relationship, based upon natural laws, to harmony. Any melody that entirely emancipates itself from harmony, loses its secure natural ground, becomes unclear, unmusical and irrational.

It is true, there are many tone-combinations in modern music which cannot be explained upon a harmonic basis, but only by the melodic movement of one or more parts. The closer these tone-combinations come to the triad or to the formation of thirds, the more readily they are understood and the better they sound. The modern composer will avoid—in this there was no greater master than Bach—having the harmony sound forth too plainly from the parts; on the contrary, he will make the harmony the striving-point of the parts, and let the listener divine the secret, primeval cause, from which they all originate. Not what is finished, nor what has come to be, constitutes life, but rather the impulse to become something. The watchword of today is not a sweet-sounding euphony, not stand still, nor plastic rest, but motion, action, strife or struggle.

HINTS FOR INEXPERIENCED TEACHERS.

BY F. C. R.

No. V.

ABOUT HANDS AND FINGERS.

A YOUNG teacher asks: "Which do you consider the proper position for the hands in playing the piano, should the fingers be curved or straight? And should I teach the *Hammer* or the *Pressure* touch?" Our correspondent goes on to state that mothers, who are thinking of sending their children to be taught by her frequently ask these among several other age-worn questions and she finds it difficult to reply sometimes. "One mother," she writes, "showed very plainly that she considered the 'pressure touch' a relic of the past, a thing entirely 'gone by.'" Knowing as we do, that these questions are being constantly asked it seems advisable to answer our correspondent in these columns.

This matter of hand-position and of finger-training, and of different kinds of touches, belongs with our general consideration of Technic. Good playing pre-supposes good technic; that is, proper and suitable equipment; technic embraces the training of arms, hands, and fingers, including all the touches, all the positions, and all the thousand (varying) touches. No teacher can rightfully claim (or no teacher should claim) that she teaches this or that position, or this or that touch to the exclusion of all the other (numerous) positions and touches. Skilful piano-playing calls for thousands of finger-positions and touches; therefore, when parents and others ask the question: "Do you teach the 'Hammer' or the 'Pressure' touch?"—their query is only a display of ignorance on their own part. Just as sensible would it be to ask: "What is the proper position for a human being—standing up, sitting down, or lying down, etc.?" Any one would reply to such a question by saying: "Why, it depends entirely on what the human being wishes to do, or is trying to do; some particular things are best accomplished standing, others while one is seated, and so on; the position is used that is the most convenient and useful, of course; and no one is tied to just the three positions named," etc. In piano-playing the same rule holds good.

In playing a five-finger passage, very often curved fingers are the most convenient and look the best; while in a very widely extended passage, octave-playing, for example, the fingers must be straightened or nearly so, in order to reach the keys. In nearly all ordinary playing the fingers are slightly curved, a little less so than would be used in a five-finger exercise. An extremely curved position of the fin-

gers is available in melody-playing only, and this by means of a considerable raising of the finger and low position of the wrist so that the finger, when it comes upon the key, will fall upon its cushioned part rather than upon the extreme end. If the finger-nails grow to the very end of the fingers, great care must be observed in bringing the cushion or fleshy end of the finger, and not the tip of the nail, down upon the key. Finger-nails must be worn short always for piano-playing.

But this analytical, technical talk—this pointing out and marking each technical detail—is very distasteful to me, because I believe it to be altogether the wrong attitude towards technic. The tendency of our day in piano-teaching is to teach pupils music, to give our children from the very start melodies to play and to let them use the technic God gave them and play as well as they can. The teacher's part is to observe all the shortcomings and to correct them by using a few special exercises that will correct, and also supply that which is needed in the way of dexterity. Our suggestion to teachers of beginners is: Observe, first of all, how much natural technic (natural skill, that is) the beginner possesses, and overcome each difficulty as it presents itself. That idea of isolating technical difficulties, separating music and technic, and forcing students to practice this or that peculiar movement of the finger, hand, or arm, without his first knowing exactly what it is needed for, is to be shunned always.

Exercises that form no part of piano-playing but are intended solely as preparation for playing stand in very much the same relation to music that the old-fashioned spelling-book stood to general literature. Modern educators do not attempt to "cram" a child's mind with routine work, such as the old way of teaching spelling offered; spelling now goes hand-in-hand with knowledge of words, and children realize thus the need of spelling and feel consequent appreciation of it. This is how it should be with technical exercises in piano practice; they should be used as aids to help conquer definite difficulties but never used by the score. Whether a pupil is deficient or not, as a preparation that one and all must undergo, a preparation for difficulties which may never be encountered, a very large portion of the etudes given to pupils cause an inexcusable waste of time and effort. Can we wonder if, added to this, the pupil wearies of practice and comes to the conclusion that he does not like music? Whereas, if his time had been given to some really profitable piece of music, the desired results could have been obtained, and the pupil's interest and enthusiasm would not have been sacrificed.

But to refer again to finger and hand position: Should you find difficulty in meeting and answering such a question as that asked of our correspondent, we would suggest that you reply: "There is no one proper position of either fingers or hands; there are hundreds of positions, as there are touches and effects to be obtained; every position is 'proper' that enables one to play a given passage in the best possible manner, and to obtain the effect he desires with the greatest ease and convenience."

In pointing out hand position to beginners it is advisable to speak at first only of the high hand and curved fingers, explaining that the thumb will require room to move under, and insisting upon it that the arm shall hold up and not drag down the hands.

MUSIC AND LIFE.

IN every piece of music there is a "centre of gravity" or "key," towards which the mind is attracted, no matter how far from it the music may move. This key is impressed by the first few chords which strike the ear. So in life the first great facts or impressions remain with us for ever, and to those first principles—childish in their simplicity—the soul returns with joy after its sojournings. As the music moves to nearly related keys, and from these again to regions remote and seemingly unconnected with the original, so the current of life wanders, winds and turns, through strange theories and among new ideas, until our first impressions seem to be entirely lost. Suddenly, however, a chord is struck which takes the music back to its starting-point, and all the power of that first key is immediately felt and recognized; and in life is not the mind forcibly taken to those simple truths of childhood by a word, a picture or a song which strikes a chord in the heart?—G. N.

The Opportune Bending of the Musical Twig. A Few Suggestions in Elementary Piano Teaching

By W. S. B. MATHEWS

THERE is an old saying: "As the twig is bent, the tree's inclined." In other words, it makes all the difference in the world whether the child, in beginning his journey towards the musical Parnassus, starts with his face one way or another, because there are many who have lost the road, like the gentleman who inquired whether he was upon the right road to Hartford. The farmer who was thus questioned answered that he was, but asked: "Are you meaning to go to Hartford?" to which he added: "In that case you would do well to turn around, for by the way you are going it is close around twenty-five thousand miles, whereas it is only five if you go in the other direction." I do not remember that I have ever personally met any youngsters who were so near Parnassus as five miles, but I have seen many who seemed to be going in quite the wrong direction.

I think I once mentioned in these pages the story Mr. Frederick W. Root tells, of how once upon a time he was sent to drive the venerable Lowell Mason to the station. He had been brought up to regard Dr. Mason as little short of a god; and the old doctor was meditating. All at once he said: "Frederick, music teachers ought to be promoted down." And then he went on to say that teaching children was the most delicate work of all, with more room for undesirable mistakes; for this reason he would promote his teachers downward toward the lower grades, just as fast as they gained in outlook and experience. It was a good idea, and something quite like it is now done; for in all large cities there are piano teachers who devote themselves to teaching children in the light of mature musical experiences and knowledge. But the great majority are not so. Wherefore, as the art of musical pedagogy is as yet in an unsatisfactory condition, I venture to suggest right here a few of the places where the musical trees of the future will be much more shapely and commanding if only we bend the twigs aright now.

We learn a great deal from our summer pupils. For example, I found a smart girl failing curiously in reviewing some fifth grade studies. Upon investigating, I found that she had no idea of rhythm and note-values. She neither conceived the steadily on-flowing pulsation of the music with its accentuation into measures, nor felt the rhythm behind the succession of longs and shorts which gave vitality and movement to the melody. I suppose she had missed the music lessons in the public schools when the note-values were taught, and had never been definitely caught in her ignorance. Another person, very musical in a way, had never thought of the accompaniment's having a status of its own. She heard the melody very clearly and infallibly, a mistake there was instantly recognized and corrected; but wrong notes in the accompaniment, and the sympathy of tone volume between accompaniment and the melody, she missed entirely. She had never been properly bent as a twig. Many such examples could be given, but enough; let us come to particulars.

I think if I were teaching a beginner right now, of nine years old, say, I would begin with a definition of music: "*The art of the beautiful and the expressive in tonal forms.*" Observe that music is the art of the "beautiful" and the "expressive," make those clear, the beautiful in tonal forms necessitates understanding the motive powers of the music forms; moreover, the music lies not in tones, as commonly said; tones are merely the material of the music; the music lies in the tone successions and combinations, which must be organized into tonal forms; and tonal forms will be those of chords, melody, accompaniment, rhythm, etc. I would illustrate this enough to suggest that there is in music much to be learned which will never "learn" itself.

I would come back to this definition from time to time and would get the pupil to distinguish between music which is distinctly expressive of feeling and that which is merely beautiful. Mozart affords a lot of examples of the latter. I want the pupil first of all to know that there is a Parnassus in music—a higher and a lower. And later on the pupil will easily see, if shown, that it would be possible for a very expert musician to compose music

which would be full of interest and beauty to other good musicians, but not immediately interesting to those who do not know its ideas.

The most fundamental thing of all to get into the child's consciousness is, that, just as painting and drawing are arts of seeing, and all their products are to be judged by the eye, so everything in music belongs to hearing, and everything in music is perceivable through the ear, and in no other way; and that the child has nothing whatever in her music which does not come out to the ear in the playing. The ear has to be educated to hear the different kinds of things in music—the melodies, the chords, and the successions of harmonies; the rhythms. Because it too often happens that the pupil, incorrectly bent at the beginning of the musical course, imagines, as many of them say, that music consists of "notes"—and if you press them, they will go on in blessed consistency and admit that those notes are written upon the staff. Mistakes of this kind lead the pupil to give eye attention where she ought to give ear attention. It is a vital distinction.

One of the most productive little points is to be sure that the pupil gets her first impression of the notes upon the staff as a picture of certain sounds, in such a way that the notes suggest the sounds, and not simply certain keyboard places to be found with the fingers, with tones as a remote consequence of no particular value. For instance, I chanced to hear part of such a lesson the other day, and as this sort of thing is not generally written in books, I will include it here. It was an absolute beginner, about eight years old, rather immature for the age, a little boy—the last of a brood. The first question was whether the boy had a musical ear. Accordingly the teacher sang a very simple phrase: the ascending phrase, *do-mi-sol*, two quarters and a half, to the words: "Ding, dong, bell." This melody the child, after a little coaxing, sang. Ear all right. Then the child had to find it upon the keyboard, starting from middle C. When this was done, a start was taken from G, and from F, and in each case the child found the proper keys to make the melody perfect. Next came the staff. After explaining that the lines and spaces stand each for a white key of the piano, and showing a place to begin, the child soon placed dots upon the staff-degrees for the melody. Other places were found, and the bell dinged and donged in various keys in the first lesson. I think there was another little melodic bit which went through the same process.

At the next lesson this was reviewed and a new phrase taken to be sung, played and written—always as far as possible by original discovery, actual experiment, correcting mistakes by calling attention to the inconsistency here and there, as where a skip of a third was written as a fourth, and so on. Not much is covered during the first lessons in this way; yet the child has gained, unconsciously to himself, certain standpoints in a logical order which will influence his later work. For instance: First, that music is something to hear and to know by hearing; secondly, that anything heard can be sung; thirdly, that anything sung with the voice can be sung with the fingers; fourthly, that anything sung and played can be written, if you know how; fifthly, that any musical notation presumably represents something to be heard, played, sung and enjoyed. This is a very different thing from making sure that certain notes require certain keys, certain finger places, etc.

So also when rhythm comes up, as it does in the second lesson, it has to be begun in its true idea, of "measured flow in time," and not as a matter of longs and shorts within a measure. Rhythm is a very complex idea, almost as complex as its companion force in developing music, harmony; for all tonal forms are made, created, controlled and rationalized by these two formative principles and these two only. Melody is a beautiful resultant of the two, but not an original, a creative entity in music. Moreover, tonal ferment as such, musical ferment in the mind, is derived from harmony and from harmony only. It is the lack of this yeast element in the music which leaves so much of the ear-work

in melody alone so unproductive in musical feeling.

At the first bar I came to I would bend the twig. I asked the class this summer what the bar was for. I was told that it was intended "to divide the music into equal portions." I replied that progress in music did not go by division, but by union; just as the child begins to read short syllables, each delivered *forzando* by itself, "head," "hog," "cow," and so on, and education proceeded to unite these crude names into relations, so in music the art consists in developing ideas, in making tones stick together into melodies, harmonic successions, and the like, and that nowhere in phrasing is division the main thing, but always uniting, making tones stick together into organized melodies, harmonic successions, and the like. Least of all does the bar divide, for it almost never happens that a musical idea really ends at the bar. Thus when I got to the bar with the child I would teach him that extremely simple truth about it, that its office is "to mark the place of the strong pulse"; in other words, the accent, which always falls upon the next pulsation. This principle that the bar indicates the place of the strong accent is one of the most obligatory principles in musical interpretation. The composer himself cannot free us from it except by tying down the notes standing at "one" when, of course, we cannot accent there; but in this case the accent is delivered whenever those tied down tones are first sounded, one or two beats earlier. That kind of syncopation is an anticipation of accent.

The pedagogy of rhythm is as yet wholly undeveloped. There is no treatise upon it, that I know of, which more than breaks the crust here and there. Even the word itself is rarely defined. Lowell Mason has it pretty nearly right as "measured flow," for it flows, that is, goes straight onward like a river, and its flow is measured by the pulsation, measure accent, and the rhythmic motivization against this background. There is one kindergarten system which teaches what it is pleased to call rhythm by piecing out measures of given types in as many different ways as possible; afterwards the child taps the rhythm of these notes with a pencil. Now nothing within the measure is rhythm in a large sense; it becomes rhythm when it goes on long enough to establish itself, eight measures, sixteen, or what not, and one of the most useful things a child can learn, when what is called "time" comes up for discussion, is that the pulsation of the music goes straight on through the movement; that the bars show where the accents fall, and that the accents do fall measure after measure until the piece is finished. The current device of "swinging rhythms" by motions of the hands, as taught by Mrs. Gaynor, Mr. Cady and many others is excellent, and a step in the right direction.

THE YOUNG MUSIC TEACHER.

BY EDITH L. WINN.

PRELIMINARY STUDY.

EVERY young teacher should study, first of all, the subtle principles of tone and touch. She should also be familiar with a teaching repertoire for average grade work; that necessitates study with a teacher for teachers. She should also know the foundation repertoire of piano teaching. I had a pupil recently who played with a lack of understanding of the demands of classic violin art. Therefore I sent her to a pianist and she continued piano study, paying special attention to Bach and classic models. In a short time I observed that she was improving rapidly in poise and dignity or violin tone and phrasing.

I am very sure that conservatory and other students in our city do not attend concerts often enough. One sees few of the student element at the Kneisel Concerts, the Symphony Quartet Concerts, and such concerts as those of Mme. Sembrich. Abroad it is quite the reverse; all students go to concerts.

Again, the young teacher should read current musical literature. She should fill herself with musical history, and should study harmony and theory. I met a teacher recently who thoroughly understands the child-mind. She can put herself in a child's place. She is a very good teacher of children, sympathetic, well-trained and kindly. She really does not begrudge one moment spent with a child. She loves to put theories into practice. All honor to the teacher of children who feels the dignity of her work! There are many greater artists

AN ESTIMATE OF JOHANN SEBASTIAN BACH.

BY A. MARMONTEL.

It is a grave error, a musical absurdity, to think that expression should be banished from a good rendering of the works of J. S. Bach for harpsichord, or from his style. Rigorous pianists are wrong in supposing that strict measure and the absence of sonorous gradation are indispensable. The present writer is happy to agree with musicians of learning and taste, according to whom Bach, had he possessed the modern piano and organ, would incontestably have indicated the delicacies of meaning certainly present to his own mind. It is puerile to confine ourselves within the limits of a strict and colorless interpretation, and to neglect the gradations of sonority, expression and movement, under the pretext that the imperfections of the harpsichord did not always permit brilliant execution. It is exceedingly difficult to come to a definite conclusion as to the tempo taken by the master, but we may affirm that the nature of the sound and the short vibrations of the harpsichords of the period must have had some share in the quicker character given by him to these pieces. The numerous ornaments assigned to the melodic notes had no other object than to conceal the limited duration of the sound. These ornaments no longer possess the importance or the use they once did, and we believe that the execution of most of the fugued compositions gains greatly by being interpreted at a moderate speed, so as to bring well out, in their proper places, and according to their real importance, the complex and varied parts which go to make up the correct and fitting disposition of such high-class pieces.

To interpret Bach's works well, the performer must be a harmonist to render properly perfectly balanced music, in which the musical discourse offers a thousand ingenious touches, and the dialogue between the various parts is always animated and close. The execution demands equal digital independence in the two hands, profound but varied sonority, a connected and well-sustained style, steady time, the exact observance of the durations marked, an intelligent gradation of the crescendo and of the diminuendo, a delicate distinction of the principal and the incidental phrases, of the motives proposed and of the accompanying parts. As for the fashion, the influence of the spirit of his time in the use of ornaments, Bach is less prodigal than his contemporaries, who were forced by the insufficient sonority of the harpsichord to overload their compositions. We conclude this succinct enumeration of the conditions necessary for satisfactorily interpreting Bach by one remark: The performer must be able to reason out his fingering and the disposal of his two hands in phrases with divided passages, and to employ the rapid substitution of fingers on the same notes, a plan indispensable on the piano as well as the organ, in holding the sound in the sustained notes which it is requisite to maintain for the complete harmony.

J. S. Bach's immense superiority over all his contemporaries, without excepting the great Handel himself, has not for sole cause his marvellous skill in employing in perfect order, as well as with incontestable facility and clearness, a large number of voices and instruments in double choruses and double orchestras with real and distinct parts. It must, above all things, be attributed to the happy audacities of his genius, to the innumerable inventions which fill his instrumental and vocal works. After the lapse of two hundred years, we find in these works the harmonic discoveries, the melodic evidences, the charming outlines and the recitative accents of modern masters.

The influence of J. S. Bach's known works on the school of harpsichordists and subsequently on that of pianists, has been considerable. All the celebrated masters who succeeded him derived inspiration either from his traditions or from his style. Haydn, Mozart, Clementi, Cramer, Boëly, but more especially Mendelssohn, Schumann and Saint-Saëns have lived upon this strong, harmonic food. On the other hand, Bach left direct representatives of his method, namely: his illustrious sons, Friedemann and Carl Philipp Emmanuel, and a small group of disciples.

Historians affirm that J. S. Bach never composed with the aid of the harpsichord, and never had recourse to the keyboard to seek his combinations or decide upon his harmonies. Without being able to

verify the accuracy of this statement, we quite admit its probability, for the infinite variety of original touches, of unusual arrangements and of ingenious combinations, is much rather the result of head work than that of essays and extemporizings, on which the memory of the fingers would necessarily have produced a monotony of the harmonic formulae. We may add that the composer whose powerful brain conceives and hears a work created as a whole as well as in its details, without the help of instruments, enjoys an immense superiority over those who do write with one; he avoids reminiscences and unconscious recollections; they work with the quasi-certitude of originality. From the special point of view of most musicians, Bach's immense reputation rests principally on his works for the harpsichord and the organ, and on his concertos. But, however marked in these may be his style and influence, we must go further and study the thirty volumes of cantatas, oratorios and choruses, to understand all the creative power of his mind and genius. The most arduous compositions are written with a breadth of design and a certainty equally incomparable. Handel alone was able to attain such sharpness of outline and such freedom of style. The labor disappears, so skilful is its application, and a man must himself have practiced fugued composition to appreciate the elegance of the form, the ingeniousness of the touches, and the infinite variety, at the same time as the daring flights, of the composition.

With exceptional creations like these we can compare the works of Handel alone; but, if the latter has sometimes more energetic rhythms, and more striking effects of sonority in the choral masses, Bach is still his superior in the art of combination, of orchestral arrangement, of variety and richness of harmony. Bach's extraordinarily expansive mind dared everything and discovered everything in the way of harmony. It was Bach who illustrated and put in practice the famous chromatic style, which has in our own days been employed to excess. Italian musical genius of the 16th century, snapping the fetters of scholastic art, formed a musical centre, where the genius of melody, breaking loose from the rude embraces of science, found itself in direct communication with pure inspiration, accentuation and expression. Scarlatti, Frescobaldi, Peri, Porpora, Carissimi and Marcello, laid the first stones of the new temple. The crowning of it belongs, however, to Bach, who without leaving Germany, summed up in a definite formula all the progress made by his predecessors and his contemporaries.

An indefatigable worker and a passionate lover of grand art, Bach created, in the highest sense of the word, during half a century of feverish and disinterested productivity. He is, moreover, the most perfect type, the model without a blemish and without a shortcoming, of those musicians who have followed the modern path. The masters who have drawn inspiration from his genius, and who have sprung from his traditions are innumerable. From Haydn, Mozart, Beethoven, Mendelssohn and Meyerbeer, down to the masters of the present day, the most individually creative have preserved a reflection of J. Sebastian Bach, and often unconsciously reproduced his course of proceeding and his formulae. His glory has a radiation which extends to the very uttermost limits of contemporary art.—Selected.

GOUNOD AND "FAUST."

In a German musical paper of a few months ago is an interesting account of a meeting between Gounod and the conductor Hermann Levi. We give the account in Levi's own words:

Early in the year 1869, Charles Gounod was spending some days in Karlsruhe in order to be present at a performance of his opera "Faust." I was, at that time, Court Capellmeister of the Karlsruhe Opera, and in meeting Gounod one of the dearest wishes of my life was fulfilled.

At the beginning of our conversation I passed over the object of his visit, beginning immediately to speak about the opera itself. His eye brightened and I saw I had touched the right note. "Ah, yes, 'Faust,'" he exclaimed. "I knew very well, believe me, what it would mean to offend against an incomparable masterpiece, but in spite of the overwhelming greatness of this great creation, the fact was that all my thoughts and hopes were centred upon this one work. A dozen times I studied the book from A to Z, and each time new beauties appeared to my wondering eyes. I was conscious that I must set this poem, or none, to music."

"My first work, 'Sappho,' which was produced in 1851, experienced a lamentable fiasco. In 1854, my second, five-act opera 'Nonne Sanglante,' succeeded no better. All my hopes and aspirations were gone and almost all confidence in my ability. I was becoming a misanthrope. Again and again I went over Goethe's tragedy. In veritable rapture I put countless sketches on paper, but again and again an inner voice said to me: 'No, Charles, you cannot, you must not, attempt that masterpiece.' One day I happened to come across a little book, a light, entertaining story, 'La Medecin Malgré Lui.' It gave me much amusement, in spite of my gloomy thoughts. After my third unsuccessful attempt with 'Faust,' I decided for the sake of change to try the comic vein, and as a result, in 1858, the comic opera was performed at the Theatre Lyrique and made a fairly warm 'succes d'estime.' From that moment I was half encouraged, but 'Faust' and only 'Faust' was the thought which possessed me. I hunted up my 'Faust' sketches and with indescribable passion and joy for creating I went to work. At home I worked, in the steamer, in cafés, in the Tuileries, even on the curbstone of the boulevard, I composed and improvised."

"About the first of January, 1859, the score was finished, and turned over to the Directors of the Opera. Contrary to my expectations, I received within two weeks the joyful news that my last opus was accepted and would be produced. Then it was a question of patience. Unspeakable excitement, yes, even anxiety possessed me. Every morning I rushed to the opera house to partially direct rehearsals from the piano, and to train the singers. I was so irritable that my friends were really concerned for my reason. After my dear wife, I owe most to our excellent tenor Rogers, who was continually with me and kept assuring me that the work would undoubtedly have tremendous success. There were plenty of flatterers and hypocrites about who also assured me that my 'Faust' would be a great success. And I had to contend with chicanery and maliciousness. One distinguished woman of the aristocracy permitted herself to make this remark to me in company: 'Mon-sieur Gounod, I hear you have been setting Goethe's "Faust" to music—I beg pardon—improving on it. I should have said.' I was infuriated by this ingenious reproach—ingenious, I call it, because it might have been so nearly true, although in fact nothing was further from my thoughts than 'trumping' over Goethe."

"St. Joseph's day, the 19th of March, 1859, was the turning-point of my life. I had but one thought. It would either be a complete triumph, or much more probably, a total failure. For several weeks before the first night I was no longer a natural creature; thoughts in absinthe. I haunted the streets, stared at people, listened to conversations in the hope of forming a word about 'Faust,' so soon to be performed. My poor family at home had to suffer the most. I was no longer the faithful, attentive spouse and devoted father. In short, I was beside myself. At last the opera was performed with fabulous success. I was like a man new-born; the beast had departed from within me. Unfortunately, my later operas had nothing like the same success. Neither 'La Colombe,' nor 'Philemon et Baucis,' nor 'La Reine de Saba,' 'Mireille,' nor 'Romeo et Juliette.' My one true happiness I owe to the genius of Goethe and his glorious 'Faust.'"

PERHAPS the sadness of men on hearing sweet music arises from some faint remembrance of past joys, and the traces of connections in a former state of existence. As polishing expresses the vein in marble and grain in wood, so music brings out what of heroic lurks anywhere. The hero is the sole patron of music. The harmony which exists naturally between the hero's moods and the universe, the soldier would fain imitate with drum and trumpet. When we are in health, all sounds life and drum for us; we hear the notes of music in the air, or catch its echoes dying away when we wake in the dawn. Marching is when the pulse of the hero beats in unison with the pulse of the hero beats in measure of the universe; then there is true courage and invincible strength. Music is the sound of the universal laws promulgated. It is the only assured tone. There are in it such strains as far surpass any man's faith in the loftiness of his destiny. Great Thoughts

THE MISSION OF MUSIC IN THE PUBLIC SCHOOLS.

BY A. E. WINSHIP.

[At the last convention of the National Educational Association, at Asbury Park, in July, an address was made on the subject above by Mr. Winship, who is one of the prominent educators of the country and the editor of the *Journal of Education*, Boston, Mass. We urge our readers to a thoughtful perusal of the portions of this address which we give below.—Editor.]

If the chief mission of the public school is to teach children how to read, write, and cipher, then it can all be done in two years when the child is eleven and twelve years of age, and the country can reduce its 400,000 teachers to less than 100,000, and turn over three-fourths of the school money to the politicians in the sewer, street and police departments; but if it is expected that the schools can in eight years teach all children to read fluently and feelingly, to spell all words correctly, perform all examples accurately, and solve all problems promptly for the rest of life, then I beg to submit that it will never be done in eight or in eighteen years unless the Lord repents of the way He has made man and breathes a new human nature into the children of men.

A little time every day for twelve years is indispensable to the formation of the habit of accuracy and rapidity in the practice of the fundamentals. Without such practice, a little every day, it is impossible for most children to keep step for life in the essentials of learning. A stupid person will spell his own name, however complicated it may be, because he writes it frequently; but I was once called upon to witness a will when the maker asked me to spell her name because she had not written it for years.

Too much time on fundamentals is almost as bad as none at all; to practice is all right, to drill is to bore—in school or out. One never drills on a piano, she practices; one ought never to drill in the fundamentals, but rather practice. They will be learned ten times as well if half of the school day is made bright and cheery, appetizing and relishing. The senseless magnifying of the three R's makes schools that can only hold children by means of a compulsory school law! That expression is an indictment of a school system that drills all life and spirit out of many children. One mission of public school music is to wipe that word compulsory off the school laws. Be careful that you don't drill in music. Have you never seen a teacher who could make music as dry as the multiplication table?

You can never get music into school, nor anything else that is aglow with life, until educators talk of education as a fountain and not as a foundation. That word foundation has charged to it more pedagogical crimes than any other one word. Education places one in touch with sources and is not seeking a place where movement is impossible. In the 18th century there was some excuse for it. One hundred years ago things would petrify and make good foundations, but now they putrefy. The school must be a fountain of power, of life, of joy.

What is the real, vital mission of the public school? Is it not to do for the children as a whole what they will find, all in all, beneficial through life, not simply in business, not simply in the earning of a living, but at work and at play, in the home and in society, in the using of money as well as in the getting of it, in enjoying life as well as in being able to live, in getting genuine pleasure out of others, in giving pleasure to others, and in keeping youths and adults from going wrong physically, intellectually, and morally.

Music does much for the disposition and for the character. It provides recreation and utilizes leisure; it may be a limitless blessing to the home: the Church could hardly exist without it. The child taught to discriminate between music and vulgar noise will not be tempted by the trashy shows that are perhaps the worst curse that afflicts the city life of the poor and the weak.

In one city in the West a cheap show settled down in the town. Children's matinee tickets were sold to the stores for two and a half cents, to be given as premiums. The demoralization of the schools threatened. The wise and energetic superintendent forced the teaching of school music, introduced

chorus work, and started an orchestra in every school, and openly attacked the cheap music, and literally drove the show out of business. The public schools can revolutionize the entertainments of most cities if they really appreciate the possibilities in good music. Isn't this a mission worth while?

There is no more perfect mechanism than the mechanics of music, but there is no music in that which is merely mechanical. There is nothing so inspirational as music, but there is no worthy music in anything merely inspirational.

School music must be devotional, will be this under any reasonable conditions. It will inevitably breathe a religious spirit into the day. It is the one phase of religious activity that does not tend to be dogmatic, denominational, or sectarian. It is as religious naturally as a breath from heaven, as pure as the flake of wafted snow ere it touches the earth, as tonic to the souls as a breath from the Wasatch range. In the present skeptical state of the public mind toward dogmatism, and its almost reverential attitude toward the public school, it is worth all the teaching of music costs and more to breathe into the life of childhood and youth a reverence that need not be dogmatic, a religion that need not be sectarian.

Patriotism is devotion with a human christening. It idealizes, almost deifies one's country. It kindles the worshipful side of our being humanward. The only thing that will keep Canada from joining the United States is the fact that every child has sung "God save the queen (or king)" every school day of his life. It has closed every school day ever known by a Canadian. This will make "America" impossible to them, even though the tune be the same. We do not sing "America," "The Star-Spangled Banner," "Dixie," and the State hymns as much as we ought, but every child learns them in the schools and sings them on every star occasion. Sometime he will do this daily. The schools of Canada make any anti-British sentiment impossible: "America" in the schools makes any anti-American sentiment impossible. No teaching of history will do for patriotic sentiment what a daily school song can do.

Music has an intellectual mission. It makes intellectual activity graceful and refreshing. The old idea was that nothing was intellectual that did not come hard. Friction was an indication of power. The squeak of the mind was supposed to voice activity. Grinding was the characterization of conquest. Drill, a simpler word for boring, was deified. All that is in the past. Nothing that tires or can tire is power today. Tireless steam, frictionless electricity, even wireless telegraphy are symbolic of mental action. When a mind snaps, when the nerves are prostrate, when the brain fags, there has been a wrong use.

Rhythm is the best mental action. Genius is the power to be carried to limitless height, depth, or breadth without friction in the flight or leap. Music is the one rhythmic art. Its mathematics are more exact than logarithms, its science keener than chemistry, its art richer than that of the sculptor and painter, and yet the mind obeys the laws of mathematics, chemistry, and art in music as easily as sound flies above the ocean, more readily than the heavy cable drags it beneath the sea. Music rightly taught does more for mental development than the mystic symbols of algebra or the planting of Greek roots in brain soil.

It is not enough that the school sings. It must know what it sings, why and how. Music is the most exact science, the most nearly fathomless philosophy, the most exhaustless psychology, the most brilliant art.

The public school has as a phase of its mission to teach the possibilities of music, to teach the Psalms of Israel, of the masters and the masterpieces. It is a crime against heaven and earth to teach of the warriors and the triumphs through courage and not to teach of men like Handel and Haydn, Mendelssohn, and Beethoven, Mozart and Wagner, the story of whose lives is more fascinating than of Xenophon or Caesar.

Music is the noblest inspiration. It comes nearest crossing the threshold of eternity. For music the very gate of heaven stands ajar.

There is no occasion to be less accurate or rapid in number work, to read less intelligently or write less distinctly in order for public school music to make us more devout, more patriotic, more intellectual, more inspired in our love for man and our adoration of Jehovah.

THE ESSENTIALS OF SUCCESS.

BY C. FRED KENTON.

It is but natural that the young and inexperienced should feel within their bosoms a certainty of achieving fame as professional pianists; their desire breeds hope, and their hope soon develops into a pleasing assurance of world-wide success. How little do they realize what a marvelous conjunction of varied talents is necessary to obtain even moderate success on the concert-platform! A cursory examination of these qualities will serve a doubly useful purpose; not only will it induce modesty in the student, but it will also increase his respect for those world-famous pianists who arouse us to enthusiasm by their splendid performances.

Reflection will reveal the fact that quite apart from the quality of high musical intelligence (which, of course, is an essential), many other talents are equally necessary. A pianist of interpretative genius must possess a temperament so delicately organized that it will respond immediately to the slightest appeal; it must be so highly sympathetic that it is constantly ready to lash itself into a state of passionate anger, or sing with the spontaneous gladness of a nightingale. Side by side with this emotionality there must dwell self-restraint of no ordinary kind. The first movement of Beethoven's "Moonlight" sonata calls for deep poetic feeling and tenderness, but unless the performer keep a firm hand on his emotions, the poetic feeling will degenerate into gross sentimentality, and the beauty of the music be thus entirely destroyed. A great pianist must have vast depths of emotion within his heart, but there must be no hysteria.

Few men have ever attained a high and permanent position as interpreters of the great masters, unless they have possessed a wide knowledge of human nature. Psychology is not a popular science, but by its aid the motives prompting the actions of men and women can be analyzed with absolute accuracy, and the hidden springs of love, hate, jealousy and the whole gamut of the emotions, can be sought out and understood. Music is three parts emotion and one part intellect. It is difficult to conceive how a man can hope to move the hearts of his fellow-creatures unless he is closely acquainted with all that lies therein. To interpret adequately great thoughts and feelings, the pianist himself must have something of greatness within him.

The artistic temperament is very often associated with bodily weakness and ill-health; the constant emotional stress of creation and interpretation makes great demands upon the nervous system, and sometimes even a small amount of overwork is sufficient to cause a complete breakdown. But the professional pianist or violinist of real eminence has little time for rest. He is always working. Travel, constant practice, playing in public two or three times a week—Could there be a more exhausting life than this? And yet an executant must be ever fresh, physically and mentally, if he is to retain the position he has made for himself. Great physical strength and endurance, capacity for sustained effort, and unremitting energy—these are just as necessary for the pianist as is the artistic temperament.

I have not yet spoken of the years of failure and neglect which preface the lives of the vast majority of our great artists. No one can ever know the number of fine artists who are killed every year by the neglect of the public. If you can survive ten years of the coldest neglect and come out winner, then indeed you will have proved yourself the owner of sterling qualities. This period of an artist's life either makes or mars him; in some cases it strengthens and uplifts, but in the majority of instances it has the opposite effect. Struggling in the maelstrom of the rejected and ignored among men, many an artist has sought to direct attention to himself by assuming the tricks of the mountebank and by practicing eccentricities of manner which bring upon himself nothing but ridicule and dishonor.

The above remarks are not made with the intention of discouraging the beginner; it has seemed to me, however, that many young men and women, from a mistaken estimate of the talents requisite for the making of a great artist, enter the ranks of public executants with no chance of success. It is to these I address my remarks in the hope that they may compare their abilities with the physical and mental qualities requisite to achieve lasting distinction.

"THE WOMAN IN THE CASE."

BY W. FRANCIS GATES.

WHILE the woman music teacher may feel that she has ground for complaint as to the inadequate financial returns, if she will compare her income with that of the public school teacher she will see that the advantage is probably in her favor. There are persons who dabble at teaching, who have no sort of preparation for it at all. But leaving them out of consideration and speaking only of the woman who has given at least three or four years of study to the subject, there is little ground for complaint, as a school teacher must have given as much time to normal school work.

The average well-prepared school teacher may receive \$50 or \$60 a month for nine months in the year. A music teacher of the same grade may have 25 lessons a week at 75 cents each, for ten months in the year, and during the summer perhaps half as much, making 11 months at \$75, i. e., \$800 a year against the \$550 her sister teacher earns in the public schools. This is not saying that either one of them is paid enough, but it shows that the music teacher of good standing is better paid than the school teacher of equal position. To cite a concrete example: In Indiana, where the school system is excellent, 12,000 out of the 16,000 school teachers received last year less than \$500 each. Throughout the whole country, the average pay of the woman school teacher is less than \$40 a month.

By this comparison it may be seen that the woman who teaches music has not, on the average, a great deal to complain of, especially when it is remembered that it is the underbidding of her own sex, the teaching for forty and fifty cents a lesson that so many unprepared or prideless young women indulge in which cheapens the rates of instruction. It is not worth while to blame the public—the public is generally a fool in the matter of choosing music teachers, running to the cheapest or the loudest blower, irrespective of preparation or ability. The public likes to be gulled. The charlatan, ignorant or pretentious, is the one to castigate, and the only way to do it is to choke off the source of supplies, that is, to educate the public to the fact that such a teacher is an ignoramus, and is teaching merely for pin-money, not because she has any special fitness for the position.

I know it is customary to speak of the musical "faker" as "he," and doubtless the more prominent examples that inflict themselves on an ignorant public are best fitted by that pronoun; but everyone will agree that by far the most numerous recruits to the incompetent section of the profession are of the feminine persuasion. Remove such, and the rates of tuition as well as the general level of the teaching would go up 50 per cent. in the first year, all over the country, to say nothing of the general increase of respect that would accrue for the profession as a class. And still, fight as one may against the surging tide of incompetents, admonish, abjure, oburgate—all this amounts to little. In this country it will be centuries before there will be a standard of requirement for teaching music, if there ever is. All that one can do in the matter is to address himself to the three phases of the subject as best he may, not expecting to see much change in the short span of one life.

The first phase is personal. One has to recognize this unfortunate condition of affairs in the profession and prepare himself to be, in so far as possible, above it; to be so near the head of the procession as not to be bothered by the vagaries of the tail; to be first in his own teaching field, not by mere claims, but by solid acquirements.

The second feature is to do what one can to urge prospective teachers to give themselves adequate preparation, and not to enter the field until they have the preparation; not, like the doctors, to acquire skill through the deaths of many. That portion of the profession that has no conscience will tell its pupils that they will be able to teach in a few short months. It takes many honest teachers to undo the work of such blind leaders of the blind and dishonest leaders of the prospectively dishonest.

And last is the education of the public. No one person can do a great deal in this matter, but every one can do something. Writing, talking, proving by example, all this has weight; and, though there is a fool born every minute, there may be one converted every week. This leaves a preponderance of fools at the end of a year, to be sure, but fifty persons

who have learned, during the year, that only a well-prepared instructor is fit to teach their children music is a crop not to be despised. If only every teacher had as many stars in his crown at the end of a twelve-month there would be quite a difference in the musical atmosphere of the average community at the end of a decade.

In this propaganda, the woman teacher has a great place, for is not her name legion? Let her see that her own skirts are clean, that she is herself deserving of patronage, and then the word in season and out of season against the "pin-money" class—as a class, not by name—for personalities but defeat the end. The musical growth of the country is more in the hands of the women than of the men; they may hasten or retard it at their whim; and being a woman's whim, who can guess the outcome?

A TALK WITH AMATEURS.

BY ROBERT BRYMER.

IN a large majority of cases, amateurs are too ambitious. I mean by this, that they attempt to fly before they can walk. There is too much of haste and not enough of thoroughness. There is a rule that we should never forget; viz., that nothing is well done that can be done better. When difficulties arise, they must not be slurred over, they must be fully mastered. Among amateurs it is by no means rare to find that the difficulty of yesterday is the difficulty of to-day, of to-morrow, and of next week. Haste has not allowed the performer to take time to master it.

Now, we may never escape or hope to escape just the one musicianly sure way of mastering a piece. Once having made our choice, selected our piece, we must proceed to learn it carefully and thoroughly and without due haste.

First. The piece selected must be within the powers of the one intending to play it. This would seem to be a self-evident rule, but we all know how frequently it is utterly disregarded. Young pianists will struggle to interpret Chopin or Beethoven, when their fingers are incapable of properly playing an ordinary scale passage; or, if the notes be played, it is done as the parrot repeats words, without understanding their meaning.

Make it a rule, then, students and amateurs, to select music within your capacity; attempt only that with which your fingers are capable of grappling, and your brains of grasping the full meaning. True music is not a technical study; it has its meaning, as has the poem; your fingers are used as a means of expressing your intellectual and artistic conception.

Secondly. However carefully a piece may have been studied, however correctly the composer's meaning may have been grasped, failure awaits that performer who does not practice most assiduously. Knowing the meaning you must be able to interpret it.

Thirdly. Though you may practice most arduously and though you may have grasped somewhat of the meaning of your piece, if you do not love music and the instrument of your choice, all will prove to be simply loss of time. Industry, without aspirations and love, is valueless in art—you must feel that which you would undertake to interpret to others.

But—have a care, avoid mock sentiment, which is apt to be the great defect in amateur playing. Do not play adagios as if they were funeral marches, or form a belief that to drag the time lends pathos to the performance. Judgment is what is under consideration now. Use a wise and careful discrimination or judgment in playing the various kinds (styles) of compositions; do not give undue swiftness to lively music any more than a monotonous drag to the adagio. The amateur may frequently be detected in an endeavor to hide faulty technique and faulty taste by unnecessarily retarding or accelerating the time. Much of Chopin's and Beethoven's music is thus victimized by unfinished musicians (?). Music does express emotion but—only in the mass, we might say. That is, a composition, or a movement of a sonata may express sadness, for example, but it will pervade the entire piece, or part; to elaborate measure, or each two measures, as if the single measure (or bar) were, in itself, a highly-finished picture shows an utter lack of comprehension. Learn words, and bring out the meaning by intelligent, musicianly phrasing.

MUSIC LESSONS THE SOLDIERS TAUGHT.

BY MRS. FANNIE E. M'KINNEY-HUGHEY.

I WONDER if the boys and girls who read THE ETUDE enjoy watching soldiers drill as much as I do?

I would like to tell you about two companies of soldiers that I saw being trained to go to the Spanish War. One was a troop of raw colored recruits. The other was a company of white men who had been in training for some weeks.

We watched the colored troop first. They did not know their captain and he did not know the men. They had not had time to become acquainted. He gave the order: "Present arms." Some of the guns went up, and some down; some men leaned forward, and some bent backward; and the bodies were all out of line.

The captain called: "Attention." He carefully explained to them what he meant, and just how the gun must be held when he gave the order to "present arms." Then he went up and down the line, getting the men to stand right. Some he pushed back, some he motioned forward, and so on till he had them in line, then he stepped back and gave his order. The men tried to remember, but some stopped to think which way he said, and were too slow; and some wanted to show that they understood, and moved too fast; some forgot altogether and made the wrong move; and some were so confused they did not move at all. How we all laughed!

A gentleman who laughed as heartily as the rest of us, said: "It does look funny, to be sure, but it isn't so amusing when you are in the line. It makes a difference what your viewpoint is."

"I suppose that explains all differences of opinion," said another. "I was just thinking how different these soldiers feel about the order given here and now, from what they will when the enemy's guns are trained upon them, and they realize a false move may mean defeat."

"Yes," I answered, "and how different we feel sitting here on the grass and laughing at them, from the enemy upon whom they will be ordered to fire, in real battle."

"Three opinions of the same soldiers," laughed another.

"And the captain's idea of them differs from all the others, I imagine," said the first speaker, still shaking from the convulsions of merriment the last awkwardness of the company had thrown us into.

"This is a good lesson for you," said a gentleman, turning to me; "remember a teacher's viewpoint is different from a pupil's. What may be fun for you may be the opposite for the pupil."

"Turn that around," I answered, "and you'll hit it. What may be fun to the pupil is death to the teacher." This evoked a good-natured laugh all around, as his young son was known to be one of my most talented, and most mischievous pupils.

I wish you could have witnessed that drill. The captain was particular, and hard to please. He insisted on each soldier's moving precisely with the others. Backward and forward he marched them; up and down he moved their guns, and over their shoulders they put them; but there seemed always one or more of the company out of harmony with the others. There was one droll fellow that was always so ludicrously from side to side, to see what the others were doing, and grinned so good-naturedly when reprimanded by the captain, that we laughed immoderately from one end of the drill to the other. At last the captain disbanded his men, and seeing that several of us were acquaintances, joined us.

"Pretty hard work, that, captain," said one of the gentlemen; "when do you expect to reduce that company to any semblance of order?"

"Now, really, captain, what is the use of this, anyway? Isn't it a good deal of child's play, after all? Can't those fellows shoot the enemy without all this fuss?" asked another.

"If you call it play, Judge, just let me drill you a couple of hours or so, will you?" laughed the captain. "But, seriously, those men are practically useless now. The first thing they must learn to do is to obey. It is queer how hard it is for men to learn to do just what they are told. Now if every man had known enough to do exactly what I said, at exactly the right time, they would have all moved together, and I could have maneuvered with them as I chose."

"Why," I interrupted, "I never before knew that fighting was like playing! John Sebastian Bach told some one that organ playing was simply putting the right key down at the right time, and the organ would do the rest."

They all turned and laughed at me, and then the captain went on. "The only successful people in the world are those who can obey. The great financier, the great savant, the great soldier, even the prize-fighter must learn obedience, before he can be successful. In the first place, perfect obedience to law enables men to work together without friction. This saves time and strength, and is a great economy of force. Besides this, repeated effort not only secures success, but that which must be done at first with painstaking care soon becomes a habit, and the action becomes involuntary and comparatively easy; thus leaving the mind free for other things. This again is economy of force; and the force thus saved from waste can be added to the other forces, and so accumulation is the result."

"What sort of men are the easiest to reduce to good discipline?"

"Men," replied the captain, "who are quick to see the wisdom and use of the command, or, failing to understand, execute it without hesitation or question. Men who, instead of watching to see what the other men are doing, watch me to see what I want done, and do it."

"You do not advise originality then; and what becomes of individuality?" asked one of the party.

"Plenty of use for that later, but not in the drill. Would you not teach your pupils first?" he said, turning to me, "to learn *how* to do things, believing that afterward they will find plenty of original ways to apply their knowledge?" I nodded in the affirmative. "You have seen how unmanageable my men were. Now come with me and see the result of obedience and attention to detail," he said brightly, "in Captain ———'s drill. His men are ready to be ordered off to the war."

We all followed him eagerly. The ladies and gentlemen were chatting gaily about the soldiers, the camp, and the war, which each one seemed to feel would not be long or severe. But the scene had changed for me. My mind was looking through a wonderful glass, called *imagination*, that made the soldiers look like my pupils. The camp had changed to my studio, and the guns looked like fingers and hands. All the captain had said about his men I was applying to my pupils. I wondered if I was training them to *obey*.

Here a definite face appeared before my glass. A handsome fun-loving boy of sixteen. One of my brightest boys, but rather more fond of baseball than music. I saw the impatient manner with which he took my sharp criticism of his playing; and the defiant tone with which he said: "I don't like this piece, anyhow. Let's try something else; there are others just as good, and prettier."

"No," I answered, "we will master this one before we take another. It is not the piece I care for. There are many others, just as good, from which I could teach you music. But it is you, my boy, I am thinking of. You want to be like your father, a leader among men. Now, remember this! You will never be fit to lead until you have first learned to obey. I could give you another piece, but that would be yielding, rather than conquering, and you would be just as ready to give up on the next one. Be a man! Do this, simply because it is the task assigned you, and, by mastering it, you will master yourself. Such training will prepare you for greater work by and by. Do not weaken a single point. Make your fingers obey you *exactly*. Do not put up with a poor position of the hand, or a wrong motion. Keep your time accurately. Do not play a false note. Listen to the tone color. Mind your phrasing."

Then followed a long talk about soldiers. The stupidity of the drill and the accuracy required. The persistent practice. The exasperating orders, and finally the glorious results. It was an earnest talk. We ran way over the lesson period, and I did not have time to hear another note; but the earnest, manly look in his eyes, as he quietly went away, made me hope I had taught him a life-lesson; and the results have proved I was right. I have seen the lad conquer himself. I can now always depend on him. His work is faithfully done. He is always on time. I can put him on a recital program and be sure he will do well. He is master of himself, and I hope to see him a leader, for good, of men.

Just at this point my glass was taken away by the cheery voice of the captain, saying pleasantly: "Now, Judge, see the result of our drill, and I think you will not say it is play."

Crisp and decided rang out the commands of the new officer, with a magic in them that made officers and men a unit. It was beautiful. Guns, white gloved hands, striped legs, all moved with a rhythmic order and precision that rested and inspired me.

"Oh," I thought, "I wish my chorus and my piano quartet could see that."

What feats those men went through! Forward, backward, sidewise, diagonally, in circles, crossing, recrossing, running, charging, retreating, firing in a standing position, or kneeling, and even lying flat.

Cheer after cheer went up from the enthusiastic spectators.

"Captain," I said soberly, as he came to my side, "this is dress-parade. We all like this part. It is like our Pupils' Recitals. But the hard part is to come, the real thing, the desperate fighting. Are these men as well prepared for death as for life?"

The captain was a fine-looking man, but the expression that came into his face then made adjectives unnecessary, as he said with a tremendous earnestness in his quiet voice: "A man is not prepared to live until he is prepared to die. The brave soldier, the hero, is not the one who faces death with his nerves keyed up by whiskey, nor the one who rushes into the fray recklessly, but the man who looks calmly through and beyond dress-parade, to the battlefield, realizing the danger, keenly alive to the horrors, but steadily facing death for his country's sake. No, all these men will not make good soldiers on the battlefield. There may be traitors and cowards in that company. The battlefield will *prove* the men. All we can do is to drill to the best of our ability. Those men look well on dress-parade. Many were agreeable to deal with in the daily drill. It is painful to think the same uniform may cover patriot or traitor alike." We stood silent a moment. Then he went on: "What is true of privates is true of officers. Most men like to command on the parade-ground. It is a different matter to lead his men to the cannon's mouth and to first offer his own form, made a finer target by his advanced position, and, if mounted, raised to a still clearer mark for the sharp shooters, before commanding them to the attack. You will always find, in your work, and in every other profession, or department in life, there are always plenty of men and women who like to lead a showy drill on a smooth parade-ground, especially before enthusiastic spectators. But the real hero is seldom recognized here. On the battlefield, in the thickest of the fight, and when other men are resting, by the wounded and the dying will be found the hero, the patriot, the *true soldier*."

The drill was over. Officers and men were receiving congratulations and praise.

You know how it is, my fellow-students, when you play well in concert, especially if your dress is becoming, your piano fine, and the audience is composed mostly of fond friends. You forget then how hard the finger exercises, and the scales, and the velocity studies have been. The electric lights and the bright smiles, and the beautiful flowers, transform even your hard-earned *technic* into a thing of beauty and intoxicating delight. This is your dress-parade. In the distance is the din of life's battlefield. You do not want to listen? Then look out! you may be the coward, or the shirk, that President Roosevelt scored in his address at the Mothers' Convention, which was published in the July number of the *Ladies' Home Journal*. Read it!

If you play beautifully, that is good. If you compose well, that is better. If you are training yourself to teach conscientiously, that is a still greater achievement; but if you have not conquered yourself you are still a failure. If your music has not put you in tune with the Creator, if it has not helped you to know yourself, if it has not opened to your understanding the book of nature, and the heart of human life, if it has not made you strong to resist evil, and appreciative of your fellow-men, you are not yet the hero of the battlefield, but only the untried soldier on dress-parade.

Teachers, remember, if you have only made fine players, you are a failure. If you have, or are, making noble men and women, you are making a great success of life, even if the musical world has not heard of you. Strive to make the music of your instruction ring out in hearts and homes, as well as on the concert platform or the stage.

If you who read my message are fine players, do not forget the captain's words: "Dress-parade does not prove the soldier." The lasting influence you make upon human lives individually and collectively will prove your worth. You cannot measure the power of good music to inspire men to righteous and happy lives. The drill is to make perfect for active service, rather than for dress-parade. Let men see that daily practice should develop nobility of character as well as a brilliant technic. Your ear work should make you sensitive, not only to musical sounds, but to the heart-throbs of people. Your sight-reading ought to make you quick to read character, and to know who are true and who are false people.

Do you know? I never read music quickly, and I have not yet learned to read people quickly; and so I have been terribly deceived in people I thought must be very good, because they looked well on dress-parade.

When you read your music, you will find melody, rhythm, harmony, in all your pieces; but the best ones will tell you something, right down in your heart, which will make you happy and will make you want to be good; while other pieces will be nothing but musical sounds, and will not talk to your heart at all, but only to your ears. You will soon learn to tell the difference, if you think.

Right here I must tell you about a dear little girl who was taking a lesson from me the other day and I asked her to transpose one of the 200 easy canons that Kunz wrote for music pupils. Do you have them? This one was written in C major, and I asked her to transpose it into five sharps major, and after she did that, into one sharp minor, harmonic form.

She is only twelve years old and not very eager to hurt herself with work. And although she knows keys and signatures, and major and relative minor scales almost as well as she knows my name, she looked at the canon a minute, and what do you suppose she said?

"Whew! that's hard!"

Now it wasn't hard; it only looked so. It was something like the chained lions in Bunyan's "Pilgrim's Progress." Did you ever read it? You know when the man "Christian" saw the lions, he wanted to run: but he was a brave soldier, and so he marched straight ahead, and when he reached the lions he found they were chained.

So my little pupil looked as if she wanted to run, but she didn't; she just looked from the canon to me in such a funny way, just as if I had offered her something to taste, and she was not sure whether it would be medicine or candy! I had to laugh. That reassured her. Did you ever find out that nothing makes a difficulty shrink up so quickly as to laugh at it? If you cry, the trouble grows worse and worse, just as wood swells when it is rained on, but shrinks when the sun shines on it.

I felt very sorry for my little pupil, if we did laugh at her anxiety. And so I explained to her how easy the work really was, and all the different ways to do it. All of a sudden, she turned to see me with a face fairly beaming with pleasure, and said brightly: "Why it is just as easy, if you just think about it."

"Good," I said; "now you've learned one of the biggest lessons you will ever learn."

"What is it?" she asked in a puzzled way.

"The value of your brains," I answered. "So many people won't think; and so they leave many great things undone which they might do, and lose many beautiful things they might have; and what they do pretend to do, they do very poorly."

I suspect that people are afraid to use their brains, because they think just as my little pupil thought about transposing: "Whew! that's hard!"

Now, little folks, let me whisper a secret to you. Do not think your teacher does not love you if he or she is very, very particular about every little thing, making a great fuss if you use a wrong finger, or strike a wrong note, or hold a note too long, or cut it off too short, or if you are careless with your ear training, or your written work.

Your teachers want to make great players of you; and you know the drill is the place to develop you, and not the parade. That is what makes them take so much pains with every little thing, just as the captain did.

Practice every day as well as you can, and be very patient and obedient to commands, and by and by everybody will want to hear you play, and will love you for your beautiful character as well as for your exquisite music.

Children's Page

A true beginning in the study of vocal music can be made only through rote singing. The child at first learns to sing song after song so perfectly that they enter into his life and become a part of his pleasures and joys. In this way he acquires an increasingly large vocabulary of music language (melody), his ear is cultivated, and, at the same time, his mind is awakened to the meaning of music.—Robert Foresman.



A PERCUSSION INSTRUMENT.

THE ORGANIZATION OF CHILDREN'S CLUBS.

It is a pleasant thought that once a week or twice a month so many children gather together to spend an hour or more in musical work. It is so helpful to work with others, so stimulating to one's activity, that we hope this year will witness a large increase in the number of clubs all over the country. Children are social by nature; they do not care to work alone, for their public school experience is all in the line of class work. Therefore the teacher should use this method for all kinds of musical work that do not require individual instruction. A wide-awake, progressive, inventive teacher and a class of enthusiastic, willing pupils will surely bring about satisfactory results. The Editor is anxious that teachers shall send to him notes of the various schemes they use to interest their pupils, games contrived or adapted, recital or program novelties, prizes, etc. Those that are simple and practical will be published in these columns.

EDITOR OF THE CHILDREN'S PAGE,

A RECITAL IDEA.

Dear Sir: I want to submit to you an idea for a recital or short program for a children's club. It is a combination of recitation and music. The teacher can select several pieces bearing flower titles, such as "Rose," "Buttercup," "Violet," "Hyacinth," etc., and have the pieces played, at the same time looking through some collection of poetry for verses written about the same flowers, which verses or lines other children can recite. Both the reciter and the player should be dressed in colors appropriate to the flower selected, with the dresses and hats trimmed with the flowers, made of paper or similar material.—Marie Wallace.

THE great inventor Edison has done much to advance the world's work in practical and useful ways. The spirit that led him to improve on the various devices that were given to him to use is the spirit that should possess the teacher of music and especially those who teach children. No one system is suited to all, the knowledge and the methods of work that a pupil learns from a teacher are not enough for that pupil when she begins to teach. She must adapt, must work over what she has learned and add to it something of her own.

Work with children demands, first of all, that they be interested and kept enthusiastic in their work. Ordinary and routine methods will not answer. The teacher must stimulate her wits and devise something specially attractive and helpful to her pupils. The notes that appear in this department under the head of "Club Correspondence," often contain a hint that a wide-awake teacher can apply with success. The articles descriptive of programs, of recitals, of novelties in the way of games, exercises, etc., may be used by teachers, but should also be considered as suggestions which the teacher should improve upon.

Many of the little social games with which children are familiar can be adapted to use in musical clubs and played with success in their new form. The aim should be to impress upon the minds of the children some useful knowledge, about the scales, intervals, keys, signatures, ledger lines, meanings of musical terms, composers, etc.

If the teacher has some literary experience, we suggest that she prepare short dialogues that will call for three to six children and let them act out these little scenes. Some interesting anecdote in the life of a great composer can be taken as the central idea; for example, little Handel's playing in the attic and being discovered by his father. The picture so well known, will give the scene to be presented as a tableau. There are beautiful incidents in the life of Mozart which can be used dramatically as suggested, in the life of Bach also; for example, the picture of the Bach family at morning prayers can be used to give the idea for another tableau to be introduced by a short dialogue.

The present writer has one more suggestion to offer. Select from the class enough children to give one for each degree used in some familiar song, of say, "America," which will require seven. Taking the tune in the key of F, each child will have a letter from E to the D above. Let the children stand in a row according to pitch, and then sing the song, each one bringing in the pitch corresponding to her letter name. The object will be to sing correctly in time and in tune. The melody can be written out on the blackboard and afterwards erased, to have the singers rely on the ear as well as the eye.—L. G.

I OFTEN hear the boys and girls on the street call out to each other: "Hallo, May," "Hallo, Jim." It sounds very pleasant and friendly and I suppose you have never thought when you have been singing "Hail, Columbia" that it means anything like "Hallo, America," but it does, only it is a less familiar and more dignified way of addressing such a great and noble country as ours than to say "Hallo."

There came near not being any "Hail, Columbia" for us to sing, anyway, for no one could write it, until this gentleman of whom I am going to tell you did so.

A great many years ago, a gentleman in Philadelphia composed a march in honor of George Washington, whose birthday we celebrate every 22nd day of February, you know. It was called the "President's March," because George Washington was our President. It became very popular; that is, it pleased many people, and was played a great deal by all the bands, and whistled, I dare say, by every boy who could whistle, but there were no words for people to sing. After a long time, in 1798, a very wise man, I think, wrote some verses beginning: "Hail, Columbia, happy land!" This wise man was Judge Joseph Hopkinson. I call him wise and when I have finished my story, you will think so, too.

He had never thought of writing any words for the "President's March" until, one Saturday morning, an old schoolmate of his, whose name was Mr. Fox, came to his house and asked him to do so.

This Mr. Fox was a singer and actor at the theatre in Philadelphia, and he had planned to give a concert. I suppose he had hired some other singers and players to help him, and he hoped to sell a great many tickets and have a great deal of money left after he had paid all expenses.

The concert was to be given on a Monday evening. On the Saturday morning before, he was very unhappy because not many tickets had been sold and he feared that he should lose money instead of make it.

Now, I suppose that a great many events happened in the year 1798, but do you remember reading in your histories that England and France were not friends then? They were not contented with quarreling among themselves, but each kept trying to bring the United States into it. Our President, George Washington, like a good father, advised the people not to take sides with either, but they were very hot-headed. Some thought England was right, and others favored France; but everybody kept right on whistling and humming the "President's March."

So Mr. Fox said to himself: "If I could only get some words to sing to that music at my concert, everybody would come to hear them." He asked many of his companions at the theatre but no one succeeded in writing any that would fit the tune. Finally, he thought of his old schoolmate, Judge Hopkinson, and away he went as fast as he could (for it was Saturday morning then, you know), and told him what he wanted. The Judge said he would try. When Monday morning came, the words were ready and Mr. Fox had only to advertise that the new song would be sung that evening at his concert, to sell all his tickets, which made him very happy.

Now, if you will just sing this song which you have sung so many times at school, once more, you will, perhaps, see why I called Judge Hopkinson a wise man. It is because he wrote nothing at all about France and England nor anything that would displease the friends of either, but just began to talk about "Columbia, happy land!" which made everybody forget to quarrel, and to realize what blessings were theirs, and the honor, respect and love due to their country.—Elizabeth H. Dunham.

SUGGESTIONS FOR CLASS WORK.

HAVE you any plans for the next ten months? "Oh, yes, those I used last year." The pity of it! "Those used last year!" Would you take those same words from your dressmaker? No indeed! You must have new fashions, books, the latest and best books. If she were to bring out last year's "La Mode" and tell you: "I made your dress her; or if she were to remark: 'I do not know the latest in skirts,' your business relations would at once be broken."

What Ralph Waldo Emerson says of man might be the description of some work that is called teaching: "But man postpones or remembers; he does not live in the present, but with reverted eye laments the past, or, heedless of the riches that surround him, stands on tiptoe to foresee. Power ceases in the instant of repose."

Have your work something like this: First Monday in every month, "Mothers' meetings." Every Friday, club for my pupils.

Under this might be many heads. Let no two Club meetings be the same. One week you might take up the history of the piano; if you live in a city, take your class to a large music store and ask the tuner to show to your pupils the parts of the piano, or look at some of the old pianos, to show to your pupils the great improvements that have been made.

The next week, history of American composers—Sherwood, Macdowell, Beach, etc. Have some of their compositions played.

At your next meeting, take up the study of the orchestra. Try to get pictures of all the instruments used; have the children learn the names and give a prize to the one knowing most about the instruments. One might have a short paper on the flute, one on the horns, violins, etc.

At another meeting you might have the members write on: "What We Most Enjoyed in this Month's ETUDE, and What Helped Us Most."

Now, as to the country teacher who finds it hard to get music; ask some music house to send you a package of music "On Sale." Take up one afternoon with sight-reading; give to each some of the music to read, according to the grade of the pupil and the piece. At another meeting you might have a little game, say something like this: Have half of the pupils named A, B, C, D, E, F, G, the others one sharp, two sharps, etc., one flat, two flats, etc. Now, let A call out: "I want my leading tone," have G-sharp walk over to A, then A might call for the sharps or flats which belong to that key. Take all seven letters and have them call for their leading tones, then all sharps and flats belonging to the respective scales. Have them play the game something like "Pussy Wants a Corner," the prize might go to the pupil finding her place first all the way through. If your class is not large, give to each girl three or four letters. A word in regard to interest in daily work. If you have a Shakespeare or a Reading Club in your town, go to the president and ask her if they will reward the best pupil in your class with a month's tuition. Have an officer come to your studio and judge. Now, a word as to playing for others. Make it a rule that your pupils shall play whenever asked. Have as one of the rules in the club, "Never say no!"

Let this be a year in which you *teach*; make it a rule to get some good out of every lesson you give.—*Katherine Morgan.*

* * *

IMAGINE a little white-faced boy sitting huddled up in the feathers of his great German bed, listening, wide-eyed, in the dark, to his father and mother quarreling—and you have imagined one of the most frequent happenings in Hans Von Bülow's child-life. To be awakened by his mother's weeping or his father's angry voice—perhaps to hear his sister Isadore, and to steal out into the hall with her where they listened, hand-in-hand, understanding nothing of what they heard except this, that on the next day mamma would stay in bed with a headache, and papa would go off early and stay all day, and that there would be no fun, only dreary, dreary hours.

Hans' papa was a jolly, good sort of a papa enough, but he had the temper that would bite one's head off right at the end of a long rollicking laugh, and send a boy into the corner without explaining *why*. His mamma was a very accomplished lady, and he loved her dearly, but, unfortunately, she lived at a time when it was fashionable for ladies to have very delicate feelings, and a great deal of what was called sensibility. The druggists of those years did a great business in smelling-salts, for it was considered "elegant" to faint upon every possible occasion. Ladies of that period wept when they were glad as well as when they were sorry, and never put their handkerchiefs away because they had such constant use for them; they always had their portraits painted with handkerchief in hand, and they went to walk with a handkerchief neatly held between thumb and forefinger with four lace corners drooping daintily, all ready to catch a flood of tears. Poor Hans' mother followed the fashion with the result that both Hans and his father suffered much from what has been called "the tyranny of tears." In the very earliest of Hans' letters, written when he was only ten years old, he inquired anxiously after his mother's headache and feelings, and they haunted him constantly all through the rest of his life,—constant irritants.

This not very happy German family lived in the city of Dresden, where Hans was born in 1830. His father was a chamberlain to the Prince of Anhalt; this means that he looked after the private affairs of this prince. However, the prince had only a very small principality, so that his affairs did not keep Herr Von Bülow very busy, and he used his spare time in writing books. They lived in apartments, and Hans' early associations were for the most part of a very cultured and refined nature.

Later on, when he was sent away to prepare to be a lawyer, he lived with some relatives, was very lonely, and felt much neglected. He composed songs, but none of his cousins would listen to them or try to sing them for him; and, too, he missed the fussy petting he had been accustomed to receive from his mother.

For Hans was always a very delicate boy. He had lots of fun in him naturally, but the jolly side of him never got a chance to grow, because he was brought up on coddling and "don'ts." He could not

run out to play like other boys, but had first to be so muddled and "galoshed" and earlapped, that by the time he was "ready" to go out, he was too cross and tired to "have fun."

When he was little, he did not care anything about music. His mother played, and gave him lessons on the pianoforte, but this did not interest him much. But when he was nine years old he had a very severe illness, and on recovering from it showed such a fondness for music that his mother decided to give him the best musical education possible.

This fact of his sudden fondness for music gave rise to the story that at the age of nine he met with an accident which affected his brain so as to make him partially insane and that this brain affection took the form of a craze for music. I think, however, that this story is of the kind called "myth," and I would not advise any boy to crack his cranium in the hope of thus becoming possessed of such genius as Hans Von Bülow's.

Well, he went to Clara Wieck's father for music-lessons, worked hard, trained his memory in a wonderful manner (a good memory is a most precious possession) and pretty soon made up his mind that he would make music his profession. Right here his troubles began, for, of course, his mother did not wish him to be a musician. She wanted him to be a lawyer. No one believed that he had any real genius; no one praised the music that he composed or thought that he would amount to anything. So he had to believe in himself with all his might and to work on, not only without encouragement, but also against all kinds of nagging and discouragement.

This sort of thing does not sweeten one's temper, and you will find that after he grew up he got a great reputation for being a crank and dreadfully conceited. Both of these he probably *was*, and most certainly would *not* have been if he had had a mother like Madame Gounod, and a beautiful child-life like Charles Gounod's. But however disagreeable and sour he was as a man, there certainly was nothing of this in him as a boy.

Some years ago, a book was published, containing the letters which Hans had written to his relatives and friends before he was twenty-five years old. When people who knew him only after he had grown up, heard that his letters were to be published, they said: "Oh, what a bookful of malice and sarcasm this will be!" But when they read the book they found nothing of the sort; for these boy-letters of Hans Von Bülow are full of sweetness, good faith and determined earnestness. The letters tell the story of a boy who had as hard a time in working his way into a musical career as any poor boy ever had; and if you read these letters you will see what a tender, sensitive nature it was that that hard crust grew over which was the outward Hans Von Bülow as a man.

He became the greatest teacher of the century. He composed much, made many tours as a concert-pianist, made many valuable editions of the old masters, was a wonderful orchestral conductor, but he was greatest of all as a teacher. He taught not only those who came to him for lessons, but also every man that ever played in his orchestras. He taught the public through the newspapers, for which he wrote much; and he taught every audience before which he played. He came to America as a concert-pianist, but the shrewd Yankee soon found out his strongest characteristic and dubbed him "the schoolmaster." He may even be said to have taught the generations which came after him, for his influence is still felt in music, and you will not go so very much farther in music without coming under this influence yourself.—*Helena M. Maguire.*

* * *

The following is the solution to the puzzle introducing musical characters and terms, by L. A. Bugbee, as published in THE ETUDE for September.

"THE SWEETEST STORY EVER TOLD."

A LONG time ago triplets came to cross the threshold of an already happy family by the name of Babbage, and to add to it their sweet and marked characters, which is the bass of harmony, and which forms a tie that no unpleasant accidentals can efface. During childhood, this trio enjoyed all natural sports, such as quick runs, back turns, vaulting bars, baseball and jumping into the air with a staff for a brace. Once they decided to stem a river and were deaf to the contrary motion of an aged neighbor. Then they would begin again in laughter and after a shake and turn, take a rest, and be in prime condition.

A third of this triplet was a girl whose signature read Ada. Still as a young lady her parents would hold to the name of Dot. When Ada reached the age of eighteen, she made the resolution to finish her musical education abroad.

The time spent was in a degree satisfactory, but now at the end of the fourth year she felt in a measure that the chords must be broken, which made her very "grave."

As she sat dreaming of one dearer than all the rest, she was startled from her "Reverie" by quick steps coming toward the door of her flat. There was a sharp knock. On a quick run she went to the door, and found a boy with a note, which she took with an agitated movement.

As she read the lines, her calmness seemed to return little by little. It contained in strong accents, marks of expressions of the loved one's deep love. The last few lines were dearest to her heart. He said: "My soul's desire is to win you; then together we will stem life's river."

Ada knew her love for him could not decrease, as it was not a caprice but a love that would increase day by day. She had felt his love, but wondered when he would repeat, "The Sweetest Story Ever Told." As a natural sequence there was a wedding which took place the fourth of February, 1904.

When Ada expressed her wish for a pianoforte, he said in marked accents: "You shall have only the best; no imitations will do." Being a musician, he knew the value of an even scale and of the repeat action which does mean so much in a trill and staccato notes as well as octave work. Knowing but one make possessing the necessary qualities, he made no retardation and did not rest satisfied until the world's famous B. F. Gage pianoforte was bought and delivered.

Thus the keynote of their lives was struck, and as effects follow causes, we may know that full harmony will be theirs, and that Life's song will close with a soft, sweet, full cadence.—*L. A. Bugbee.*

* * *

CLUB

CORRESPONDENCE.

PUPILS of Miss Carrie L.

Carrington organized a club to be known as the "Fortnightly Ignorance Club."

Meetings are held on alternate Fridays.

A musical club was organized in Plain City, Ohio, with a membership of twenty. The name selected is "The Crescendo Club"; colors, cardinal and green; flower, the American Beauty Rose. We meet once every week. Our dues are five cents per month.—*Ruth Guy, Cor. Sec'y.*

On July 26, 1905, the pupils of Mrs. Gertrude Van Gorder Calkins met at her home and organized "The Etude Study Club." Officers chosen were president, secretary and treasurer. The club motto, "What is worth doing at all, is worthy our best effort." Our colors, pink and gray. At this meeting we made a study of Mendelssohn. A sketch of his life was read, also something on the life of Mendelssohn from THE ETUDE. A program was rendered, including several numbers from Mendelssohn. A short lesson in harmony was given, after which light refreshments were served, and a social hour was enjoyed by all. Our club meets once a month.—*Alice Calkins, Sec.*

The thirty pupils of Miss Alice Westover have organized a musical club, "THE ETUDE Club," which meets once a month. At the meetings we study a composer, read interesting items from THE ETUDE, have instrumental music and each one present plays a scale. The officers are: Pres., Alice Westover; Sec., Isa A. Ford.—*Isa Ford, Sec.*

I have organized my junior pupils under the name of "Junior Musical Club." We have adopted "Excelsior" for our motto. The program for each meeting will consist of a lesson in history and theory, a short sketch from the life of some great composer, and a talk on music.—*Fannie Elmer.*

The members of the class of Mrs. S. H. Callen formed a Club to be known as "The Musical Endeavor Club." We give a program showing the nature of the work of this Club: Meeting called to order and in response to roll-call, each one present gave a musical term and its definition. The president gave a biography of Paderewski and showed a picture of him. A piano duet was played, "Menuet a L'Antique," by Paderewski. Next we had a scale drill by the teacher, a poem, "Six Sharps," a piano solo, "Glockenspiel," by Heins, vocal duet, "Edenland," by Dana, and a piano duet, "Orange Blossoms," by Ludovic. The club learns one important item each time: first piano made in 1711 by Cristofori.

The Etude

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WHAT a beautiful month is our October, when summer slowly yields to the coming breath of winter! Nature puts on a garb that offers many analogies to music, for it has warmth of coloring, like a great orchestral tone-poem, the clear days seem like the sweet melody of the folk-song, the touch of sharpness in the early morn sends the blood tingling through our veins, and quickens nerve and muscle like the impelling force of a strong rhythm, and the alternation of clouds and sunshine tells us of that contrast and nuance which is the soul of interpretative achievement. And the musician should use the month and all the wealth of physical benefit which it offers to the one who keeps in touch with its varying moods. The October sun warms but does not burn; the October wind stirs the blood but does not chill; not all the birds are gone, not all the leaves have fallen, and field and orchard still suggest the season of fruit. Let us ask Mother Nature in her October mood to fill us with new vigor of mind and body, to give us new ideas as to life and our duties, and to prepare us for the long days soon to come when the gloom of winter has settled over field and forest. But we must go to Nature, and by our own efforts take of her strengthening life.

WITH this month the new teaching season begins and both teachers and pupils will find increased value in THE ETUDE with its definite educational policy as to material secured and printed in the various issues. Teachers will find it a very decided advantage to interest all their pupils to become readers of THE ETUDE. A good way to bring this about is to adopt the method of having a meeting of the pupils at the home or studio of the teacher, once a week or twice a month to hear and play good music, to study history, biography or elementary theory, musical games, to sing old songs and to learn new ones, etc., any exercise that will be interesting as well as instructive.

This work is assisted in two of the departments of THE ETUDE, the CHILDREN'S PAGE and THE ETUDE MUSIC STUDY CLUB, the latter to be resumed in the October issue. By following the suggestions in these departments, teachers will have lesson material and practical suggestions as to ways and means. It is not difficult to get a subscription from every pupil for a paper like THE ETUDE, especially when it is to be used in class work. Teachers should write to us for a list of our premiums to teachers who send in a number of new subscriptions from among their pupils and friends.

During the coming season THE ETUDE will be filled with good things by the leading teachers and artists in this country and in Europe. Our motto has always been: "Each volume must improve on the previous one," and we still stick to it.

For several years a sort of educational slogan has been, "Education for efficiency." This idea has special force in music, and represents a crying need. It may be that too much stress has been laid upon the possibilities of earning power by the aspirants to the musical profession. Perhaps too much emphasis has been laid upon this point by teachers who furnish studios in a manner to suggest the command of ready money and by the lesson fees exacted by noted teachers. Earning power is not the only thing needed by teachers. They need moral, personal power as well, force of character, ambition, progressiveness and more than a modicum of the altruistic spirit. A distinguished American educator says: "We are never to forget that the schools are not only to educate people in order that they may be educated, but to educate them in order that they may do things. They are to be trained for labor and effectiveness."

The music teachers of the United States are with us not merely to help pupils to learn to play and to sing for the entertainment of the concert-going public or for their friends in the home and in the social circle; their opportunity and their duty is to help to make character, thought and ideals which shall express themselves in music, creatively or interpretatively as the case may be. To send a pupil away from the studio with a lesson recited and perhaps commended is but a portion of the work the teacher is to do. He is to give to that pupil some of his own earnestness, his broad outlook into life, his desire to do something in life, his own power and disposition to interpret music through the medium of human life and experience. The pupil should have been made stronger in some way for having learned that lesson and have been given power to do something still better. The man who is only a musician is but part of a man. His music should be the thing that makes him a better and stronger man.

Was it not old Gorgon Graham who is made to say to his young hopeful, by the author, George Horace Lorimer: "Dress does not make the man, it is true, but it is about all there is of him that is seen during business hours." This in response to the statement that it is not what a man wears that cuts any figure, but what he is.

The effect of appearances must be taken into consideration by the young musician who is seeking financial success in his chosen field—and most of them are. There was a time when Bohemianism was at a premium, when carelessness of dress was held to be an evidence of worth, rather than a proof of poor judgment or irregularity of mind.

While it is true that as good teaching may be done in a garret as anywhere, and while shabbiness may be the dominant element of the surroundings and the clothing of a good teacher, the public taste has so changed that such disregard for the conventionalities of life is now rewarded with the most severe form of castigation—an entire letting alone of the individual who practices it.

While expensiveness of clothing and environment is not necessary, neatness and good taste are. The teacher should be dressed with care for the externals; his studio should show good taste in its arrangement and adornment; his programs should partake of the same care, not leaving them to any fantastic ideas of the printer. All of these things are taken by the public as indexes to a man's artistic nature, and it is not wrong in so doing.

THERE is a false idea at large among music students concerning the theory of music. When advised to study composition they frequently reply: "Oh, I do not expect to be a composer, I am going to be a pianist and teach that instrument," or be a violinist or vocalist, as the case may be. That is to say, they are going to present to the public the thoughts of the great masters without learning the language the masters spoke. They might as well say: "I am not going to understand the composition I play, I am only going to teach others to understand them," which is not so much of a *reductio ad absurdum* as it seems, only a truthful way of putting it.

The main value of this study is, not that one may prove himself a composer, but that he may learn the language composers use, that he may understand what others have written. How many persons study grammar and rhetoric in order to write books, or even magazine or newspaper articles? Most of us are content to understand what others have written for our reading.

Yet, when it comes to music, the overwhelming majority declares it will not undertake to understand—only to perform, oblivious to the fact that adequate performance can come only from adequate understanding.

There is an old saying to the effect "that a man can only tell a thing as it should be told when he knows it as it should be known," and this crudely expressed truth is as applicable to music as to verbal language. The grammar of any tongue is the basis for expression therein. Without the knowledge of the elements of a language a user of it has about as much facility as has a parrot who rehearses the sentences he has been painfully taught. Have a higher ambition than to be a musical parrot, inane repeating the tunes of others without knowing their purport or their construction.

In an address at the last meeting of the National Educational Association, Pres. Andrew S. Draper said: "No other country and no other age ever dreamed of such private benefactions to learning as we have become accustomed to. No one can foresee the influence of these benefactions. They will gain great ends which are often outside the legal powers and one of great interest to music, that in all these benefactions there is scarcely an instance of a gift made for the purpose of promoting musical progress. The most recent exceptions are the funds placed at the disposal of the heads of the new School of Musical Art in New York City and the endowment of a chair in music at Birmingham University, England. There are wealthy men and women in our other large cities who could show their love for the cause of music by making gifts to found a strong school from which the commercial element of making a profit out of pupils could be set aside.

It is one of the weaknesses of our musical education that the conservatories which are so numerous in our cities, and are springing up in the smaller towns, are conservatories only in name, often having but one or two teachers, and in reality offering nothing but private instruction. High-sounding names to music, for the name conservatory is inevitably brought into disrepute by such methods. What disfigurement can be made between a true conservatory and one that has the name only, when the name is open to the assumption of any one who wishes to use it?

Suppose a patron of music should wish to signalize his love for the art and his interest in educational progress. Would he be likely to place his gift at the disposal of the director of a conservatory organized and run to make a profit for the owner or stockholders? Certainly not! The fact is that in music we have no institutions which deserve endowment, as is the case with general education. The European conservatories are generally under the patronage of the Government or the city and receive annual grants. Even the opera houses and concert halls are thus supported. It is not an unusual thing for a German art lover to give money to aid in building a theatre, music hall or museum for musical purposes, but he always makes provision for the needs of the masses by requiring that certain parts of the hall be reserved for seatings at a low price.

A plea has been put forth for the endowment of chairs of music in our leading universities and other institutions of higher learning, yet such a movement would not achieve the results that are necessary to musical progress. The sphere of work and usefulness of such institutions is limited, and the character of the instruction has too much of the theoretical. The aim of the educator should be to induce wealthy philanthropists who have a love for music as well, to endow, completely or in part, regular schools of music in the large centres, in which tuition should be free or at a low figure and by which musical talent lines might receive the best possible training. There should be no metropolis for art; let us have good schools in music, with the eleemosynary feature of our colleges and universities, and particularly our State universities; yet we cannot have them unless of the men and women of wealth. A school of music for the masses is as worthy a monument as a new university or a new department added to some already overgrown university. In the one case, five thousand pupils might share in the benefits; in the other, possibly one hundred.

To Miss Blanche Adamson, Dayton O.

No 4859

MYSTIC DREAM

Tempo di Valse M.M. $\text{♩} = 66$

WALTZ

W. L. BLUMENSCHNEID Op. 111.

The musical score for "Mystic Dream" is written for piano in 3/4 time, key of B-flat major. It consists of six systems of music. The first system begins with a forte (f) dynamic. The second system includes a "poco rit." (slightly slower) marking followed by a "p" (piano) dynamic and an "a tempo" (return to tempo) marking. The third system features a triplet of eighth notes and a "p" dynamic. The fourth system contains an 8-measure rest. The fifth system also contains an 8-measure rest and a "rit." (ritardando) marking. The sixth system begins with an "a tempo" marking and an "mp lightly" (moderately piano, lightly) dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

1.

a tempo

First system of musical notation. The treble staff features a melodic line with a slur over the first six measures, followed by a repeat sign and a second ending marked '2.'. The bass staff provides harmonic support with chords and single notes. A piano dynamic marking 'p' is present in the second measure of the second ending. A 'cresc.' marking is above the first measure of the second ending.

Second system of musical notation. The treble staff has a melodic line with a slur over the first four measures, followed by a box labeled 'omit last time.' and then a final measure with a slur and 'Fine'. The bass staff continues the harmonic accompaniment. An '8' with a slur is above the final measure.

Third system of musical notation. The treble staff begins with the instruction 'A little slower-lovingly'. It contains a melodic line with slurs and fingerings (5, 4, 2, 1, 3). The word 'tightly' is written above the fifth measure. The system ends with a 'sweetly' marking and a slur over the final measure.

Fourth system of musical notation. The treble staff continues the melodic line with slurs and fingerings (5). The word 'lightly' is written above the third measure. The bass staff continues the harmonic accompaniment. A 'cresc.' marking is above the final measure.

Fifth system of musical notation. The treble staff continues the melodic line with slurs. The bass staff continues the harmonic accompaniment. A 'cresc.' marking is above the final measure.

Sixth system of musical notation. The treble staff features a melodic line with slurs and fingerings (8, 1, 2, 8). The bass staff continues the harmonic accompaniment. A 'D.C.' (Da Capo) marking is present in the final measure.

No 4780

CLEOPATRA

INTERMEZZO

SECONDO

Tempo di Mazurka (*Slow*) M.M. $\text{♩} = 112$

H. W. PETRIE

The musical score is written for piano and consists of 32 measures. It is in 3/4 time and the key of B-flat major. The tempo is marked 'Tempo di Mazurka (Slow)' with a metronome marking of 112. The score is divided into two systems of four staves each. The first system contains measures 1-16, and the second system contains measures 17-32. The score includes various musical notations such as notes, rests, and accidentals. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). A 'Fine' marking is present at measure 28. The score is published by Theo. Presser & Co. in 1905.

Nº 4780

CLEOPATRA

INTERMEZZO

PRIMO

Tempo di Mazurka (*Slow*) M.M. $\text{♩} = 112$

H. W. PETRIE

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). The tempo is marked 'Tempo di Mazurka (Slow)' with a metronome marking of 112 M.M. The score is divided into two systems, each containing three staves. The first system begins with a forte (*f*) dynamic and includes a triplet of eighth notes in the right hand. The second system starts with a piano (*p*) dynamic and continues the melodic and harmonic development. The third system features a forte (*f*) dynamic and includes a triplet of eighth notes in the right hand. The fourth system concludes with a 'Fine' marking and a mezzo-forte (*mf*) dynamic. The score is characterized by its use of triplets, slurs, and dynamic markings to create a rich, textured sound.

Handwritten musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked *And.te*. The second system is marked *f*. The third system is marked *p* and includes the word *Trio*. The fourth system is marked *f*. The fifth system is marked *fuo*. The sixth system is marked *ff*. The score is written in a style characteristic of 19th-century musical notation.

SECONDO

PRIMO

The musical score is written for a piano and a Trio. The piano part consists of six systems of staves, while the Trio part consists of two systems. The piano part begins with a *ff* (fortissimo) dynamic and a *dim.* (diminuendo) marking. The Trio part begins with a *p* (piano) dynamic and a *f* (forte) dynamic. The score includes various musical notations such as triplets, eighth notes, and sixteenth notes, as well as dynamic markings like *ff*, *dim.*, *mf*, *p*, and *f*. The Trio part is marked with a *3/4* time signature. The piano part ends with a *f* dynamic and a *dim.* marking. The Trio part ends with a *f* dynamic and a *dim.* marking.

Piano Part:

- System 1: *ff*, *dim.*
- System 2: *mf*
- System 3: *f*
- System 4: *p*, *f*
- System 5: *f*
- System 6: *f*, *dim.*

Trio Part:

- System 1: *p*, *f*
- System 2: *f*

Nº 4922

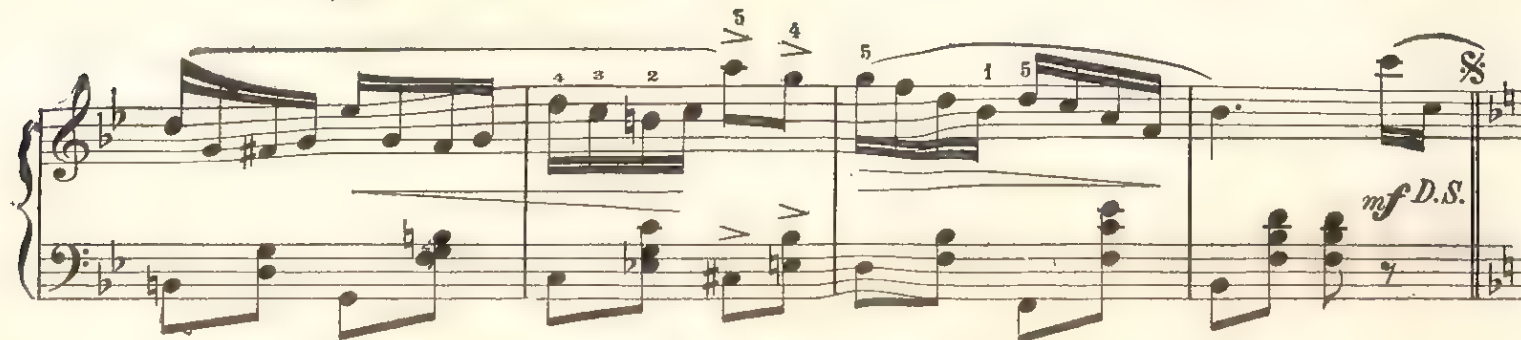
CERISSETTE

POLKA FRANCAISE

Tempo di Polka M.M. ♩ = 116

J. ERNEST PHILIE

The musical score for 'CERISSETTE' is written for piano in 2/4 time, key of B-flat major. It consists of five systems of music. The first system begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line starts with a half note F4, followed by a quarter note G4, and then a series of eighth notes. The first system includes dynamics *mf*, *f*, and *p*. The second system is marked 'A' and includes triplets. The third system includes a 'cresc.' marking. The fourth system includes a 'Fine' marking. The fifth system includes dynamics *f* and *mf*.



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

ANDANTE CELEBRE

L.VAN BEETHOVEN
From Op.14, No. 2Andante M.M. $\text{♩} = 76$

p La prima parte senza replica

ten. *cresc.* *sf*

cresc. *sf* *ten.* *p* *cresc.* *p*

f *p* *sf* *p* *sf* *p* *sf* *p*

Var. I *(p)* *mp* sempre legato *cresc.*

cresc. *f* *(p)* *mp* *cresc.*

sf *(p)* *cresc.* *p* *sf* *p* *sf* *p*

a)

This page contains six systems of musical notation for a piano piece. The notation is written for both hands, with treble and bass staves. The key signature is one sharp (F#), and the time signature is 4/4. The piece includes various dynamics, articulations, and performance instructions.

System 1: The first system begins with a forte (*sf*) dynamic, followed by a piano (*p*) dynamic and a fortissimo (*sf*) dynamic. It includes a *ten.* (tension) marking and a *cresc.* (crescendo) instruction. The system concludes with a piano (*p*) dynamic and a *mp.* (mezzo-piano) dynamic. A first ending bracket is present, leading to a second ending marked *Var. II*.

System 2: The second system starts with a piano (*p*) dynamic and includes a *cresc.* instruction. It features a *sf ten.* (fortissimo tension) marking and ends with a piano (*p*) dynamic.

System 3: The third system begins with a fortissimo (*sf*) dynamic, followed by a piano (*p*) dynamic and a *cresc.* instruction. It includes a fortissimo (*ff*) dynamic and a *p* dynamic. The system concludes with a *f* (forte) dynamic and a *p* dynamic.

System 4: The fourth system starts with a *cresc.* instruction and a *sf* dynamic. It includes a *p* dynamic and a *cresc.* instruction. The system concludes with a *cresc.* instruction.

System 5: The fifth system begins with a *sf* dynamic and a *p* dynamic. It includes a *cresc.* instruction and a *f* dynamic. The system concludes with a *decresc.* (decrescendo) instruction and a *p* dynamic.

System 6: The sixth system starts with a *p* dynamic and a *pp* (pianissimo) dynamic. It includes an *accelerando* instruction and a *f* dynamic. The system concludes with a *pp rallentando* (pianissimo, decelerando) instruction.

First system of musical notation. The upper staff begins with a fortissimo (**ff**) dynamic. The lower staff contains a double-dotted quarter note (**dd**) followed by a fortissimo (**f**) dynamic. A hairpin crescendo leads to a **molto** (**mol**) double-dotted quarter note (**dd**), which then transitions to a piano (**p**) dynamic.

Second system of musical notation. The upper staff features a piano (**p**) dynamic. The lower staff includes a decrescendo (**decresc.**) followed by a fortissimo (**f**) dynamic. A hairpin crescendo (**cresc.**) is present in the lower staff.

Third system of musical notation. The upper staff has a piano (**p**) dynamic. The lower staff features a crescendo (**cresc.**) and ends with a piano (**p**) dynamic.

Fourth system of musical notation. The upper staff has a piano (**p**) dynamic. The lower staff includes a crescendo (**cresc.**) and ends with a piano (**p**) dynamic.

Fifth system of musical notation. The upper staff has a piano (**p**) dynamic. The lower staff includes a fortissimo (**f**) dynamic and a crescendo (**cresc.**).

Sixth system of musical notation. The upper staff is marked *sempre legato*. The lower staff includes a crescendo (**cresc. un poco**) and ends with a pianissimo (**pp**) dynamic. The system concludes with the instruction *a tempo* and **Var. III**.

No 5489

THE YOUNG GUARDSMAN

MARCH

HEINRICH ENGEL, Op. 6, No.1

Intro.

Tempo di marcia M.M. $\text{♩} = 120$

March

The musical score is written for piano and consists of an introduction and a main march section. The introduction is marked "militaire" and "Tempo di marcia M.M. 120". The main march section is marked "March" and "mf". The score features various musical notations including treble and bass staves, notes, rests, and dynamic markings such as "p", "f", "mf", and "delic.". The piece concludes with a "Fine" marking.

D.C. al Fine

British Copyright secured

Nº 5487

To ARTHUR STROYD

ON WITH THE DANCE

Tempo di Valse M.M. $\text{♩} = 66$

RUFUS O. SUTER

The piano score for "On With the Dance" is written for piano and consists of 16 measures. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Tempo di Valse M.M. $\text{♩} = 66$ ".

The score is divided into two main sections:

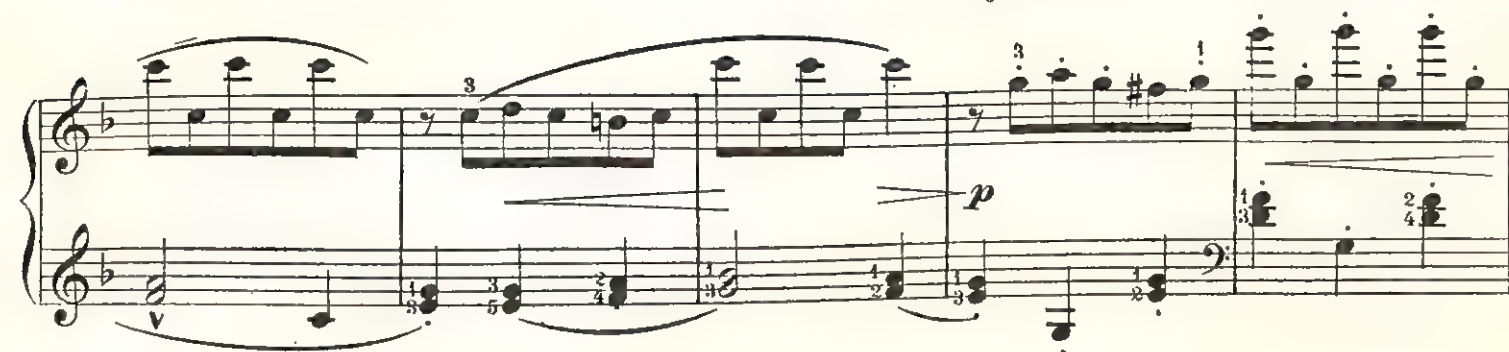
- Main Section (Measures 1-15):**
 - Measures 1-4: Begin with a piano (*p*) dynamic. The melody features a triplet of eighth notes.
 - Measure 5: Marked *a tempo*.
 - Measures 6-8: Marked *rall.* (rallentando).
 - Measures 9-11: Marked *p* (piano).
 - Measure 12: Marked *Fine*.
 - Measures 13-15: Marked *mf accel.* (mezzo-forte, accelerating).
- Trio Section (Measures 16-18):**
 - Marked *TRIO* and *p dolce* (piano, dolce).
 - The melody is more melodic and features a triplet of eighth notes.

At the end of the Trio section (Measure 18), there is a double asterisk (*) indicating a repeat instruction.

* From here go to the beginning and play to *Fine*: then play Trio.

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Nº 4226

2nd. Edition, revised by the composer.

CAPRICE ELEGANT.

Allegretto grazioso. M.M. $\text{♩} = 60$.

THEODORE LACK, Op. 180.

p leggiero

p calando

f

f espress.

Copyright, 1894, by Theo. Lack.

Copyright, 1903, by Theo. Presser. 6.

International Copyright

First system of musical notation, measures 1-4. The key signature has two flats (B-flat and E-flat). The melody in the treble clef features a series of eighth and sixteenth notes, some beamed together. The bass line consists of quarter notes. A dynamic marking *p* (piano) is present at the beginning of the bass line.

Second system of musical notation, measures 5-8. The melody continues with more complex rhythmic patterns, including triplets. The bass line has some rests. A dynamic marking *p legg* (piano, leggiero) is present at the beginning of the bass line. A bracket with the number 8 indicates an eighth-note pattern in the melody.

Third system of musical notation, measures 9-12. The melody features a triplet of eighth notes. The bass line has a triplet of quarter notes. A dynamic marking *f poco slargando* (forte, slightly slowing down) is present at the beginning of the bass line. A bracket with the number 8 indicates an eighth-note pattern in the melody. The word *Fine* is written above the bass line. The instruction *L'istesso tempo.* (The same tempo) is written between the second and third systems. The instruction *p 3 ben cantando* (piano, triplet, singing well) is written above the bass line.

Fourth system of musical notation, measures 13-16. The melody continues with triplet patterns. The bass line has triplet patterns. A dynamic marking *cresc.* (crescendo) is present above the bass line.

Fifth system of musical notation, measures 17-20. The melody features a triplet of eighth notes. The bass line has a triplet of quarter notes. A dynamic marking *f* (forte) is present at the beginning of the bass line. The instruction *l.h.* (left hand) is written above the bass line. The instruction *calando* (slowing down) is written above the bass line. The instruction *dolce* (sweetly) is written above the bass line. A dynamic marking *p* (piano) is present at the end of the system.

Sixth system of musical notation, measures 21-24. The melody continues with triplet patterns. The bass line has triplet patterns. A dynamic marking *mf* (mezzo-forte) is present at the beginning of the bass line. The instruction *cresc.* (crescendo) is present above the bass line. A dynamic marking *f* (forte) is present at the end of the system.

This page of musical notation is for a piano piece, featuring seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats), and the time signature is 4/4. The piece is characterized by its flowing, melodic lines and intricate harmonic textures.

The first system begins with a *dim.* (diminuendo) marking. The second system features a *ff brillante* (fortissimo, brilliant) marking. The third system includes a *piu cresc.* (more crescendo) marking. The fourth system is marked *dolce* (sweet) and *calando* (diminuendo). The fifth system is marked *p cantando* (piano, singing). The sixth system is marked *a tempo* (at the tempo). The seventh system is marked *ff* (fortissimo) and *poco rit.* (a little ritardando).

YOU LOVED ME ONCE!

FRED. E. WEATHERLY,

Moderato con espress.

HERBERT J. WRIGHTSON.

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked *mf* (mezzo-forte). The key signature has one sharp (F#). The piano part features a series of chords and moving lines in both hands. The vocal melody enters in the second system with the lyrics: "You lov'd me once, — dear heart, do you re-mem - ber Our Sum-mer days, —". The piano accompaniment continues with a steady harmonic support. The third system continues the vocal line: "— the Au-tum'n's pur - ple bloom, — And then-our part - ing in the". The piano part provides a lush accompaniment. The fourth system has the vocal line: "dark De-cem - ber, And what you whis-per'd in the trem - bling gloom? —". The piano part includes a *p* (piano) marking. The fifth system concludes with the vocal line: "All, all is gone! — those hours of". The piano part features a *mf* (mezzo-forte) marking and a final chord. The score is a single system of music with five systems of vocal and piano staves.

mp
gold - en glo - ry! The flow'rs are dead — you pluck'd for me of yore. —

con espress. *p*
I stand and list - en, 'tis the old, old sto - ry: The Win-ter comes, and

you are here — no more. —

p *cresc.* *mf*
The days grow dark, — and yet, ah! hap-py-heart - ed, I

dim. poco rit. *a tempo* *cresc.*

dim. *p*
hear a sweet bird sing - ing at the pane. — The leaves are dead. — I

dim. *p*

cresc. *rit.* *a tempo f*

know that we are part - ed, And yet I feel that we shall meet a - gain. The

cresc. *rit.* *a tempo f*

cresc.

wind is drear, — the snows are deep - ly ly - ing, But yet I see — the

cresc.

sun-shine on the hill. — Love, love! I hear — your dis - tant voice re - ply -

stretto *ff a tempo*

ing: Heart of my heart, — I know you love me still, — Heart of my

stretto *a tempo ff*

heart, I know you love — me still.

sempre ff

N^o 4744

FROM DREAMS OF THEE.

SHELLEY.

FRANK H. BRACKETT

Allegretto.

p

rit. *a tempo*

p

I a - rise from dreams of thee, — In the - first sweet sleep of
 The — wan - d'ring airs they faint — On the dark the si - lent

cresc.

night, When the winds are breathing low, — And the stars are shining
 stream, And the cham - pak o - dors fail — Like sweet thoughts in a

cresc.

f. *dim.*

bright; I a - rise from dreams of thee, — And a spir - it in my
 dream; The night - in - gale's complaint, — It dies up - on her

dim.

p *rit.* *a tempo*

feet Hath led me-who knows how? To thy cham - ber window sweet!
heart, As I must die on thine, Oh! be-lov - ed as thou

p *colla voce* *a tempo*

a tempo *f* *agitato*

art! Oh, lift me from the grass! I

a tempo *cresc.* *f*

dim.

die! I faint! I fail! Let thy love in kiss-es rain On my

dim.

p

lips and eye-lids pale. My cheek is cold and white, a las! My

p

heart, beats loud and fast! Oh! press it to thine own a-gain, Oh!

string.



press it to thine own a-gain, Oh! press it to thine own a-gain, Where it will

ff *Adagio*



break at last. I a-rise from dreams of thee, I a-

sf *dim.* *Tempo I.* *p*



rise from dreams of thee.

rit. *colla voce* *accel.*



VOCAL DEPARTMENT

Conducted by H. W. Greene

The following letters to the Vocal Editor are by no means wholly imaginative. They clearly reveal that there are at least two sides to the question.

Why I Am Going to Europe to Study Singing.

In answer to your question, I can only explain that I am carrying out a long-cherished ambition. Upon first discovering that I had a voice, it was my misfortune to fall into the hands of a well-meaning but utterly incapable man. Naturally, I was impressed by his earnestness and carried out his instructions faithfully. The result was a total loss of my powers and relinquishment of study.

The next experiment was not made quickly, but after a lapse of several months, when the ill-effects had been partially modified by rest. The church where I had been singing before my loss of voice, sent for me hurriedly to supply for a few Sabbaths, as their soloist was ill. A solo in one of the anthems gave me an opportunity. The change for the better was commented upon by all my friends in the church, and feeling greatly encouraged, I determined to try another teacher; this time with better success. He taught me for a few months, and, one day, after I had been singing exceptionally well my first Aria, he complimented me on my work and added: "If you maintain this rate of progress, you will be in Europe inside of two years." "Why," I inquired, "must one go to Europe to become proficient in singing? Why can I not finish with you?" "You could," he replied, "if I lived in Europe. But my work is here," and added, "I rarely advocate European study for my pupils, for no better reason than that they do not indicate in their work the qualities that would make such an enterprise fruitful. It is sufficient to say that I can pay no higher compliment to a student than to plan his or her work for supplementary training abroad."

While this conversation took place more than two years ago, I am aware that at that moment the fact that I would study in Europe was settled. We had that I would study in Europe was settled. We had many conversations after that, and is it necessary to add I suffered many discouragements, but as my voice improved with study and experience and the money prospects also became brighter through church and lyceum engagements, I realized that the time was ripe and I am planning a stay of three years. I shall devote a year each to Paris, Milan, and Berlin. If nothing better results than a closer knowledge of French, Italian and German, I shall not count the time misspent. I long, however, for the contests with new conditions. I know there must be contests and they will strengthen me or I shall be defeated. I believe it is better to suffer defeat than to stay out of a fight. One cannot be sure of his stand in the musical world until he has competed for honors under varying conditions. America is only a part of the musical world, and while a most delightful musical atmosphere is ours, it has not given me a feeling of assurance, or confidence in myself.

My reading and study have only stimulated the desire to expand by a wider acquaintance with other sources of musical thought and activity. So I am going abroad, and trust you will wish for me success.

Why I Am Not Going Abroad to Study.

You asked me to write and tell you of the things that influenced my decision to give up the idea of European study, which you so strongly urged after my last concert, and I gladly do so, though I must urge you to withhold my name if the contents of my letter are intended for publication. Perhaps the story can best be told in the three words: "I am lazy," but even though I am writing anonymously, I should feel ashamed to concede precisely that.

My conviction, however, is that the arbiters of my destiny have been altogether too lenient with me. Nothing has been difficult. God gave me a glorious voice: this I say gratefully and without undue pride. It has been trained successfully with no discouraging drawbacks. My friends, as also the public, are very

appreciative of my singing. I have had many and lucrative offers to sing in public, some of which I have accepted and all of which have won for me a great deal of favorable comment, but with it all I feel there is no great incentive to a career. This is quite incomprehensible to my parents, who are very proud of my singing. My father tells me he will gladly defray the expense of a five years' course of study in Paris if I will only apply myself seriously. If he would make that offer to some one who is ambitious and lacks the opportunity for study, I would not feel so keenly the regret of my own indifference, for it is, I fear, holding a great gift in too light esteem.

When, however, I think of the work, work, work, before any really great results can be expected and the uncertainty of it all, the effort is too great for me to face it longingly. While I am sure from your view-point that I am an ungrateful debtor to nature, I hope you will not overlook the fact that one must really love work to succeed in anything; and frankly, I do not love work. You may rest assured that the weight of my influence will go for all that is good and uplifting in music, and I thank you for the interest you have shown in my singing.

America for Americans.

You ask my views as to the comparative value of vocal study in America and Europe. It gives me pleasure to reply, and if the American eagle flaps his wings and crows too loudly, you have only yourself to thank.

I have been studying singing for five years and with American teachers, not importations. I contemplate as many more years of study, and I intend to show that it is possible for a student to become an artist without going abroad. What have the teachers in France or Italy to offer that is safer or better than what we can get in New York, Boston or Chicago—yes and in many of our smaller cities? A correct method of singing is the same the world over, is it not? And why should we not be as likely to have it as a Frenchman or an Italian?

I am told that study abroad is indispensable to an operatic career. That this is a fallacy is just what I am working to prove. There are schools of acting in New York and Boston, the same as abroad, and yet what do they amount to? The stage is the only school for acting, and if one has the voice and can use it, the managers will be only too glad to get him. Of course, he must begin in small parts, but they must also do that in Europe. The necessity of going to Europe for atmosphere and acting is all nonsense, and the most expensive sort of a fad, and it will not be many years before the American students will find this out.

Some one has estimated that Europe gets between one and two million dollars a year from American students. Europe is not going to have any of my hard-fought-for dollars; on the contrary, I propose to sing so well that when I go abroad it shall be under contract with a manager, and I will get some of that money back. I am not forgetting that the greatest artists have studied abroad, but that they could not have become as great artistically if they had studied as earnestly here, I will not admit. How many who go there are fleeced of their money under the plea of great prospects! That is not possible in America. Here the routine of development is clear and well understood and one's environment is his best protection.

Familiarity with the language is also a powerful factor in the rapidity of one's progress. Here also there are numberless opportunities for budding artists to earn money to help defray the expenses of study. Churches, lodges, musicals and concerts are constantly giving employment to those who are yet students. As to the languages—he who would learn to speak French well in France, would also learn to speak it well in America; those matters rest with

the individual, not with his location. The real fact of the matter is that many of the silly overgrown boys and girls are glad of an excuse to get away from home and the restraint of parents and guardians under the plea of superior conditions for study.

I have had the choice offered me between study here and abroad; and I have cast my lot with the United States of America. If I fail, it will not be because of poverty of opportunity but of incapability on my own part.

THE MAKING OF A PRIMA DONNA.

(Specially written for Parents and Students)

BY GEORGE CECIL.

THOUGH the *prima donna* is, practically, "born and not made," not one in a hundred girls can expect to become a great singer unless she studies voice-production with a competent (and, perhaps, expensive) teacher, devoting a considerable time to the fulfillment of her object. For though Providence may have bestowed upon her a beautiful voice, she has to learn to use it before embarking on the career of an opera-singer. An increasing number of young women in America, in England and on the Continent undertake rôles before their voices are "placed"—with the result that within a comparatively short time of her *début*, the aspirant for the mantle of Melba finds herself completely out of the running. Proud parents whose daughters sing to the delight of the family circle will, therefore, understand that the favorable criticism of the parlor is no criterion, and that if they wish their girls to appear in opera, they must be prepared to spend a certain sum of money on their musical education, first ascertaining if the outlay is justifiable.

DISINTERESTED ADVICE.

To secure disinterested advice upon this important subject is no easy matter. For the incompetent person who teaches voice-production is seldom so scrupulous as to refuse a pupil; there are plenty of organists, accompanists and singing-masters who know nothing about the voice, but are ready to train (?) as many beginners as they can beguile into taking lessons of them. Under these circumstances, the opinion of those who have no connection with the teaching fraternity should be asked. If the report is a favorable one, the girl being found to have the necessary imaginative temperament—without which the singer cannot enter into the joys of Manon, the woes of Marguerite, and the playfulness of Cherubino—the intelligence and application which will enable her to master difficulties, and the knack of picking up languages, her parents are justified in having her prepared for the lyric stage.

THE EMBRYO PRIMA DONNA.

Little girls show signs of coming greatness at an early age. Patti is said to have serenaded her dolls as a mite of five; Giulia Ravogli sang to her mother's guests when she was so small that she had to be lifted upon the table—so that she might be seen and heard to advantage; and many other famous *prime donne* charmed drawing-room audiences long before they had learned to read and to write. Others, like Catalani, who at the age of twelve sang to G in *altissimo*, were less forward, and a few (amongst whom was the great Grisi) did not make a *début* before seventeen. Nowadays, the female voice evidently develops less rapidly, for the majority of our *prime donne* had barely commenced their studies in voice-production at seventeen—from which it may be gathered that this age is a suitable one at which to begin work. If, however, the girl's mind is not sufficiently developed to enable her to apply herself to the task, she should wait until such time as her faculties are matured; good lessons are too costly to be wasted.

THE ADVANTAGE OF STUDYING ABROAD.

Although the young person whose ambition it is to sing a ballad can, no doubt, learn how to do so without leaving her native land, the Calves of the future cannot carry "finish" at home, for the style of singing which is taught at our music schools is not always suitable to the requirements of opera. There are, of course, American teachers who know their business thoroughly, just as Paris, Rome, Florence and other musical centres harbor unprincipled persons who are more likely to break than to make voices. But it must be remembered that few American singers have risen to eminence on the opera stage without previously studying abroad, and that France and Italy are responsible for the final training

of Melba, Calvé, Caruso, Scotti, Journet, Bispham, Sammarco, de Lucia, Van Rooy, Renaud, Giachetti, de Lussan and many another distinguished operatic artist. Germany and Austria, too, have produced several delightful singers, among whom are Wedekind, Bosetti, Schiedmantel, Whitehill and Hineckley, though it must be confessed that the efforts of the average Wagnerian soprano from the happiest of fatherlands leave much to be desired. Still, the Continental school has its advantages!

THE FOREIGN SURROUNDINGS.

No less important are the student's surroundings. She has to know French and Italian—and German too if she is to undertake Wagner rôles, and as these languages are easiest acquired in the countries in which they are spoken, she would do well to learn them on the spot, so to speak. Important also is the study of French diction, for so emphatically do Parisian audiences insist upon perfect diction, that several singers who delight American audiences in "Faust," "Carmen," "Romeo et Juliette," and other French works would not be tolerated at the Opéra or Opéra Comique. A useful lesson in this branch of singing may be had by listening to French singers, while the study of Italian diction is assisted by visits to the Italian opera houses. It will thus be seen that neither languages nor diction can be acquired as easily in America as abroad, and that a winter opera season of three months is not very helpful to one who requires a constant object lesson.

PARIS AS A SCHOOL.

On the whole, Paris is the nearest approach to the ideal place at which the student may live and work. The teaching at the Conservatoire is excellent; Marchesi and other distinguished experts in voice-production are at the disposal of those who have plenty of money to spend; the two opera houses are open all the year round; and (what is of great importance) the pupil can lead there the artistic and refined life which has, at an impressionable age, so great an effect upon the mind of a maid. It also is possible to live economically (but comfortably) in Paris, with some pleasant French family the members of which will take an interest in their "paying guest," and help her in her study of the language. Later, she may move to Italy, to improve her acquaintance with Italian rôles—and to contrast the methods of the average Italian *prima donna* with those of the bright particular stars of the Opéra and of the Opéra Comique, thence paying visits to Vienna, Berlin, Dresden, Munich and other cities of Northern Europe where opera is given.

WHAT TO AVOID.

The path of the prospective Patti is beset with many a pitfall. Kind (but foolish) friends may tell her that she already sings like Jenny Lind, and that in her case scales and exercises are a waste of time. Her equally irresponsible parents may pester the singing-master to "give my daughter a song at once, or send in your account." If she is a tireless enthusiast, she will probably want to practice loudly all day long and thus undo the good which her instructor has patiently endeavored to instil. I may add, for the benefit of all young women who contemplate taking up the career of an opera singer, that until some proficiency has been obtained, there is nothing more fatal than practicing alone. For, as every intelligent person will readily acknowledge, the beginner, when left to her own devices, is almost certain to repeat the mistakes which her teacher is trying to eradicate. She also should remember that not until her voice is placed is it advisable to let her try a song—especially if, like so many of the American girls who enrich Parisian teachers, she brims over with temperament! The incompetence of many an unsuccessful singer is caused by her having used her voice before correct emission had been secured.

GOOD HEALTH NECESSARY.

Although it is possible to sing when not feeling "fit," few girls can afford to neglect their health. Van Dyck, the tenor, considers that being in voice is simply a question of health, for he says: "Si je suis, parfois, comme tous les chanteurs, plus ou moins en voix, cela dépend simplement de ma santé."¹ I may point out that not only does the state of the voice depend upon the health of its possessor, but that the fatigue entailed by the daily lesson and by the hours

which have to be spent in the other studies, which form part of the curriculum, so to speak, may be robbed of its evil effects by judicious treatment. The pupil must live quietly; get plenty of sleep; and, above all, eat enough sustaining food. Many unfortunate girls who study in Paris have so little to spend on their education that by the time they have paid for their lessons, they have not enough left for proper meals. As a natural result, they break down, and have to return home with but next to nothing to show for the time and money they have

THE PROSPECTS OF THE PUPIL.

Although it is given to few *prime donne* to earn as much as Calvé or Melba, a competent opera singer can make a comfortable living for herself, and, at the same time, put by money against the day when her voice gives out. Crowded though the Metropolitan and Covent Garden are with applicants, there is generally room for a really talented woman, while, judging by the number of American girls who sing in opera at Berlin, Nice, Monte Carlo, Paris, Bucharest, Lisbon and elsewhere on the Continent, the supply is not likely to outgrow the demand.

A PLEASANT VOICE: EXERCISES TO CULTIVATE MUSICAL QUALITIES IN SPEAKING.

TO BEGIN in cultivating the voice, says a vocal instructor in the New York *Evening Telegram*, the first step is to eradicate all throatiness or nasal twang. This is done by focusing the voice on the lips. To accomplish this result, first of all the muscles of the face should be rendered very active, especially the lips, tongue and jaw. This is done by a patting, pinching, massaging movement.

Then exercises on lip vowels and consonants, for example, with syllables like poo, po; voo, vo; boo, bo; foo, fo; moo, mo, being careful that the tone is focused on the lips and is devoid of nasal twang and throaty quality. That is the first thing to get the voice properly placed. Next is the breath control. This is not difficult, but is slowest of accomplishment. In making the tone, only enough breath should be freed to set the vocal chords in vibration; any more will make the tone breathy, or veiled. To procure tones free from breath you must do certain breathing exercises; there is no other way for it. You must develop the muscles of breathing and gain control of them. The latter is perhaps the most important. For a few simple breathing exercises, the following can be used with good results:

First you must hold the chest high with its own muscles, not with the breath. That position should always be maintained. The chest should never be allowed to sink. For the first exercise, place the palm of the hands on the sides under the arms, the fingers pointing front, then take in a deep breath. Extend the muscles sideways, still holding the chest firm. Then expel the breath by pushing in the ribs, but don't allow the chest to collapse. For the second exercise, take a deep breath as above. Hold the breath and pat the chest briskly with the fingers all over, the purpose being to develop the lungs. Almost every one's lungs have many air cells which are closed. By taking the breath and holding it, the heat of the body expands the breath and forces it into the lung cells; thus the breathing capacity is enlarged. I have known incipient cases of consumption to be cured simply by this exercise.

Lean over and pat the back or have some one do it for you the same way. To gain control of the muscles is the next thing of importance. Take a deep breath, then expel it very slowly with a sharp hissing sound, with a sort of whistle. The outflow of air should be steady and very slow, and the chest should be held firm until the end.

The third point to be gained is resonance or quality. There are in the body various resonators or hollow spaces for the voice. One is the chest, and that is the reason for holding the chest high during speech. In that way it is kept free from air. Other resonators are the back of the mouth, the roof of the mouth, and the hollow bones of the head. The latter are the most important of all.

We have these hollow spaces right over the eye, and through the head. These can be only set in motion by sending the tones through the nasal passages. This is accomplished as follows:

First, by humming. In the hum all of the tones go through the nose. And if the hum is focused in the forward part of the face, out of the throat, these head resonators will be set in vibration.

Secondly, when a well-placed hum is secured, the hum should be opened with a vowel sound, preferably O, care being taken that the tone still continues to go through the nose as well as the mouth. In singing, about five-eighths of the voice should go through the nose; in speaking, about three-eighths. When a good, resonant O is secured, other vowels should be practiced the same way.

About forty-five minutes twice a day should be devoted to practicing these exercises. Once a day is good, but twice is better. There are three sets which I have given: First, focusing the voice; secondly, breath control, and thirdly, resonance. Fifteen minutes should be devoted to each set and about five minutes to each exercise, of which there are three in each set. These exercises should be sufficient to start an ambitious girl in the right direction, and give her the foundation for a sweet, speaking voice.

THE ECCENTRICITIES OF SINGERS.

BY FRANK H. MARLING.

THE eccentricities and vagaries of public singers and prima donnas have been for several generations a byword in the musical world, and numberless are the anecdotes told of their strange proceedings. Unfortunately, they have frequently revealed the unlabeled qualities of the singer's disposition. The present writer has thought it would be an interesting exercise to group together some of the idiosyncrasies of singers and to append anecdotes taken from actual life which illustrate them.

Vanity, conceit and self-confidence will be recognized at once as common traits by any reader who has had any extended acquaintance with the profession. Perhaps one of the most striking instances of it is in the case of the prima donna, Angelica Catalini, who when criticised by a noted musician for vocal imperfections, shrugged her shoulders and called him "an impious man," adding: "When God has given to a mortal so extraordinary a talent as I possess, people ought to applaud and honor it as a miracle; it is profane to depreciate the gifts of Heaven." Such sublime satisfaction in one's own powers must be a very delightful condition, but a celebrated English musician, Dr. Arne, who flourished in the first half of the 17th century, for once very wittily turned the tables on some singers of this type. He was asked to decide on the respective powers of two vocalists whose talents existed entirely in their own imaginations. After hearing them, Dr. Arne said to one: "You are the worst singer I ever heard in my life." Then exclaimed the other: "I win." "No," answered the just judge, "you can't sing at all."

The great Handel also made a crushing retort to an overbearing singer, who was dissatisfied with Handel's accompaniment, and declared that if Handel did not do better, he would jump over on the harpsichord where Handel sat and break it to pieces. Handel replied, in his inimitable German-English: "Let me know ven you vill do dot and I vill advise id; I am sure more beebie vill come to see you shump as vill come to hear you sing." We are not told that the singer fulfilled his threat.

Perhaps it is no wonder that great singers should be vain and overbearing, for much foolish adulation is lavished on them by the public. It is natural that their heads should be turned when so much fuss is made over them and they are regarded as demi-gods. The attitude of many persons toward a great singer is well expressed in the compliment of the noted composer Haydn to Mrs. Billington, one of the best-known singers of her day. Her portrait was painted listening to the song of the angels. Haydn was asked for his opinion of the painting and replied: "It is a beautiful picture, but there is one strange mistake." "A mistake! how is that?" asked the surprised artist. "Why," replied Haydn, "you have made Mrs. Billington listening to the angels, when you ought to have painted the angels as listening to her."

The jealousy of singers is proverbial and leads to many ridiculous situations. The unfortunate operatic manager who has more than one prima donna in his company is sometimes in desperate straits on this account, and has to move heaven and earth in order to pacify the rival songstresses. One of the most extreme examples of this class, however, is of Jean-Ansari and his wife, where a tenor singer named and who were so envious of each other, that if by chance one received more applause than the other,

¹ "If I am, like all singers, sometimes in good or in poor voice, that depends solely upon my health."



ORGAN AND CHOIR

EDITED BY EVERETT E. TRUETTE.

IMPROVISATION. THE art of improvisation seems to have fallen into disuse. If we read the lives of the great masters of the 18th and 19th centuries we cannot fail to be impressed with the frequency of exhibition of their talents by extempore performances. There are numerous stories of wonderful improvisations by some of the great masters. It seems to have been the custom then to give an improvisation as a regular part of certain performances as, for instance, organ performances. In the concerts where a pianist played a concerto with an orchestra, it seems to have been expected of the pianist that he would be able to supply the cadenza in the first movement himself; and more often than not it was confidently expected that it would be improvisation. There are still extant stories of the marvelous cadenza that Mendelssohn improvised at one of the Philharmonic Concerts in London; and in that same city today there are old men who relate with great interest how astonished they were at that same musician's extempore performances on the organ. Bach, Handel, Beethoven, Hummel, Mendelssohn, Moscheles, Liszt—these all habitually extemporized in public. It is a question whether a very interesting form of art has not been overlooked in the neglect of the art of improvisation. And yet, when one recalls the exhibitions by Guilman and Lemare in their organ recitals during past seasons, one is encouraged to believe that if attention was directed toward it, it might be possible to revive an interest in it.

It must be said, however, that the only place where this revival can find ample field is in the organ loft. The whole current of modern music is against improvisation. But there is no reason why the organist should not once more take an intelligent interest in the art and adopt rational plans for its encouragement.

So far as I know, there is but one book in English which aims to teach improvisation, and that is a work by Dr. F. J. Sawyer, and published by Novello, Ewer & Co. It is well written, and will repay anyone who studies it earnestly. We must remark at the outset that the ordinary organist—and under this term we must include all except the most distinguished members of the profession—must make up his mind that if he wishes to do good work in improvisation, he must practice it with all the care that he would use in acquiring the technic of his instrument. He must begin at the beginning, and work along step by step, master each point as it comes up, and never go to the next point until he has assimilated the previous one.

This view of improvisation (that it is a progressive art) will be new to some. It is not uncommon to find organists who, with a natural fluency in harmony, never progress beyond a certain point. For instance, ask the ordinary improvisatore, who will extemporize harmony and melody by the hour, to put his melody in the bass, giving it a suitable accompaniment in the upper voice, and he will flounder around to a most amazing degree. One would think that a man would regard melodic fluency, the melody always being in the upper voice, as a mere step to the fluency which would allow a placing of the melody in the lowest or in the middle voice. This is an illustration of my point, that the art of extemporaneous playing is a progressive one, just like the art of composing or the art of playing from notes.

In a general way we may say that there are two kinds of improvisations. A performer may endeavor to exploit a theme, turning it over in all possible ways and using on it all his resources;—this is the art as practiced by Guilman. Or, a performer may use a theme as an incident only in his improvisation, having for his chief end the making of a piece of music; this is the art as practiced by Lemare. Of course, these two classes of improvisations are not mutually exclusive. Guilman's improvisations, for instance, form highly interesting pieces of music; and Lemare's improvisations are often remarkable

for clever fugatos and for contrapuntal facility in the Cherubini manner. On the whole, however, the characterization I have made seems a just one. It may be useful to give a brief sketch of the way in which each of these artists extemporizes. It would be in the poorest possible taste to attempt to praise either of them at the expense of the other, and I hope that anything that I may say will be regarded as descriptive merely.

Guilman prefers to take for his theme some well-known melody. The last improvisation I heard him make was on the hymn-tune "Amsterdam." He began by playing the hymn-tune through, just as written. After that, he introduced a fugato, or series of imitative passages, continuing this for some time and founding it on the first fourteen notes of the hymn. The theme was now in the bass, now in the middle part, and now in the soprano. After continuing the fugato for forty or fifty measures, he began a $\frac{3}{4}$ movement (pastorale). This continued for some time quietly, until it worked up to a march movement, fortissimo. The march movement lasted only for a short time, and after a decrescendo, he began a fugato on the soft stops of a different character to the first fugato. The imitative passages followed each other in unbroken succession, the music growing softer and softer and ending pianissimo. The counterpoint was extraordinarily fluent and the harmonies diatonic and natural. I was struck with the somewhat academic (this word without any reproach in it), non-modern style of the whole. There were no Wagnerian harmonies or anything to suggest the modern school of music. It was all delightful to listen to, and marvelous in its way.

With Lemare, the plan is entirely different. The whole thing is less obvious and to a certain extent (and on that account) disappointing. Lemare cares nothing about his subject's being well known; what he wishes is a short phrase of a couple of bars in a strongly-marked rhythm. His theme is seldom announced and he never plays it over at the start. So far as I have heard Mr. Lemare extemporize, he never begins with his theme at all, but far away from it, on an independent theme of his own invention, which he carries along straight through the improvisation, combining it with the theme given him from the audience. As the improvisation goes on, it is noticed that the harmonies, modulations and movements are of the ultra-modern Wagnerian type. The theme is not always in evidence, or if it is present, its unfamiliarity makes great demands on the memory and attention. At one recital I heard an organist say in regard to Lemare's improvisation: "Ah! he has lost his subject." But Lemare never tries to keep his subject, except as any composer uses a subject as a point of departure. The criticism of the organist, then, was without point, as he entirely misunderstood Lemare's purpose in the improvisation. The greatest testimony to the extraordinary melodic, harmonic and contrapuntal charm of his extempore performances is that many of his most successful organ pieces were originally improvisations played into a phonograph and noted exactly as phonographed. I may mention as one instance the "Romance in D-flat."

Here, then, we have two good models for improvisation: The Guilman model, being much more attractive to the ordinary audience, and much more brilliant; the Lemare improvisation, on the other hand, requires a much keener attention and a fondness for modern chords and modern methods of theme combination.

It may be well now to consider one or two practical points in regard to extemporaneous performances, and to suggest one or two methods of study. As the organist's need for improvisation is associated with the church service, we may well consider hymn-tunes as material for improvisation. The most obvious thing, and one of the most difficult things to improvise plain harmonies over it. This will be found difficult to do grammatically, but anyone who

succeeds in it will be well paid for his trouble. To put the melody in an inner voice, having a bass below it and additional parts above it, is less difficult and some may prefer to practice this first.

Having learned to place his theme in the lowest voice or in a middle voice, the organist must now ask himself whether he is able to extemporize periods in symmetrical form. Let him try four measures ending with a half close on the dominant, continuing with four measures ending on the tonic. If he can do this, let him venture further and ask some obliging friend to listen to an improvisation, telling him whether he keeps up the time and rhythm throughout it. If he is like many organists, he will find that some of his periods will have eight measures, some nine, some ten, etc.; that he will begin in $\frac{3}{4}$ time, continue in $\frac{4}{4}$ and end in perhaps $\frac{5}{4}$; that he will begin in C-major, in a moment find himself in A-flat major, and end his improvisation in G-flat major! It is of no use to practice improvisation until one masters these fundamentals.

But let us suppose these fundamentals mastered, what then? Some sort of a plan must be adopted by the player at the outset. Here are two simple ones: First, play the hymn over, ending with a half close; while doing this, take note of any characteristic progressions, either melodic or harmonic, taking them as points of departure for the themes. It is well to have two themes contrasted as much as possible in effect and rhythm. Secondly, start off with the first theme in a somewhat different tempo from that of the hymn, changing the time signature if it seems advisable. Work along with this theme up to the point where it seems best to introduce the second theme. Thirdly, introduce the second theme in as striking a manner as possible, either in a piano passage at the end of a vigorous crescendo, or on some unusual combination of stops. This theme will be introduced, probably, in the dominant key. Fourthly, the resumption of the first theme will soon follow in the tonic key, and if the improvisation be a short one, a brief coda will end it.

Or, a second form might be worked out thus: First, play the hymn over as before, ending with a half cadence. Secondly, for the first theme invent one which is not derived from the hymn-tune at all, but which may suggest itself by contrast. Thirdly, get the second theme from the hymn-tune itself. Fourthly, return to the first theme and finish as before. Both these modes of procedure should have this in common, namely: that the registration must be varied; that the themes must be quite distinct from each other and well contrasted; that the different sections of the improvisation must be very well marked, so that not only the player himself but the listener as well shall distinctly feel the progress from point to point.

While this discursive article on improvisation is perhaps of little moment as a step towards the magnificent improvisations of Lemare or Guilman, still an organist who will take the pains to work out the hints I have given, will find that he has material for a good year's study. After he has assimilated the two plans, as suggested, he will find his interest so great that he will be able to study the work by Dr. Sawyer, alluded to above, with great enthusiasm.

The art of improvisation is a noble one and should not be allowed to die out.—H. C. Macdougall.

THE IMPROVISATIONS OF MENDELSSOHN AND WEBER.

THE story of the wind's going out of the organ at St. Paul's Cathedral, during the performance of Bach's A minor fugue by Mendelssohn, on Sunday, September 10, 1837, is as well known as it is well authenticated. But its sequel is, perhaps, not so widely known.

It became noised abroad, amongst the disappointed listeners at the Cathedral, that Mendelssohn intended paying a visit to the fine organ at Christ Church on the following Tuesday morning, September 12th, and church to hear the Bach fugue again, but this time without interruption. Amongst this congregation was the veteran Samuel Wesley. His daughter Eliza, who accompanied him on this occasion, told the presbyter, that on the way to the church, her father (who was most anxious to hear Mendelssohn) said to her: "Do you say this young man plays more finely than Adams? I think Adams has the finest finger in Europe!" She answered: "He is considered to play

When he had finished, Samuel Wesley was induced to sit down to the organ. It was the last time he ever touched a musical instrument in public. The scene—as we picture the grey-haired veteran manipulating the heavy keys, at first with feeble touch, but gradually with greater vigor as the flame of his divinely-inspired genius once more kindled within him, and leaped forth with undiminished brightness—is affecting in the extreme. When Wesley had finished what was—to him—a veritable *Nunc Dimittis*, Mendelssohn, who had stood by his side in rapt attention, complimented him upon the excellence of his performance in no measured terms. But the old man shook his head and smiled: “Ah, sir! you have not heard me play; you should have heard me forty years ago!” On his return home, Samuel Wesley hung his hat on the last peg in the hall, saying: “I shall never go out again alive.” Nor did he. On the evening of October 11th, a month after his visit to Christ Church, Newgate Street, he breathed his last.—*The Organist and Choirmaster.*

The extemporizer must, indeed, always be subjected to this kind of misunderstanding, which Oakeley generally regarded as only amusing. Dr. S. S. Wesley used to be somewhat ruffled by it. After finishing the afternoon service at Winchester with one of his splendid extemporizations, he was leaving the cathedral with Oakeley, when a very gushing acquaintance accosted them, and began: "Oh, Dr. Wesley, what was that beautiful piece? I know it so well." "That, madame," said Wesley, rather tartly, "is much more than I do." Oakeley was a great fugue extemporizer, and when he was in the true vein, even professionals of some experience were apt to be mystified. Once in the course of an organ playing expedition a cathedral organist came up at the end of an extemporized fugue and inquired tentatively: "Let me see—which one of them is that?" He had concluded that it was Bach!—*Musical Opinion.*

long since taken its place as a regular feature of the season; a feature whose intangible, but very real influence, is of distinct importance in the development of the power of appreciation of music in the general public. This is true in the large cities, where concerts, operas, recitals, musical programs of noblest type and of well-nigh infinite variety may be heard by the score the season through; where the halls of music are continually filled with the exquisite messages from the world of the ideal, expressed in the language of tone. How about the need of this influence in our small cities and towns, where, at best, one will hardly hear more than three or four genuinely good musical programs during the winter? Where, in many cases, not a single concert or recital of any real worth is to be heard the season through? How about the use of this means of spreading and

A happy custom in a church in a New England city is that of a recital on Christmas afternoon or early evening, of music appropriate to the day. If you can arrange for no public program until later in the season, plan for a series to be given during Lent. In the thing has never yet been done in your home community, so much the more reason that it should be done this year, and that you should introduce the innovation, if innovation it is. Select only the music that you love; Schumann's saying: "You cannot make others feel what you have not felt yourself," has been many times quoted, but cannot be quoted too often. Seek to interpret the composer's thought as truly and as warmly as is in your power to do. If there is among your acquaintances a violinist or soprano, or both, who will share the programs with you, so much the better, for the variety and charm of effect may thereby be greatly increased. And in this work, you may not have the virtuous consciousness of wholly disinterested effort for betterment of the public taste. for, if well done, it will surely react upon the number of your studio engagements, bringing opportunity for additions to your classes.—*Leslie Morris.*

A large four-manual organ is being constructed by the W. W. Kimball Co. for the new Auditorium in Minneapolis. This instrument will be the only four-manual organ northwest of Chicago. An exchange announces that "some of the accessories will be swell tremolo, solo tremolo, crescendo indicator, tempo lever and indicator, pedal check, choir tremolo, wind in-

LET THE ORGAN SPEAK. We have in the organ a real power that we are not using. Omit occasionally the prelude or the postlude, and insert in the service some organ music that will aid the thought and feeling of the hour; preface it with a few remarks that will indicate its spirit and meaning and enable the congregation to appreciate and catch its uplift, and, if there be nothing to distract the attention, it will make a deep impression. Instrumental music has an appeal of its own, quite distinct from singing, and we seldom avail ourselves of it. Give the organ a fair chance.—*Rev. E. H. Byington.*

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VIOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN.

WE publish the following sketch of the young English violiniste, Marie Hall, who will visit the United States during the coming season, chiefly because we feel that our readers will be interested in learning some facts regarding a player who has won the esteem of European music-lovers and critics. So far as we are concerned, we can as yet form no opinion of this young lady's merits, for we have not yet heard her play. We are familiar with her name, her endowments and her skill, through the many and unreserved eulogies that have been bestowed on her by the European press; but it is only natural that we should remain unaffected by all that has been written of Miss Hall's achievements. We have grown so accustomed to the European critic's enthusiastic praise of "new" artists, and we have been so often disappointed when these players have visited the United States, that we have learned wholly to disregard European opinion, and to judge the players that come to us purely by their merits.

It may be difficult to explain, but it is a fact, nevertheless, that much that is pronounced superior in Europe is here regarded as mediocre. Players and singers who stand high in the estimation of the critics and audiences of the European Continent, come to us and astonish our critics and audiences with the inferiority of their art. We are surely ready to welcome European celebrities, and to accord them all the praise which their work deserves; but we no longer greedily accept the European verdict, simply because we have too often found this verdict based on enthusiasm and not on fact. There was a time, it is true, when devoted press-agents and European critics convinced American audiences that all the players and singers that visited the United States were artists of the first magnitude. But those days are happily over. In the United States, today, the standard of merit is so high that only the best European artists can hope to impress us favorably. In this peculiar something termed musical atmosphere we are still far removed from the opulence of German cities; but it is in a truly musical atmosphere that we are chiefly lacking.

Teachers and players we have in great abundance; and many of the latter, though living in comparative obscurity, are infinitely superior to the much-advertised European "celebrities." Our audiences have learned, chiefly through our excellent teachers and players, to distinguish between good and bad; and, nowadays, a European artist must indeed be exceptionally gifted and skilful to win the praise on this side of the Atlantic which is bestowed upon him on the other.

We hope that Miss Hall fully merits all the glowing tributes that have been paid her in England and in other European countries. If she does, she will be heartily welcomed in the United States.

The life of every great musician is bound to be more or less of a romance, but there have been few, even among musical romances, which can compare in pathos and interest with that which surrounds the life and career of the young English violiniste, whose leap into fame has been the musical sensation of the past two years.

Much has been written concerning Marie Hall's childhood, and facts simple though they be, have been strangely distorted. To give an instance: it is absolutely true that she was at one time playing in the streets for bread, and she is most anxious that this fact should not be hidden. It happened one night that Canon Fellows heard violin playing in the streets of a provincial town in England, and even under such unfavorable circumstances he realized something unusual and masterly in the fashion in which the fiddle was handled. He asked the little player to come into his house, and as his first impressions were confirmed, it was through him, ultimately, that she was able to enjoy her first course of three years' study.

Marie Hall is the daughter of Edward Hall, a harpist and violinist, who, together with his wife, traveled from town to town, picking up a precarious living. While the parents were in Newcastle, Marie was born, on April 8, 1884. At the age of five, observing in the child a natural aptitude for music, her father taught her to play the fiddle, and her childish hands soon became skilful in its manipulation. At the age of nine she appeared in the Newcastle Town Hall, creating such a sensation that some wealthy Newcastle gentlemen interested themselves in the child and desired to arrange for her proper education; but the nomadic spirit of her father induced him to take his family to Malvern, where Marie performed with her father. It was in Malvern that Prof. Max Mossel, of the Midland Institute of Music, Birmingham, heard her play and impressed with her wonderful gifts and talent gave her one year's instruction and then recommended her for a scholarship at the Conservatory, which she held for two years. Generous help enabled the father to take Marie to London to play for Wilhelmj, who after hearing her, requested the father to leave her in his care, promising that he would teach her.



MARIE HALL.

The next step was in 1899, when she competed for the first Wessely Exhibition at the Royal Academy in London, and won it, but owing to the straitened circumstances of the father, who was unable to provide the means to maintain the gifted child in London during the time of the scholarship, the prize that had been earned was abandoned. In 1901, arrangements were made by her friends to send her to the renowned Bohemian master, Prof. Sevcik, of Prague. In the eighteen months under his guidance, she did such excellent work that he called together his best pupils and friends and set the little English lass to play for them at a "coming out" concert. At the finish she was recalled thirty times. In the beginning of the same year she was taken to Vienna for five concerts, where she astonished and delighted the musical world. She reached a high place in the artist world on February 16, 1903, when she gave her first concert in London. Her second concert took place two weeks later, when the audience crowded the building to its fullest capacity. The tributes paid to the young artist were genuine and hearty from the members of her own profession as well as the general public.

So carried away is the English public with the art of their young compatriot, that a popular subscription is being raised throughout all England to purchase for Miss Hall a Guarnerius violin, valued at \$10,000, to be presented to her in recognition of her genius and perseverance.

CURIOUS IDEAS REGARDING STAINER VIOLINS.

It was reported in the daily papers, not long ago, that the customs authorities had seized a Stainer violin worth thousands of dollars, on which a heavy duty would have to be paid before it would be allowed to pass into its owner's hands. Naturally, such an article excited discussion among amateurs, and brought out many curious opinions from people who had some knowledge of the value of the old violins, as well as from those who know absolutely nothing about the subject. The prevailing idea among the latter, however, seemed to be that our Government is not justified in imposing a duty upon "art goods" which cannot be reproduced in this country and for whose production we have no competitors. One correspondent of the *N. Y. Tribune* expressed himself as follows:

"It has hitherto been my belief that our duty on imported articles has been for the protection of American workmen and American manufactures. Such a purpose, of course, is admirable, but what sense is there in taxing the importation of articles it is impossible to produce here, and the acquisition of which is a distinct gain to the country? I notice that Owen Chaffee, of Detroit, brought a violin from Naples the other day, which he had bought for \$50. A clever customs inspector discovered that the instrument was a genuine Stainer, made in 1565, and was worth thousands of dollars. It was immediately seized by Uncle Sam, and will be held until very heavy duty is paid on it. Why? We cannot make old Stainer violins here. In this instance the tariff is surely not protective, but prohibitive. We should encourage the bringing of such priceless masterpieces to this country. It seems to me there would be more sense in paying a premium to their importers than in taxing them to their full value. Better enrich the country by such importations than impoverish it by making their introduction too costly."

The views of this correspondent do not differ greatly from our own. We, too, fail to understand how a tariff on the old masterpieces serves as a protection to the fiddle-makers of today. But it is not this phase of the question that interests us at the present time. What does interest us is the curious ideas that still prevail, in European countries as well as in the United States, regarding the worth of the Stainer violins. The exaggerated estimate of Stainer which existed in this country twenty-five years ago seems but little less exaggerated today. Now, as in former days, Stainer is regarded by many as the pre-eminently great fiddle-maker of the golden era of violin-making; and though such an estimate of Stainer's merits is obviously absurd to all persons who are better informed on the history of the art, the Tyrolese maker's name is still pronounced with reverence, and his instruments continue to be regarded as creations of the greatest of all violin-makers. Indeed, not so very many years ago, many persons interested in the violin, who idolized Jacobus Stainer, were wholly unfamiliar with the name of Antonious Stradivarius; and though they associated the Amatis with what was estimable in violin-making, and even associated the name of Amati with that of Stainer, as worthy of being ranked with the Tyrolese maker, they were quite unaware that Guarnerius, Guadagnini and Bergonzi, for instance, were eminent representatives of the art of violin-making.

Nevertheless, and in spite of a growing knowledge on the subject, there are those who still cling affectionately to Stainer and believe him to be the master of all masters. The acoustic disadvantages of his high model, and the flat, perfected model of Stradivari are rarely, if ever, taken into consideration by lovers of the Tyrolese maker's instruments. To these it is all-sufficient if an instrument is a genuine Stainer. Knowing this, many dealers demand ridiculous prices for Stainer violins, and, needless to say, have little difficulty in finding foolish purchasers. The truth of the matter, however, is, that \$1000 is an excellent price for a Stainer violin, and for such a sum, one should be able to procure an exceptionally fine specimen. The monetary worth of Stainer's violins is not, as in the case with Stradivarius, Guarnerius, Amati, etc., so greatly influenced by their instruments compared with those of the Italian masters. They hold, it is true, an honorable place in the history of violin-making, and the sweet quality of tone which they possess makes them attractive to all amateurs. But being practically useless to the artist, that is, wholly insufficient for his needs as a public

performer, they are not eagerly sought by him, as are the instruments by the great Italian makers, and never will be in demand. Their rarity, therefore, is a matter of indifference to those who require instruments having great volume and sonority of tone; and this growing indifference is certainly not calculated to enhance their financial worth.

* * *

VIOLIN MUSIC OF SEBASTIAN BACH'S TIME.

[The following interesting article appeared recently in a contemporary journal. Not knowing the name of the author (it appeared unsigned), we do not know to whom to give credit.—Editor of the Violin Department.]

One of Bach's finest violin concertos, the one in E-flat Major, was probably written during his stay at Cöthen (1717-23), whither he had been called from Weimar to be chapel-master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-four years old, an amiable young man, who played the violin, the viol da gamba, and the harpsichord.

Bach was interested in the violin before he dwelt in Cöthen. He began to study it with his father, Johann Ambrosius, who died in 1695; and in 1703, as court musician in the private orchestra of Prince Johann Ernst, brother of the reigning Duke of Weimar, he was for some months first violinist, until he went to Arnstadt, to be organist of the new church. During his stay at Weimar (1708-17), if Forkel is to be believed, Bach arranged for the harpsichord sixteen of Vivaldi's violin concertos, for the organ four violin concertos of the same master; and Bach's concerto in A minor for four harpsichords is an arrangement of Vivaldi's concerto in B minor for four solo violins. For the concertos of Italian composers were then the best, and it was the fashion to transcribe them for keyed instruments. Walther transcribed concertos by Albinoni, Manzi, Gentili, Torelli, Taglietti, Gregori; and Bach took themes and sometimes borrowed more extensively from Legrenzi and Albinoni, as well as from Vivaldi.

Antonio Vivaldi, violinist, composer, surnamed "The Red Priest," was born at Venice in the latter half of the 17th century. The son of a violinist of St. Mark's Church, he was for some years chapel-master to the Landgraf Philipp of Hesse-Darmstadt. In 1713 he returned to Venice; he was made director of the "Conservatorio della Pietta," and he died in 1743. He was so devout that a rosary was in his hand except when he was writing operas. It is true he wrote at least thirty-one of such worldly works. Yet once, possessed by a musical idea, he left the altar, went to the sacristy to note the theme, then returned to finish the mass; for this he was hailed before the Inquisition, judged a little slightly, and prohibited from celebrating the mass. He published twelve trios, eighteen violin sonatas, "Estro Poetico" (twelve concertos for four violins, two violas, 'cello and organ-bass), and sixty-odd concertos of various sorts. Among his pieces is one in which he attempted to paint in tones the colors of the rainbow.

Tommaso Albinoni, of Venice (1674-1745), was a fecund writer of operas and pieces for instruments. Luigi de Manzia was in service at Düsseldorf about 1650. Giorgi Gentili, first violin of the ducal chapel of Venice, was born in that city about 1608. Giuseppe Torelli, called the founder of the "concerto grosso," born at Verona, was appointed violinist of the St. Petronius Church at Bologna in 1685, and in 1703 concert-master to the Markgraf at Ansbach, where he died in 1708. Giulio Taglietti, born at Brescia about 1660, was master of the College of St. Anthony. Lorenzo Gregori, violinist and composer of the 17th century, was in the service of the Republic of Lucca. Giovanni Legrenzi, born about 1625 at Clusone, died at Venice in 1690, organist at Bergamo, then director of the "Conservatorio dei Mendicanti" and chapel-master of St. Mark's at Venice. He wrote much church and instrumental music and seventeen operas, and enlarged and varied the orchestration of accompaniment more than any man of his period.

Up to the middle of the 17th century, music for the solo violin was almost wholly composed of dance tunes, as courantes, gaillardes, pavanes, etc. These pieces were called indifferently by the name of "sinfonia," "capriccio," "fantasia," "canzone," "ricercare." The first five names were applied especially to instrumental pieces; the last two were given to pieces written for voices or instruments, sometimes to pieces written for both. "Ricercare" soon disappeared; then "canzone" also vanished. "Toccata" was soon applied only to pieces for keyed instruments; and toward the second half of the 16th cen-

tury "sinfonia" designated an instrumental ritornello or an overture.

Toward 1650 the word "sonata" took the special meaning of an instrumental piece accompanied by the organ or harpsichord, or even other instruments. Brossard (1660-1730) thus defined the "chamber sonata": "Chamber sonatas are properly suites of several little pieces to which one can dance; these pieces are in the same key; this kind of sonata begins as a rule with a prelude, or little sonata which serves as an introduction to the other pieces; then come the allemande, the pavane, the courante, and other dances, or serious airs; then follow jigs, pas-sacaglias, gavottes, menuets, chaconnes, and other gay airs; these are all of the same tonality or mode, and played in sequence they form the 'sonata di camera.'" Furthermore, the sonata absorbed the rights of the "capriccio" and the "fantasia."

Composers gradually gave to instruments the expressive, emotional melody that had hitherto been given to drama or cantata. These pieces of a higher melodic character appeared at first to be suited to the dignity of church service. The bass was written for the organ; and these pieces, played in church, were called by the name of "musica di chiesa," as contrasted with "musica di camera," which was still composed chiefly of dance tunes. The distinction was not long observed; and, at the time when Brossard wrote, the Italians confounded the two kinds, enriched chamber music by the use of formulas supposed to be peculiar to the church, and also introduced into sacred music the rhythm of the dance and the passion of the playhouse.

Toward 1660 the cornets—obsolete wind-instruments of wood or ivory, straight or curved, which, according to Artusi (1660), imitated closely the human voice—and trombones, gave way in Italian orchestras to violins. The string quartet began to take its rightful place. Legrenzi, Vitali, Mazzonini were helpful in establishing this change; but chamber music owed still more to Giovanni Bassani, born in 1657 at Padua, violinist, chapel-master at Bologna and Ferrara, at which last-named place he died in 1716. Michelletti published his "Sinfonie et Concerti a Quattro" and in 1698 his "Concerti Musicali." Torelli, however, was the first to establish the form of the violin solo of the grand style, and he opened the way to Arcangelo Corelli (1653-1714), the pupil of Bassani, and the father of modern violinists and composers of the violin.

NEW EDITIONS OF FAMOUS WORKS.

JUDGING by the number of new editions of well-known compositions that have appeared in Europe in recent years, we naturally conclude that European (especially German) publishers are convinced that the older and original editions are no longer respected by violinists of the present day. When we speak of "new editions," we mean, of course, a new presentation of old and familiar ideas, and not a faithful reproduction of the old and original edition. In other words, the European publishers are frantically endeavoring to "improve" the original editions of standard compositions, and are constantly offering us new versions of such works which are replete with the individual ideas of modern players.

The question of chief interest to all serious players and teachers is: Are these new editions more valuable than the older ones, and consequently more desirable? A brief examination of them will leave no doubt on this score.

Let us take, for instance, the compositions by Henri Vieuxtemps. This great master of violin-playing admittedly knew his instrument and its legitimate effects. It will also be conceded that he was a most excellent musician, a scholarly and refined artist—a player, in short, who has long been, and will probably yet longer continue to be, regarded as a great authority in every question appertaining to his art.

Though his compositions for the violin are not important combinations to musical literature in the same sense as are the works of our great tone-masters, they are nevertheless extremely valuable and interesting productions to all players of the instrument; and surely Vieuxtemps knew, better than the less-skilled players of the present day, how his own ideas could be most faithfully and brilliantly produced. These are probably the views held by the majority of modern players; and the publishers themselves, if asked for an expression of opinion, would find themselves unable logically to oppose such views. Yet these same publishers are responsible for the absurd editions that have appeared in recent years.

These various editions are worthless; some are really grotesque. They have eliminated practically everything of value to the artist and the student, for they clearly misrepresent Vieuxtemps' musical ideas and the characteristics of his art. They are transformations, rather than new editions, of the great violinist's works. Vieuxtemps' ideas of fingering and phrasing have been entirely obliterated, and often it is almost impossible to recognize the original musical thought. The bowings in these "improved" editions bear no resemblance to the original, and they are ridiculously uncharacteristic of Vieuxtemps' style, and obviously opposed to his intentions. In a word, these new editions are extraordinary examples of modern publishers' views of an editor's duties.

What has happened to Vieuxtemps' works has also happened to the compositions of most of the other eminent writers and players. The student of today is unable to procure reliable editions. If, unfortunately, his teacher is guided by these editions rather than by true knowledge and tradition, his conceptions of our standard works will naturally be curiously distorted. That the majority of teachers do depend upon the printed version of a composition rather than upon their own knowledge of how the piece should be played, is demonstrated every day by the strange interpretations of their pupils.

Our new editions are being so wonderfully "improved" that in a very few years we shall be unable to recognize in them the original composition.

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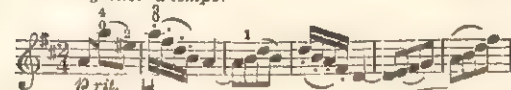
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sion of the tonic of the key into which you would progress. This distinction is important, for I have found by experience that many pupils continually confuse the tonic chords of the two keys, the one which they are leaving and the one which they would enter. Because of this confusion, they try to enter the new key by means of the tonic six-four chord of the key they are leaving, which is like opening the door into another room and trying to enter it by turning around and going back into the other room.

Take now as your first modulating formula, the following: Leave the given key from its tonic, and enter the new key by the second inversion of its tonic on the accented beat, followed by the perfect cadence. Unless your six-four chord comes on the accented beat, it will not give the impression of passing to a new key. The transitions from C to its five nearly related keys may then be shown as follows:

1. C I G I₂ V I

2. C I F I₂ V I

3. C I a I₂ V I

4. C I e I₂ V I

5. C I d I₂ V I

These transitions should also be practiced, beginning with the original chord in all three of its positions. For example, the first one, C to G:

6.

7.

This one formula will be sufficient for a beginning. It will be too much until the student has mastered it thoroughly enough to be able to pass without hesitation from every major and minor key to their respective relatives. Expert and experienced musicians will find this elementary and familiar. But it is not written for them, unless they are possibly looking for a practicable way of teaching these modulations. In my own experience I have found that even advanced players have had to give a good deal of study and practice before becoming able to handle them readily. In order to do this, the student will find it necessary to practice them faithfully every day, and for a considerable length of time. Only patience and application will lead to any appreciable and valuable addition to the student's stock of knowledge in this kind of work. To be able to play and write these modulations in every key and to each relative will give a ready hold on the principal triads of the scale. Under no circumstances, however, should these exercises be played from the written paper. One can never be said to have come into possession of them, until they have become a part of one's mental requirements. When thoroughly learned by breaking chords, much benefit may be obtained by breaking them into various arpeggio figures. Many players fail to appreciate the value of a facile knowledge of the keyboard which may be gained from this sort of practice. Having once acquired it, however, you will never regret it. Next month I will add another step to this work.

PUBLISHERS' NOTES

At this season we are handling an incredibly large number of orders and they are all attended to on the day received except, of course, some of the "On Sale" and "Selection" orders which require special thought and care; these, however, always go forward within a day or two after receipt; many on the day received. In this connection, we ask our customers to observe a few modest requests:

Please do not crowd too much on a postal card.

On orders for music please do not include questions to be answered by the Editor of THE ETUDE.

If possible to avoid doing so, please do not ask for studies (Czerny's or Loeschhorn's, for instance) without giving the *opus* number, or for a song with words frequently set to music, without name of composer; there often exist at least twenty settings of the same words to music.

Please do not forget to sign your name and give your full address when writing to us. It is surprising how many persons write orders and forget to sign them! We receive several such every day, and are obliged to hold them until customers complain of nonreceipt of music ordered. Delays from this cause are easily misinterpreted, and we are compelled to mention the matter as much in our own interest as in that of customers. Please do not omit to give name of the State in which you live. This oversight causes more trouble than any other omission.

WE wonder if all the teachers who read THE ETUDE are thoroughly acquainted with our liberal discounts and our promptness in executing orders? We pride ourselves on the efficiency of this branch of our business. We are not only the largest publishers of music and music books for teachers' use, but without doubt have also the leading mail order music supply house in the world. Our growth has been steady and uninterrupted, and even if we did not make special inducements through our liberal terms and our "On Sale" plan, the mere promptness with which orders are taken care of would insure the continued patronage of the greater portion of our customers. Next to getting what is wanted, what is more important than getting it quickly? And if you get your wants supplied correctly, without delay, is it not also pleasant to find your bill no higher—more likely less—than when ordering elsewhere?

These are the little things that have made our business a success. We are not exclusive; we have no favored customers; all are treated alike, and the teacher who opens an account with us this season for the first time, gets the benefit of all the rates and courtesies we extend to those who have dealt with us for years.

We are always pleased to answer inquiries from and to send our catalogues and terms to teachers in any part of the world.

THE best proof that our "On Sale" plan is carried out to the satisfaction of our patrons lies in the fact that each new season brings a renewal of business relations with customers who have dealt with us in preceding years and to whom our liberal system appears as one of the necessary adjuncts to the profession of teaching music. It is not boasting to claim that through our method of dealing thousands of teachers have escaped many of the most annoying features of their work. The art of teaching is only valuable so long as there is available material such as studies, exercises, "pieces" for recreation as well as study, easily within the reach of both teacher and pupil. All teachers realize this to a certain extent and make some kind of arrangements to get what their pupils need, but only those who try our "On Sale" plan really succeed in reducing their "supply" troubles to a minimum. Briefly stated our plan is to send teachers a selection of sheet music of all grades, studies, instruction books, etc., to be kept during the teaching season, the unsold portion to be returned in June or July, and settlement for what is kept made at that time.

Our business is devoted almost exclusively to the furnishing of music and music books for teaching purposes;

the experience we have had in this direction and its attendant success are ample guarantees that our business methods are fully up to the expectation of our patrons. We could print thousands of unsolicited testimonials as to this, and were we to cease advertising this branch of our business it would still flourish because of the hosts of satisfied customers who would continue to send us their orders and to recommend their friends to do likewise. Remember, we are the originators of the "On Sale" system; we understand how to carry it out and can meet your wants better than any of our imitators. The terms and discounts are liberal in the extreme. Those who are not acquainted with the plan in detail can get full information by writing us; all inquiries are cheerfully and promptly answered.

THE HISTORY OF MUSIC, which has been in course of preparation for some time, will unfortunately not be ready in time for this year's classes. We were in the hope that delivery could be made by this time, but, in a work so important and so far-reaching, haste is not desirable. We therefore advise all those who are holding back their classes on account of this new history, not to expect it for at least six weeks more. There are various revisions, additions and verifications, which require the most careful attention; however, the special offer of 65 cents for a copy is still in force, and every music lover ought to have a work of this kind. Now is the time to procure one for the mere cost of paper and printing.

WE are frequently asked to furnish lists of books for the library of a school or conservatory of music, for musical clubs or private teachers. We give below a list of useful books which will make a good working library for teachers and pupils who wish to be informed on matter connected with their art. The prices appended are the retail:

REFERENCE: Grove's "Dictionary of Music and Musicians," 4 vols. and index, \$25.00; Riemann, "Dictionary of Music and Musicians," 1 vol., \$4.50; Lavignac, "Music and Musicians," \$1.75, net; Clarke, "Pronouncing Dictionary," \$1.00.

HISTORY AND BIOGRAPHY: Elson's, "Great Composers and their Works," \$1.50; Hughes, "Contemporary American Composers," \$1.50; Ehrlich, "Celebrated Pianists," \$2.00; Elson, "Modern Composers of Europe," \$2.00; Lahee, "Famous Violinists," \$1.50; Tapper, "First Studies in Music Biography," \$1.50; Elson, "History of Opera," \$1.50; Parry, "Evolution of the Art of Music," \$1.75; Baltzell, "History of Music," a text book (in press); see also works of reference.

THEORY: Goodrich, "Theory of Interpretation," \$2.00; "Gibson's Catechism of Music," 50 cents; Elson, "Theory of Music," \$1.50; Clarke, "Harmony," \$1.25; Clarke, "Counterpoint," \$1.00; Pauer, "Musical Forms," \$1.00; Mathews, "How to Understand Music," 2 vols., each, \$1.50; Pole, "Philosophy of Music," \$3.00.

PIANO AND OTHER INSTRUMENTS: Bie, "History of the Pianoforte and Pianoforte Players," \$6.00, net; Hipkiss, "Description and History of the Pianoforte," \$1.25; Fillmore, "Pianoforte Music," \$1.50; Shedlock, "The Pianoforte Sonata," \$2.00; Perry, "Descriptive Analyses of Piano Compositions," \$1.50; Mathews, "Masters and their Music," \$1.50; Henderson, "The Orchestra," \$1.25, net; Stoeving, "The Story of the Violin," \$1.25, net; Finck, "Songs and Song Writers," \$1.25, net; Horton, "Organ Construction," \$3.00; Behnke and Browne, "Voice, Song and Speech," \$2.00.

GENERAL: Tapper, "Chats with Music Students," \$1.50; "Musical Essays in Art, Culture and Education," \$2.00; Hadow, "Studies in Modern Music," 2 series, each, \$2.25; Elson, "European Reminiscences," \$1.50; Lavignac, "Music Dramas of Wagner," \$2.50; Lavignac, "Musical Education," \$2.00; Upton, "Standard Cantatas," \$1.00; "Operas," "Oratorios," and "Symphonies," each, \$1.50; Humeke, "Mezzotints in Modern Music," \$1.50; Elson, "Our National Music and its Sources," \$1.50; Elson, "Shakespeare in Music," \$1.50; Mathews, "Music, its Ideals and Methods," \$1.50; Finck, "Wagner and His Works," 2 vols., \$4.00; Upton, "Woman in Music," \$1.00.

We shall be pleased to have correspondence from all persons who need works in musical literature; our stock is complete, and includes works in the German and French languages as well as in the English. We urge teachers to call this list to the attention of the authorities of their town or city libraries.

WE have made arrangements to furnish to music clubs a button that can be attached to a coat lapel or dress, which contains the inscription "Etude Music Club" and a portrait of Beethoven. We will send free to any teacher who conducts a club formed from among his or her pupils six buttons to be presented to the officers of the club. Any additional number of buttons can be had from us at cost price, thirty cents per dozen, postage paid. We trust that all teachers who are interested in club work will send us a request for these buttons which will be ready during the present month. The value of an insignia, such as even a simple button, in promoting a good feeling and in placing club work on a distinctive plane is well known, and we are glad to have this opportunity of helping teachers in their class work.

STANDARD GRADED SONGS, Book II, is now on the market and the special offer price is hereby withdrawn. Teachers and singers who are looking for a collection of songs to use with the average of pupils who carry their lessons on for two or three years will find ample and extremely useful song studies in these books. The pieces included in the two collections, Book I and Book II, present a variety of songs, sentimental, home, nature, non-sentimental, encore, recital and concert, and aid in forming and developing taste and style in singing. The regular price of these collections is \$1.00 each, postpaid.

* * *

THE ETUDE will soon begin its twenty-fourth volume, covering years of most significant growth in music and musical education in the United States, and we have every reason to believe that THE ETUDE has been a force in promoting this great advance. It has always stood for the best and most practical ideas in musical education, never behind, never just with the main body, always a little in advance, and seeking out the newest and best ideas for improving instruction in music and in widening the field of work for teachers. During the coming year, 1906, we shall have plenty of good things for our readers, and shall carry out our motto: "Each volume better than the preceding." Keep up your subscriptions and get all your pupils interested to subscribe. You can earn some valuable premiums by so doing.

* * *

CONSERVATORIES and schools of music and private teachers as well, who give instruction in singing, need carefully planned, properly graded material in order to secure the most satisfactory results. We offer to our patrons a set of studies for singers, prepared by one of the leading teachers of the United States and representative of the most scientific and practical principles of building and training the voice. Mr. Frederic W. Root, of Chicago, has put into permanent shape the method he has used with great success with hundreds of pupils. The volumes now ready are: "Methodical Sighting," Books I and II, 50 cents each (two more to follow); "Scales and Various Exercises for the Voice," Op. 27, high and low voices, 60 cents; "Introductory Lessons in Voice Culture," Op. 22, \$1.00; "Thirty-two Elementary Song Studies," (High, Op. 24, Medium, Op. 25, Low, Op. 26) 50 cents each; "Twelve Analytical Studies," Op. 20, \$1.00. They furnish a safe system for preparing the voice for church or concert singing; the instructions for the use of the various exercises are clear and can be used by any teacher.

PROPOSITION.—The publisher and the author invite all vocal teachers and singers to examine this series of works, and therefore make these two propositions:

1. To send the complete course on inspection (that is, returnable) to anyone interested, costing only the postage in case any or all the works are undesirable.
2. To send the complete series of six works in any one voice (when published for more than one) for introductory purposes, if cash accompanies the order, for \$2.00, postpaid.

* * *

TEACHERS of singing are often at a loss in choosing books of vocalises. Sieber, Concione, Marchesi, Vaccari, Panofka, Bonoldi, Rossini, Righini, Lütgen, Panseron and others have written fine works, but one must buy a complete book to get a few that are really valuable. Mr. H. W. Greene, of New York, has made a selection of the best pieces in this line which is published under the title "Standard Graded Course of Singing," three books, each suitable for one year's study, are already published; the fourth and final volume will be ready in a short time. The entire series gives material for a complete study in voice development for artistic purposes. We shall be pleased to send one or all three of the volumes now ready for examination by teachers or singers. The retail price is \$1.00 per volume.

* * *

THE game "Musical Euchre" which has been on special offer for 30 cents will be issued this month, and the offer is withdrawn at the close of September. This is the day of musical games, and "Musical Euchre" is especially interesting, having an educational feature connected with it which makes it of unusual value. Mr. Grimm has given to the musical public one of the most interesting, at the same time one of the most instructive games invented. There is yet time to procure the game at the advance rate. It is gotten out in the most approved manner, and will make a very handsome Christmas present or

souvenir, even if you have no direct use for it at the present time.

* * *

We will publish this month, "Moszkowski's Spanish Dances for Four Hands" in one volume. These dances are among the most characteristic of this well-known composer. They have also the advantage of being originally composed for four hands, which gives them additional value. We can send a volume at the small price of 35 cents, postpaid, if remittance is enclosed with the order. The usual way of issuing these works is in two volumes at \$1.50 each in sheet form. At a glance you can see what an excellent offer this is. The offer will remain in force only during the present month, so if you wish to procure a copy of one of the best volumes of four hand music, the opportunity is now presented to you.

* * *

We again call attention to our new "Four-Hand Album" which will shortly be ready for distribution. This collection will be of a brilliant and popular character, the pieces being somewhat similar in style to those embodied in the "Popular Parlor Album." Many new compositions and special arrangements will be found in this book. Among the pieces included we may mention, "The Keepsake" and "Cleopatra," by H. W. Petrie; "A May Day," by Rathbun; "Always Merry," by F. C. Robinson; "Wood Nymphs," by G. D. Martin; "Two Juveniles," by Burty; "Sizilietta," by von Blon; "Embassador March," by Klammer. All the pieces will average about grade three. There has long been a demand for a book of about this grade and character and we have expended our best efforts in the selection and the compilation of the material. The special introductory price will be 25 cents, postpaid, if cash accompanies the order; otherwise postage is additional.

* * *

We continue this month the special offer on "Friendship Songs," by Tod B. Galloway. This is a set of seven songs to be published collectively in a volume similar to the well-known "Memory Songs," by the same writer. The songs are expressive in character, well contrasted and admirably suited to the voice. The accompaniments while not difficult, are well made and afford excellent support for the voice. These songs represent the composer at his very best. They should be equally successful with the "Memory Songs." The introductory price of this volume will be 50 cents, postpaid, if cash accompanies the order; if a charge is to be made on our books, postage is additional.

* * *

AS USUAL, the music in this issue has been carefully selected with a view to meeting the various demands. The "Andante," from Beethoven's sonata, Op. 14, No. 2, is a standard classic. This movement loses nothing by being played separate from the other movements of the sonata, in fact it rather gains; it is a gem. "Mystic Dream," is a new waltz by W. L. Blumenschein, a very popular American composer, and is suitable for drawing-room purposes or for teaching. "Cerisette," by Philie, is a bright little polka movement in the French style; although of moderate difficulty it has quite a brilliant effect. Suter's, "Come, Join the Dance," is a very pretty easy waltz movement, and will make an admirable teaching piece in its grade. "The Young Guardsman March," by Heinrich Engel, is a valuable teaching piece, being number one of a new set, opus six of this composer. The four hand number is a showy and well made arrangement of Petrie's popular intermezzo entitled "Cleopatra." Lack's "Caprice Elegance" is a brilliant drawing-room piece demanding clean finger-work and style in delivery. It is a splendid teaching piece. We aim to print in our music section songs which have educational as well as musical value, a point which those of our readers who are interested in vocal music will appreciate. "I Arise from Dreams of Thee," by the popular composer, F. H. Brackett, will suit every singer who likes a flowing melody and a strong climax. "You Loved Me Once," by Herbert Wrightson, is in the English ballad style, waltz rhythm with a very attractive melody.

* * *

"CZERNY'S PRELIMINARY SCHOOL OF FINGER DEXTILITY," Op. 636, has been added to the "Presser" collection. These twenty-four studies are given complete, printed from special plates which have been carefully revised and edited. This is a very useful and popular opus of Czerny, and teachers and pupils will find the work very convenient to use in this form. These studies have been used with great success as

a preparation for velocity. The special advance price for the current month will be 15 cents, postpaid, if cash accompanies the order. If a charge is to be made on our books postage will be additional.

* * *

"HERZ' SCALES AND EXERCISES" have also been added to the "Presser" collection. They will be printed in the popular oblong form from newly engraved plates which have been carefully prepared after comparison with all previous editions. A new and accurate translation of the original explanatory text has been made. The edition will be gotten out in good style and should meet with instant favor, supplanting all others. "Herz Scales" have been popular for many years and will remain so for many more years to come. The special introductory price for the current month will be 15 cents, postpaid, if cash accompanies the order; if a charge is to be made on our books, postage will be additional.

* * *

WE wish to call the attention of our readers to certain of our studies designed for special purposes; in particular we would recommend the "Fifteen Etudes for the Cultivation of the Left Hand," by E. R. Kroeger. These studies comprise a very artistic set, in each one the left hand carries out some modern technical figure. In addition to their extraordinary technical value these studies have genuine musical worth. They are about the grade of the Books I and II of the Cramer-von Bülow Studies, and might be used in conjunction with the same to great advantage. "Horvath's Melodic Octave Studies, Op. 743," furnish some particularly attractive material for the development of octave work, since in addition to their technical value they have considerable melodic and harmonic interest. This is rather unusual in octave studies, especially in this grade. They can be used in conjunction with studies and pieces in grades three and four. "Carl Doering's Melodious and Characteristic Concert Studies," Op. 202, consist of a number of studies in various styles, embodying certain modern technical features. These studies may be used to great advantage in grade V, as they offer a decided relief from the usual technical grind, and may be used to supplement other books. We would cordially commend the studies to the examination of all teachers. It is not well to fall into a rut in the use of studies, and the addition of new and modern material to any course is decidedly advantageous, since it tends to stimulate the interest of both teacher and pupil. We would be glad to send any or all of the above for examination.

* * *

MOST of our subscribers are no doubt familiar with our *Descriptive Catalogue of Sheet Music*. This is a catalogue arranged in numerical order, giving the name, grade and price of each composition, and in addition a description of the character of the composition and its best uses.

We have distributed thousands of these catalogues, and have lately published a new edition, bringing our publications almost up to date. We are seriously thinking of discontinuing the use of this catalogue. We would, therefore, suggest to all of our patrons that if they have not used this catalogue, and think it would be of value to them, it would be well to drop us a postal card for one at their earliest convenience. To those who are already using this catalogue, and desire a copy of the newly revised edition, we would say the same, as the present edition is limited.

* * *

THIS issue of THE ETUDE reaches our subscribers just as the new season is beginning, bringing back their pupils for further advancement as well as making new connections. Thousands of teachers on our list insist on their pupils taking THE ETUDE, not only because it furnishes recreative music of various styles, but because of the educational and attractive reading matter which each month's issue contains, keeping not only the pupil's interest in musical matters alive, but that of every member of the household into which the journal goes.

Thousands of our subscribers, therefore, send us from now on during the winter season clubs of subscriptions. We furnish free sample copies, and in return for the effort in obtaining these subscriptions we give commissions in cash, or which is still more popular, we give premiums. Our subscribers get more value in musical premiums than in any other line, although our list is rich in articles musical or otherwise which are of value to our people. The value of our premium list speaks for itself. We give the most we can in every case. The value largely

depends on the size of the clubbing order. We carry a regular ledger account with those persons who do not take their premium when they send in the subscriptions. That is, when you get a subscription, send it to us with the money and we will credit your premium account with one subscription. When you have obtained a number, you can take out the premium or premiums you desire, according to the aggregate number of subscriptions which you have sent in. Now is the time to start this work. THE ETUDE needs the assistance of every one of its subscribers. We desire to make the paper more valuable and to widen our field of usefulness. Suggestions along these lines are cheerfully and thankfully received. Let us send you our new premium list with illustrated sheet in connection with it. Tell us how many samples you think you can profitably use.

DURING the summer months we advertised for boys to sell single copies of THE ETUDE to their acquaintances and neighbors and to everyone owning a piano. THE ETUDE contains each month, besides the excellent reading matter on all subjects pertaining to music, 10 to 13 pieces of the latest sheet music of all styles, something to suit everyone. Who is there who would position, buy a copy of THE ETUDE, if the matter was presented to them?

A number of boys have worked during the summer and are still working. In the larger cities, however, there was the disadvantage of a great many people who owned pianos being out of the city. That is now past, and we would ask all our readers to draw this notice to the attention of their boy acquaintances.

We will start any boy in business at no expense to him whatever. Saturdays and after school hours can be devoted to this work. Drop us a postal card and full explanation and ETUDES to start with will be forwarded.

We were quite surprised to see the amount of returns we got from girls who desired to do this work, and even from grown persons. We will start any one in this business.

SPECIAL NOTICES

FOR SALE—A \$60.00 VIRGIL CLAVIER IN PERFECT condition. Price, \$40.00. Address, G. H. W., care of THE ETUDE.

RICHARD WAGNER'S PROSE WORKS FOR SALE. Cloth, New Edition, \$12.00 (under half price). H. W. Graves, Victoria, B. C., Can.

MISS EDITH LYNNWOOD WINN WILL GIVE LECTURE-recitals of Russian, Hungarian and Modern French Music this season. Violin Talks, a book for teachers and students, and Tartini's Art of Bowing have been recently revised and edited. Lessons by mail on teaching. Lists of teaching pieces included. Address, Converse College, Spartanburg, S. C.

FOR SALE—MILLER UPRIGHT PIANO WITH organ pedals, Two Keyboard Estey Organ with pedals, also Practice Pipe Organ with pedals, Virgil Clavier, Brass Finger and Arm Machines, Two Silver Cornets combined; Trombone, Music Cabinet and Writing-desk combined. Address, 8000 Copies Chorus Music, at a Bargain. Condit B. Snyder, Hudson, N. Y.

MISS HELEN ESTHER WILKINSON HAS BEEN spending the summer months advancing her knowledge of Piano Pedagogics, under Maitre Isidor Philipp, Professor of the National Conservatory in Paris. It is her desire to impart her knowledge to teachers with the great master. (See advertisement on another page of this issue.)

NIAGARA DRAWS THE CROWDS. THE THREAT-ened destruction of the cataract seems to have quickened the popular desire to see it before it "dries up." In the "castle of light," in the cleanest, most beautiful part of the residential section of Niagara Falls are made every day a million and a quarter shredded wheat biscuits—people did not eat them. It is not known how many people have passed through "the home of shredded wheat" this year, but so great have been the crowds that it has become to be an interesting question as to which is the greater attraction at Niagara Falls, the cataract itself or the conservatory into which pours every day a constant stream of golden grain which emerges in the form of shredded wheat. No pilgrim to the Falls should consider his trip complete without a visit through this unique establishment.

PIANO TEACHERS—IF YOU ARE INTERESTED IN a new kindergarten piano method, send 25 cents (regular price, \$1.00) for a copy of Chas. Edwin Veon's "Introductory Materials." A short course given free to teachers adopting the method. Address, The Piano School, Beaver Falls, Pa.

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WE SUPPLY FREE A TUNE-A-PHONE, also a working model of a full size, modern upright PIANO ACTION, also the necessary TOOLS, for each student.

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"I easily make an average of \$5 to \$9 a day."—JOHN T. HANNAN, Galt, Ont.

"I made \$100 fixing two old pianos."—MRS. S. A. ALBERTUS, Los Angeles, Cal.

"I made \$31.50 the first two weeks, and \$5 to \$12 per day thereafter."—CAREY F. HALL, Coffeyville, Kansas.

"I am earning good money since I began tuning, repairing, etc. Last week I took in \$27.50, and next week I am sure I can raise that."—RAY J. MAGNAN, Manistee, Mich.

"This profession, I find, is one that is surely not overcrowded. At a place where there are several older tuners, I get more work than I can easily dispose of, from which I realize from \$2.50 to \$3 per instrument."—J. W. Usher, Tiffin, Ohio.

"My best day's earnings" has been to tune four pianos at \$3 each."—(RAY) C. D. NICKELSEN, Hood River, Oregon.

"I made \$36 last week and \$212 the last two months tuning and regulating pianos."—JOSEPH GRIBLER, Astoria, Oregon.

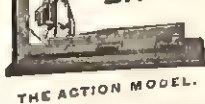


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ON THE TEACHING AND STUDY OF THE HISTORY OF MUSIC.

How can I make my teaching of the history of music effective? the teacher will ask. How can I get lasting value from my study of the history of music? the student will inquire. And the answer is the same in both cases. Know what you want and then work for it. If the teacher has, as his ideal, hearing a class recite, asking questions on the text, hearing the answers, preparing questions for examination, reading papers, etc., he certainly has room to improve. If the student thinks that he is studying history when he is word sure and date sure at the recitation hour he is proceeding about his study of the history of music in a very unscientific manner. He may learn, through the teacher's quizzing he may fix in his mind, certain facts, and he may retain for a long time much of this, but he will not have gained true value from his work.

The value of history study comes into fact only when we learn the lessons it may teach us. We are making history today just as the men of past centuries made it in their day. We learn for the present and for the future through what the past may teach us. When we turn to the story of the development of an art like music, there is great need for a clear idea as to the scope of the work. We want to know how music developed as well as to know when certain steps in advance were taken and what men and women were helpers in the forward movement. Therefore, in a study of the history of music we should study the music of each period. If fragments only are available, limit your study to the fragments, but learn the principles of construction and the possibilities of expression which they show. This suggestion is valuable because we will find that the record of the development of an art like music is the seeking of men to express themselves and the expression, otherwise form and methods of composition. The composers of early days did not work wholly at haphazard. One may find certain defined methods, simple though they are. Here is a line of study for both teacher and pupil and an interesting line, too. Historians and essayists frequently refer to the composite character of the American people; we have no national race and type. We are often called the Anglo-Saxon, yet every observer knows how little of the Anglo-Saxon there is in our race. Every section of Europe is contributing its blood and ideas to forming the future American race. And so it is with music, our modern music. It is not the product of one race, of the Italian, the German, the French, the Russian, no matter which nation may hold the centre of the stage at some certain period. Our music is cosmopolitan and belongs to us all. Its methods are open to us all, its beauties may be enjoyed by us all, and all of us may contribute to its future. If it be cosmopolitan, then it also should be a composite, and so it is.

If we study the early history of music, musical beginnings, as we may say, we will see two distinct streams of racial activity acting and re-acting on each other. What were the primitive notions of music we cannot say. We may infer. But we can give to music, what instruments they used and what line of development seemed to be indicated. The records unearthed in the ruined Babylonian cities aid us in this. But while these Aryans were shaping music in their way, certain Semitic peoples were also developing a music and a musical art. Of all these countries Egypt was the greatest and strongest. There was constant interchange, commercial and warlike, resulted; to be emphasized more strongly by the fusing of the musical customs of both races in the Hebrews who were enslaved by the two races. Then we come to another nation of Aryan stock, the Greeks

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whose conquests in war and art spread Greek ideas through much of Europe and Asia, even dominating their own conquerors, the Romans. And then, later, came the scattering of the Hebrews into all parts of the world and again the Semitic was taken up by the Aryan. Meanwhile the barbarians of Europe were adding their energy to the softer musical spirit of the Latin race. And a few years later the Moors in Spain stamped on music the poetic, sensuous character of the Semite. And in later years, through the Russian national movement, music is being powerfully stamped with a new spirit, itself a composite of Aryan and Turanian temperament. The teacher and the student cannot fail to be interested in noting the advent of new forces into the musical world.

Still another idea may be suggested. The centuries preceding Christ were dominated by solidarity in politics, in thought and in art. The State, the city, the religious cult was all and for all; individualism was mercilessly trodden under foot. In art, conventionalism reigned. Witness the representations on Egyptian and Babylonian temples and palaces. When we come to the time of the early Christian Church we can see that the individual becomes of more importance. The struggle, however, was long. The Crusades had to be fought and feudalism overthrown before the individual began to appreciate his rights. We see this same solidarity in the old polyphonic music. We see individualism centring in the early opera and the harmonic style. We see the people's music frowned upon in one period by the learned musician, in another made the basis of art music. Other contrasts could be noted, but sufficient has been offered to suggest the desirability of studying history to get a clear view of these sharp differences and then to study the steps which brought them about. As a final thought, the following is offered. In the early days there were no printing presses to distribute the great works in music. The teacher was the man of power; he had to communicate *viva voce* with his pupils. Hence the relation of teacher and pupil is one of much importance in the history of music. Each succeeding generation witnessed some pupil's steps in advance of his teachers' position. Progress is cumulative. Each man does his part and upon the work of one another builds. The student will seek to learn each master's contribution and the teacher shall help.

There is fascination in the study of history if one takes it up in a fascinated manner. There is nothing but a chronicle of dry, isolated facts if one approaches the subject without imagination and without effort to recreate the life and work of a past age.

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For each of us there is only one song in life. From cradle to grave only one melody haunts the years. But, you protest, have we not our song of day, song of night, song of spring, song of winter and are not these vitally different? No! There is one song in all. It is merely the key which changes. Some men never realize this *motif* until they reach the end; others go through life with it always on their lips. And so is the whole life of man based on this one theme. Maybe it is minor; then is the life filled with a sadness—sweet or bitter according as the theme is sweet or bitter. Simple, intricate; balanced, chaotic; harsh, pleasing; harmonic, discordant; as the song, so is the life. We change the words. Sometimes they are a passionate love poem, sometimes a deathful dirge. You smile at the suggested possibility of these two having the same music. But look around you. Does not the dirge sound strange on some lips, and is not the rhapsody equally in place on others? It is merely a slight inconsistency by which the words take on the semblance of parody. —W. H.

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MUSICAL ITEMS

MR. LOUIS LOMBARD, formerly of New York, who now lives in Switzerland, gave a charity concert at his chateau of Trevano, August 7th, for the poor of Brunnen. Mr. Lombard's own orchestra played an interesting program.

A FRENCH paper, *La Petite Republique*, asserts that the words of the English national air "God Save the King" are a literal translation of a hymn written in honor of Louis XIV, which read "Grand Dieu, sauvez le Roi!" The composer of the tune was Couperin.

THE production of "Parsifal" at Amsterdam, Holland, met with so much success that it is expected that the work will be given annually.

KUBELIK, the violinist, will bring with him to the United States, on his next visit, three valuable violins, two Guarneri's and one Strad. The latter was presented to the artist by the Emperor Franz Josef of Austria; one of the Guarneri's is a gift from a friend, the other was purchased by the violinist himself. A value of \$14,000 is placed on the Strad; the others are valued at \$10,000 each.

A CORRESPONDENT of a scientific journal draws attention to the fact that the hands of great pianists have differed very much. Rubinstein's hands were broad and the fingers short, thick, and clumsy. Liszt had elegant hands. Those of Paderewski are as beautifully formed as a woman's. Emil Sauer's are finely formed, the fingers being long and of uniform thickness. Perhaps the most extraordinary hands on record were those of the Abbé Vogler, the teacher of Weber and Meyerbeer, who could stretch two octaves. Among modern pianists the nearest approach to this extraordinary span is to be found in Sioti, who can stretch an octave and a half, or, to be more accurate, from C to G sharp. This in a great measure explains the fact of his enormous technique, and the facility with which he can interpret works which to many other artists of the front rank are absolute impossibilities.

A GERMAN magazine gives an account (without quoting its authority) of a well-preserved inscription found in the ruins of Eretria, in the island of Euboea, on the west coast of Attica, which gives a glimpse of how they celebrated musical festivals in Ancient Greece. The town of Eretria resolved to institute a new festival, to be consecrated to the goddess Artemis, and organized a grand procession and a solemn sacrifice. As a preparation for the ceremonies of offering and consecration it was decided that a competition of singers and musicians should take place, and among the details preserved in the inscription are the particulars of the prizes distributed among the winners. The performer who won the first prize for playing on the cithara was awarded 200 drachmas (about \$30); the winner of the second prize received 150 drachmas, and the third, 100 drachmas. The best flute-player obtained 50 drachmas, the second 30, and the third 20. All those taking part in the competition were awarded one drachma from the municipal treasury.

THE eleventh season of the Pittsburgh Orchestra, Emil Paur, conductor, begins this fall, the first concert November 2nd. The orchestra will consist of 65 men this season. Some of the soloists engaged are: Harold Bauer, Aloys Burgstaller, Rudolf Ganz, Jean Gerardy, Henri Marteau, Emma Eames, Mrs. H. H. A. Beach. In addition to the great classic composers' works by the following will be presented: Mrs. Beach, Dvorak, Goldmark, Richard Strauss ("Till Eulenspiegel"), Tchaikovsky, and Volkmann.

AN International Congress for Gregorian Music was held in August at Strassburg, Germany. Over 700 delegates were present—priests, organists and choir masters from all parts of Europe.

IN an interview on the subject: "Should Children Receive Musical Instruction?" Joachim expressed himself in favor of piano as the most important instrument, adding "but singing is indispensable."

AN instance of Schumann's absence of mind is given by the Leipzig *Welt und Haus*: Mme. Schumann had invited some friends one evening. Her husband, who had been deeply engaged during the whole day at composition, sat in a corner of the room and took but little part in the conversation. After some time he rose and went up to his wife, quietly said: "Is it not soon time for us to go home? I am so awfully tired." "But, dearest," rejoined Mme. Schumann, "we are at home." "Oh yes, so we are," said the composer, and immediately went to his bedroom.

HUMPERDINCK's new opera "The Wonder of Cologne" is not to have its first performance this season, as previously announced.

AT the last meeting of the New York State Music Teachers' Association it was decided to hold the 1906 meeting at Geneva. The expenses, from \$1200 to \$1600, were guaranteed by a citizen of the city.

MR. HENRY K. HADLEY, the American composer, will be honored this season in having some of his works performed in Paris by the two leading orchestras of that city.

A MONUMENT is to be erected in Paris to Benjamin Godard, the French composer, who was born in 1849.

ACCORDING to a French paper, the number of theatres in the various European countries is as follows: France, 394; Italy, 389; Germany, 264; England, 205; Spain, 105; Austria, 188; Russia, 99; Belgium, 59; Sweden, and Norway, 46; Holland, 42; Switzerland, 35; Portugal, 16; Denmark, 13; Turkey, 9; Greece, 8; Roumania, 7; Serbia, 6.

PUCCHINI is to conduct a cycle of his operas in London in November. Mme. Melba and Caruso are to be in the cast.

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AN immense hall is to be built in Frankfurt, Germany, for a contest of singing societies in 1907. The seating capacity is to be 25,000 and the cost of the building is estimated at \$750,000.

WILLEM MENDELBERG, of Amsterdam, conductor of the famous Concertgebouw Orchestra of that city, and Herr Schneider, of the Philharmonic Orchestra of Hamburg, Germany, have been engaged to conduct during the next series of concerts by the Philharmonic Orchestra of New York City. Others engaged are Fritz Steinbach, of Cologne, Wassili Safonoff, St. Petersburg, and Victor Herbert, of New York.

THE next Mozart celebration at Salzburg is to take place in January. The opera to be given is "Don Juan." The best artists, orchestra, scenery, decorations, costumes, etc., from the Vienna Opera House are to be used. The cost, about \$30,000, is to be borne by the Emperor.

MR. J. FRED WOLLE, of Bethlehem, Pa., originator and conductor of the Bach Festival, has accepted the position of Professor of Music in the University of California, and commences his new work this fall. We congratulate the University on getting so splendidly equipped a musician, and hope his new field of labor will give full scope to his abilities. Meanwhile, the East will miss the Bach Festival in the old Moravian Church at Bethlehem.

THE winner of the Rubinstein Prize, which was competed for in Paris, in August, was Mr. Wilhelm Backhaus, of Manchester, England. There were 37 competitors. The prize is valued at \$1000.

IT is said that Mme. Etelka Gerster is to be at the School of Musical Art, in New York City, only for ten weeks in each year.

MR. HENRY W. SAVAGE, who gave "Parsifal" in English last year, is preparing to add to the repertoire of his company for the production of grand opera in English, "The Valkyries." This is to be followed later by "Rhinogold," "Siegfried," and "Götterdämmerung." Other operas in the repertoire for this year are: "Lohengrin," "Tannhäuser," "Rigoletto," "Aida," "La Bohème," and "Faust."

A NEW operatic version of Goethe's "Faust" has been set to music by Cyrill Kistler, the German composer.

TAMAGNO, the once famous operatic tenor, had a severe stroke of apoplexy in August.

SOME interesting conditions are attached to two scholarships founded at the Guildhall School of Music, London: Candidates must be British born, if male, under 21 years of age; if female, under 18; male candidates must have been choristers at St. Paul's Cathedral or Westminster Abbey; a good general education is necessary; ability to read music at sight is an important qualification.

THE compositions played by competitors for the Rubinstein Prize were: the second and third movements of the major Concerto by Rubinstein; a prelude and fugue in four parts by Bach; an andante or adagio by Mozart 78, 81, 90, 101, 106, 109, 110, 111; a mazurka, a nocturne and a ballade by Chopin; a movement from Op. 10, "Fantasies" or "Kreisleriana" by Schumann; and an etude by Liszt.

A EUROPEAN contemporary says that Edvard Grieg's ancestors were Scotch. The composer's great-grandfather moved from Scotland to Norway over a hundred years ago; the spelling of the name was changed from Greig to its present form.

THE collection of musical instruments made by the late M. Snoeck, of Belgium, is offered for sale. It is the work of fifty years in gathering and is valued at more than \$100,000.

A COURSE of study in the history of music, conducted at the Leipzig Conservatory, has been extended to include work in literature and esthetics. The instruments of history.

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Coffee Runs Riot No Longer.

"Wife and I had a serious time of it while we were coffee drinkers.

"She had gastritis, headaches, belching and would have periods of sickness while I secured a daily headache that became chronic.

"We naturally sought relief by drugs and without avail, for it is now plain enough that no drug will cure the diseases another drug, coffee sets up particularly, so long as the drug which causes the trouble is continued.

"Finally we thought we would try leaving off coffee and using Postum. I noticed that my headaches disappeared like magic and my old 'trembling' nervousness left. One day wife said, 'Do you know my gastritis has gone?'

"One can hardly realize what Postum has done for us.

"Then we began to talk to others. Wife's father and mother were both coffee drinkers and sufferers. Their headaches left entirely a short time after they changed the old coffee for Postum. I began to inquire among my parishioners and found to my astonishment that numbers of them use Postum in place of coffee. Many of the ministers who have visited our parsonage have become enthusiastic champions of Postum." Name given by Postum Co., Battle Creek, Mich.

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HUMORESQUES.

BY A. H. HAUSRATH.

AUNT SAL, ON MUSIC.

Some music's saccharinely sweet,
I'm willing to admit;
But some's a wanton noisy feat
That gives me most a fit.
For instance, there's my neighbor Jones
Who's bought a violin—
You never heard such torturing tones—
It simply is a sin.
I'm fond of music, Hiram knows—
Pianners, and the voice;
But, scratching strings with rosined bows
Is not what I call choice.

Wife (at concert): "Why do these pianists wear their hair so long?"

Husband (in baldheaded-reflectiveness): "Hm, I don't blame them for wearing it as long as they can."

She (at the concert): "What do you think of that composition?"

He: "Well, I'd like it better if the rests were more numerous and closer woven."

Child: "O mamma, look at that man wrapped inside of his horn! What is it called?"

Mamma: "I think it's a cornucopia."

When is a trumpet like a rose?

When it's blown.

When does a drummer get ahead of his instrument?

When he beats it.

Cholly: "Great commotion in Musieville today."

Molly: "What happened?"

Cholly: "Two sharps got into a flat."

AT THE CONCERT.—Mrs. De Lingue (at the conclusion of an unwonted display of loquacity): "How I do love music!"

Man in next rear seat: "Madame, we have listened to your verbal obligato through two successive movements of this number and we would prefer to hear the remainder as a piano solo *senza obligato*."

The cornet player's hopes are often blasted.

Landlord: "That trombone player who lived in my flat met with a violent death the other day."

Friend: "You appear to be quite elated over it. How did it happen?"

Landlord: "Yes, he was playing with his head out of the fourth-story window, and after several loud explosions issued from his weapon and descended to street below, he was carried away with the atmospheric assault, and—"

Friend: "Oh, I see, he followed the air."

Landlord: "Exactly, and expired with his lease."

Friend: "Moral: Trombone players should not play in flats."

UNCLE HIRAM'S ADVICE TO THAT PIANO-PLAYIN' FELLER.

First see that your stool is set right, and then set right on it.

In making jumps to different parts of the piano, keep the stool under you.

Always ask your audience what to play; they know what they like, and will applaud a favorite number even when at its worst.

Don't work off any concert-hall tricks such as mingling your locks with the keys. Be an upright performer. Uprights are all the rage, anyway.

Don't snort like a horse; snorting is vulgar.

Keep your feet under the piano as far as possible; not under the stool, as though you were riding a balky horse.

The faster you play, the better will you be liked. These are strenuous times.

Be sure to play the same tune with both hands. I heard a feller once play "Killarney" and the "Lorelei" together, and it sounded like an Irishman and a German getting patriotic at once.

Lots of people like the piano—far away; some like it at close range. Play loud and soft to suit all tastes.

Farmers like music more than some music-fellers like to perform. Put that in your ink bottle when next you write music, and give us some natural sounds.

Farmers are the best informed people—in the country—you can't serve up any of your theoretical hash to them; they won't swallow it.



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A Personal Announcement By Madame Lillian Nordica

TO AMERICAN VOCAL STUDENTS, TEACHERS AND COMPOSERS:

Because of my desire to encourage American musical composition, and to do the little I can to make American composers and American compositions better known, I wish to offer to all writers of songs living in America three prizes for the best-constructed and most melodious songs—that is:

\$500 for the First Prize

\$300 for the Second Prize

\$200 for the Third Prize

And in order that these offers may be participated in by the largest number I wish to impose as few restrictions as possible upon the character of the songs. Only these:

FIRST: The song should be for a single voice; it may be of any class and for any reasonable range of voice—only it must not exceed 36 bars in length, and be fewer if possible. This is difficult, perhaps, but not impossible, you know, when we remember such songs as Schubert's "To Sylvia," and his Litany; Schumann's "In the Lovely Month of May," and "Spring Night"; and Robert Franz's "Dedication"—each an immortal song, yet of fewer bars than the limit named.

SECOND: The words accompanying the song may be original or not, so long as permission is secured and is so indicated where copyrighted words are used. These words may be of any character: secular or devotional. Each composer is restricted to the submission of one song—his best.

THIRD: It is essential—and this is important—that the song shall be melodious: shall please the popular ear. This does not mean that it shall not be musically good: on the contrary, it must be good since the popular American vocal taste is higher than many think or believe. But it must be melodious, melodious, melodious, and that I cannot repeat too often.

I throw these awards open to any student, teacher or composer, man or woman, living in the United States—and I will include Canada in the United States for this special purpose. As soon as I can, after the closing date of the competition given below, I shall award the three prizes and send the award to each successful composer. After which I shall give the three songs to the editors of THE LADIES' HOME JOURNAL, who have kindly consented to open their pages to me for this purpose, and the songs will be published in that magazine, in return for which courtesy I have promised the editors that all the rights to the songs shall belong to them. The names of the prize winners will also be announced in THE LADIES' HOME JOURNAL.

As I find much difficulty in securing good American songs for my concert programs I shall be glad to add to my repertoire either one or all of the songs which receive the awards if any such are found to be suited to concert use.

Until January 1, 1906, this competition will remain open, and by and before that date all manuscripts are to be sent to me in care of THE LADIES' HOME JOURNAL, Philadelphia, Pennsylvania.

I sincerely hope this offer may interest all American composers, young and old.

Lillian Nordica

A Supplementary Note

It is a pleasure for the editors of THE LADIES' HOME JOURNAL to coöperate with Madame Nordica in the above gratifying and patriotic offer. And to make Madame Nordica's work for her as simple as possible it is asked that the following rules be clearly understood and followed:

FIRST: All manuscripts must be legibly written in ink (not pencil).

SECOND: No manuscripts must, under any circumstances, be sent rolled: send either flat, or folded once.

THIRD: Full return postage must be inclosed with each manuscript.

FOURTH: Manuscripts and letters must be sent together in one envelope or package—not separately.

FIFTH: Madame Nordica must not be asked to answer questions concerning this competition: she has stated her wishes and conditions clearly.

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I consider "Fillmore's Modern Graded Course for the Pianoforte" compiled with great care and thorough understanding of the young pianist's needs. Shall recommend it with pleasure. Very truly yours,

J. HATTSTAEDT,
Musical Director of the American Conservatory of Music, Chicago, Ill.

I have thoroughly examined "Fillmore's Modern Graded Course for the Piano" and have no hesitation in saying that it is one of the most valuable books for general use that I have seen for a long time. The contents of the four volumes examined are such as will surely please the experienced teacher and help the inexperienced to success, for the studies and recreations are arranged so skillfully and progressively that the use of the book will surely and rapidly develop piano playing ability. The various styles of writing for the piano and all of the keyboard difficulties are brought in gradually, yet systematically and the musical quality of the Selections is not alone of high standard, but has been carefully chosen from the melodic standpoint and is such as to please the pupil even while it instructs. Yours sincerely,

CHARLES E. WATT,
Musical Director of the Chicago Piano College.

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and am very much pleased with the work in every respect, so much in fact, that I shall introduce it into the "Wisconsin College of Music." Respectfully,

HANS BRUENING,
Musical Director of the Wisconsin College of Music, Milwaukee, Wis.

"The Modern Graded Course for Piano by Th. Hill Fillmore" reflects great credit upon the editor and will without doubt soon become a very valuable, popular and instructive material to the ever progressing teacher and pupil.

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"Fillmore's Modern Graded Course" will meet with ready acceptance from teachers, as it embodies several features that are in line with modern pedagogy. Unnecessary accidentals are omitted. Riemann's pedal markings are used, and in the first grades the terms are in English, the Italian, entering after the pupil has had a little experience. Each selection is supplied with data as to the composer and the pronunciation of his name, and each book contains a vocabulary. The musical character of the selections is notable, even in the earlier grades, and altogether the work, from its earlier volumes, promises to be of distinct value. "Los Angeles Express", Oct. 23, 1904.

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We want all the piano teachers of the country to examine this work. It will be well for even those who are wedded to some other system of technic to examine the merits of the Leschetizky work. It has features that are valuable even if it is not adopted as a whole.

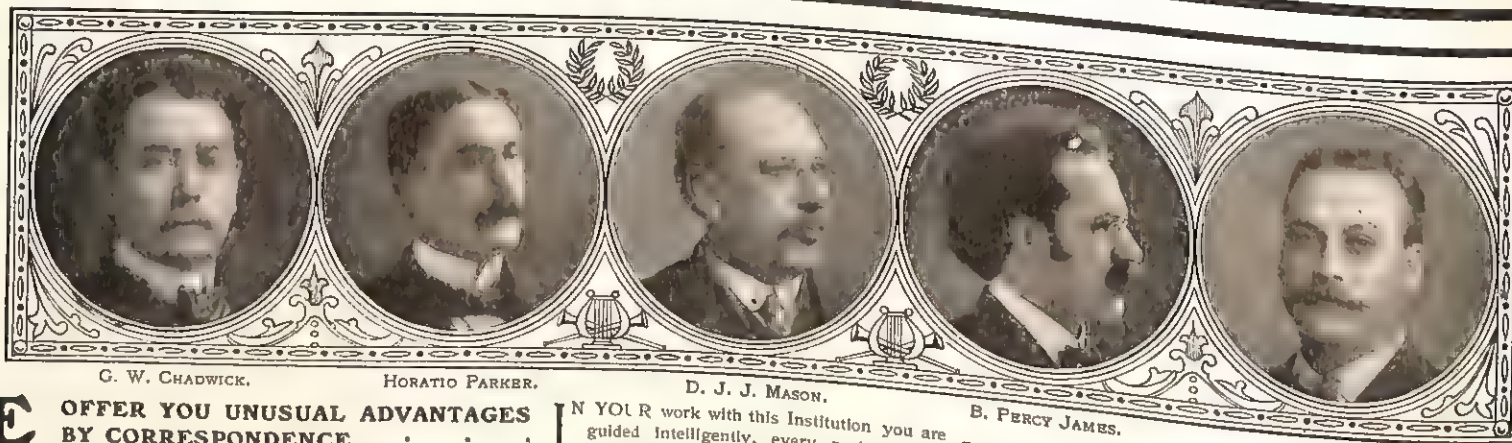
With English and German in parallel columns; the work appears simultaneously in America, Germany, Austria, and England; it is being translated into the Polish, French and Russian languages; we point with no little pride to the fact that the original edition of such an important work as this should appear from an American publishing house.

The examination of this work will leave an impression that will affect all future ideas of piano-playing

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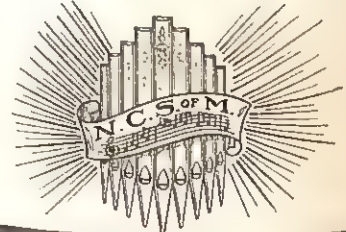
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