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Winton J. Baltzell

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NOVEMBER, 1905

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MEN AND THINGS OF THE DAY IN MUSIC.

BY ARTHUR ELSON.

The operatic ventures of Richard Strauss have not proved successful, yet the advent of his new "Salmé," soon to be given at Dresden, promises to be an important event. The libretto is based on the work of Oscar Wilde, and the score gains interest from the presence of a new instrument, the Hechelphone. This addition to the orchestra is not a "frank," like the famous wind machine, but a new member of the orchestra, made by Hechel at Bielefeld. It is keyed like the oboe, but gives a tone that is tulle and richer, stronger even than that of the English horn.

Spending of new instruments, the Rittor quartet is still causing discussion. It consists of violin, fiddle viola, tenor violin (an octave below the usual tuning), and bass violin, larger than the 'cello. While its effects are highly interesting, present opinion rates it as a new combination rather than a substitute for the classical string quartet.

New operas are the rule abroad. Siegfried Wagner's fourth venture, "Bredur Lustig" is billed for November 11th, at Hamburg. Like his other works, it has his legendary subject, this time being the Austrian source. Humperdinck is at work on "Das Wunder von Köln," while his "Heirat Wider Willen" has reached the Italian theatres. Max Vogrich, whose "Buddha" aroused interest recently, is bringing out a new work, while Cyrill Kistler's "Paust" will appear at Düsseldorf. Berlin is to hear De Lara's "Moine," while Delcroze, of Geneva, bids fair to win a Cologne success with his "Bonhomme Jadis."

In the instrumental field, Godehard announces a new symphonic work, "Zriny," while Georg Schumann's "Overture to a Dramm" will soon be heard. Novelties for the Berlin Philharmonic concerts include Max Reger's "Symphonietta," a new symphony by the Russian Scriabine, and Draesche's Fantasia, "Am Thumel See." The vocal innovations which seem to have opened a new field, for Busoni's coming piano concerto has added parts for six voices.

In the vocal field, Oskar Fried proposes to unite the Silesian Gossens with the Berlin Philharmonic Orchestra, giving Mahler's C Minor Symphony, Reger's Choral Cantata, the "Herbstabend" of Sibelius, and his own "Verklärte Nacht." At a recent Rhine singing concert, blueberries caused unexpected trouble; a well-known Minnerle, arrived in haste, confident of victory, but at the sight of their parted lips, still azure from the fruit, the audience burst into laughter, and the number became a hopeless failure.

Shakopeare tells us that the new book "Find tongues in trees, books in the running brooks," and now a Frenchman, Savard, has created a one-act drama, "La Forêt," in which all the characters are trees, personified. Doubtless, the use of the woodwind will add appropriate color. The new opera by Saint-Saëns, entitled, "L'Anacréon," is based on a libretto by Angé de Lassus, and will be heard first at Monte Carlo. Massenet is still active in the field of incidental music, following "The Cricket on the Hearth" by a score for Ricordi's tragedy, "The Man of the Sea." His "Jongleur du Notre-Dame" is charming to audiences in many countries, and would prove a successful novelty for America, if we are ever to be allowed to hear new works.

Debussy's "Pelleas and Melisande" has been revived with interest at the Hague. The composer's vague harmonies would seem eminently suited to the shadowy suggestions of the Belgian dramatist, according to the success of the work. Macdonald's plays are furnished librettos for other composers. For "Ariadne and Bluebeard" has been chosen by Dukas, and Gabriel Pauré is at work on "Sœur Beatrice." Brunetti's realistic operas have sometimes suffered from a heavy musical treatment, but in "L'Enfant Roi," a French comic opera with a Zola libretto, he strikes a lighter note. The score abounds in melody, and includes actual children's songs.

Open-air performances evidently arouse much interest in France; for no less than twelve thousand people witnessed Lerand's new "Hérétiques" at Beziers.

The music showed much facility, though the work was handicapped by a poor libretto. Another display piece, given at Nîmes, was "Venus and Adonis" by Xavier Leroux. That composer, whose "Reine Fiammette" won such renown, has just finished "Chémicaeu," and is now at work on "Theodora." Paul Vidal is attacking an Egyptian subject in "Rameses."

Italy, too, furnishes her quota of new operas. Mascagni's "Amiel," treating a Savoyard love story, is just now holding the public attention, but we are accustomed to seeing new Mascagni operas meet with sudden eclipse. Leoncavallo, undisputed by attack on his "Iolanda de Berlin," is planning a three-act comedy, entitled, "The Youth of Figaro," and he is said to have gone to Spain in search of local color. Franchetti's "Figlia di Jorio" is announced at the Scala Theatre, in Milan. His works are little known in America, but many of his countrymen give the most exaggerated praise to his music.

The national talent of Belgium was greatly in evidence at the recent royal festival. Paul Gilson's "Patriotic March" was earnest to the point of solemnity, while Tinel's "Te Deum" also reflected the glory of the occasion. Jan Bloem contributed a "Jubilant," or Flemish national hymn, while his popular "Princesse de l'Auberge" and "Fiancée de la Mer" were given at the theatres.

In England, the period of autumn leaves and musical festivals has come. Dvorak once remarked of the English: "They do not love music, they respect it," but the multitude of festivals would seem to disprove the fling. Ernest Newman, too, said of Bridge and Mackenzie that such men could no more hatch out a national school than a hen could hatch hard-boiled eggs. Yet the works of such men, heard in the numerous festivals, have led to something better, and the new school of Elgar, Coleridge-Taylor, and Bantock is now in full sway. The death of Walter Cecil Macfarren removes one of the old guard. His symphony, overture, and "Song of the Sunbeam" are hardly works of genius, but his piano pieces are receiving much praise in the press. London gave a local reception to "The Swan of Tuonela," by Sibelius, calling it monotonous and lacking in ideas. Tuonela is the land of Shades, surrounded by "a rapid black stream on which a few swans majestically, singing his song of life and death."

In Russia, Rimsky-Korsakoff enters the lists (publishers list) with a new opera, "The Yagods," also a suite from the same, consisting of Introduction, Krakoviak, Nocturne, Mazurka, and Polonaise. Rachmaninoff's "Francesca da Rimini" is another work of the luckless heroine being disposed of in a prologue, two scenes, and an epilogue. Russia's reverses have not yet reached the field of music, and in the tonal art she still reigns triumphant.

DEFINITIONS OF EDUCATION.

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Walt Whitman: Education should widen the latitude and lengthen the longitude of the individual, the community, and the race.

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H. Thielston Mark: Education should reach the individual in the mass and help him in his special difficulties.

Herbert Spencer: Education teaches how to live in the widest and best sense.

Henry Watson: Education is the gaining of knowledge in order to culture.

Bishop Spalding: Education is the awakening of the mind and the formation of character.

W. T. Harris: Education should form right ideas and right habits.

The Greek idea: Education is the development of all the powers of the human being in due proportion and harmony.

Francis W. Parker: The motive of education is to make man better.

Music in the University of California

By W. FRANCIS GATES

THAT there is a great field for musical activity in the State universities is generally admitted on the part of the various States. The success of the Pennsylvania and other States has led to a demand in still other commonwealths that the art common to all the people be given a representation at their seats of learning.

The latest State of California has responded to the demand by the Legislature has recently established a chair of music and has called to it an eminent musician of the East, Dr. J. Frederick Wille, a conductor who has made a prominent name for himself in the past decade. Dr. Wille made such a reputation as a director of the Bach festivals at Bethlehem, Penna., that he is now regarded as one of the foremost choral conductors of the country. The great Bach works that are allowed to be untouched by the other conductors are seldom because of the great difficulty of the compositions were taken up by the artist musician and his well-trained chorus in the Pennsylvania city, and given such performances as were entirely new to this country. Wille secured the enthusiasm of the most competent judges of classical music on his salary efforts.

He studied with Samuel P. Warren, of New York, and with Rheinberger, at Munich, and succeeded Peter Wolf, a member of the same family, entering a line of illustrious organists and conductors, which for more than a century had made the Moravian Church noted for the best oratorio work in the country. He soon made his choir (volunteer) the nucleus of an Oratorio Society which later became known as the now famous Bach Choir. The towns of California, with its history of choral activity covering more than a century and a half, furnished the environment in which a man with Wille's musically qualities and genius for organizing could produce results. Nevertheless, the utmost devotion to musical art and an immense amount of hard work were necessary.

When Dr. Wille first proposed to his singers the study of Bach's masterpieces, even the most sanguine among them shrank from the task; but his zeal and ability overcame all obstacles. Soon one saw extremely busy men and women setting apart two and even three evenings a week for "Bach practice," and this uninterruptedly for a year and a half before the first complete production in this country of the Mass in B Minor—a date to be marked in the history of music in America.

At a three days' festival the following year, the first and second were given to the "Christmas Oratorio" and the "St. Matthew Passion." Professor Bode further writes of this occasion: "The magnitude of the undertaking can only be appreciated by one who has attempted to sing these works. No other choral work, so far as I know, is so tremendously difficult from all points of view as the B Minor Mass, which was sung the third day; the nearest approach to it in this respect is the 'St. Matthew Passion.' Both are so absolutely unique that it would be unwise to attempt a relative valuation of the two. The musical critics of New York and Philadelphia were inclined to look somewhat patronizingly on what they regarded as an impossible task, but they were wrong, together with a multitude that filled the 1600 seats in the church. The overflow lined the terraces outside."

The choir consisted of 110 members, supported by an orchestra of 60 pieces. An auxiliary choir of 100 boys sang the "Cantus firmus" in the opening chorus of the "St. Matthew Passion."

So much for the man. Now the question is, what does the University of California offer him in the way of material for the elaboration of his department and the spread of the musical gospel? In answering this, it must be remembered that while the University is one of the best in the country, the chair of music is newly established, and the needs of an art department drawn on regents and Legislatures with the slowness of an Arctic sunrise.

The greatest material asset the University offers Dr. Wille is the Greek Theatre, a structure unique in this country, but one of which the accompanying photograph gives a good idea. This theatre, which is solidly built of concrete, consists of two connected parts, the auditorium and the stage, with a broad walk between them. The auditorium forms a great semicircle, 24 feet in diameter. As each of the steps serves as a seat, it is sixteen inches high and two feet and a half deep. Eleven aisles with steps but no railings, divide this portion of the auditorium into ten wedges that will accommodate 4000 persons. On occasion, 600 chairs can be placed in the orchestra,



GREEK THEATRE, UNIVERSITY OF CALIFORNIA.

so that the seating capacity of the entire auditorium is nearly 6000. The stage, which is elevated six feet above the orchestra and on a level with the parados, above the entrances, is 133 feet long and 28 feet deep; and is enclosed on the back and sides by a paneled wall in the 42 feet high. The arrangement of a Roman Berkeley Theatre closely resembles that of a Roman Theatre, as given by Vitruvius, in that it permits a good view of the stage from every seat.

Berkeley is a town of 20,000 inhabitants, thirty-five minutes by train and forty by car from San Francisco. At the site of the University comprises about 275 acres. At Berkeley, there are 175 officers of instruction distributed among 36 departments; 2700 students; a library of 113,000 volumes; an art gallery; a museum of 150 laboratories. In San Francisco, there are 150 officers of instruction, besides demonstrators and other assistants, and 600 students. In this mass of students, Mr. Wille will find considerable material for a chorus which may do good work but which will be subject to much change each year.

The above-described theatre, which was built through the generosity of Hon. W. R. Hearst, at a cost of over \$40,000, offers an unlimited possibility for the production of great musical entertainments. It is hoped that at no distant day the University may own a large pipe organ, a feature that is an absolute essential in addition to his qualifications as a leader in music. Dr. Wille also possesses the scholarship, enthusiasm, perseverance, and tact, necessary to carry through the work he has undertaken.

The University Glee Club, the Woman's Choral Society, and other musical organizations of the University, will form a nucleus for Dr. Wille's great chorus. The development of the Department of Music should result ultimately in the establishment of a conservatory of music, which, while it would have no absolute connection with the University, would give the special instrumental and vocal training, leaving the University department to give the broad musical education in the history and theory and to lead the student body into a higher appreciation of good music. The same regulations that cover work in other departments will govern those who elect to take university work in music. Announcement of the course should be given were made immediately after the arrival of Dr. Wille, in September. With the growth of the classes it is very likely that additional instruction will be needed.

While Dr. Wille undertakes the instruction in these subjects, his great work is the organization of these choruses wherein there is opportunity to reach a greater number of students than possibly by any other method, and interesting them in broad musical training. The chorus will correspond to a great laboratory in which the ear and musical judgment will be trained to something of the degree of perfection to which the hand and the scientific judgment are trained in the chemistry or other departments. It is hoped that the work of the department will create in the University an artistic atmosphere in which students will come by a superior taste and greater love for music—an appreciation for the best in music which will be carried with them throughout the West and set as a good influence in any community, wherein they may chance to take up their life-work.

In speaking of the prospects, Dr. Wille recently said: "I am delighted with the enthusiasm shown by the students, for I did not expect the men to take the interest they do. I came here, not knowing the exact musical status of the University, but from the showing made there is promise of a big achievement in our work. I found fine soprano voices and a number of rich baritones. Of these, most were members of the various singing clubs. These organizations I hope to make the nucleus of the chorus and in their separate work I will help them in all the ways possible. I want them to feel I am at their service. Aside from the practical, theoretical courses will be established as soon as possible, to be built up as the interest grows. I have found the Californians a music-loving people and I am happy to be working amid such enthusiasm."

With the great student body to draw upon for material, and with the well-known love of music which seems inherent in the people of San Francisco and the Bay region, it is very reasonable to believe that Berkeley will become one of the musical centers of the West, as the 600,000 population of this district is made to a large degree of the educated and artistic class.

A lesson or a public performance can never be as good as private practice. In the former case the player is under extra control, making additional effort to do his best, the presence of a teacher or an audience may be more or less disconcerting, the instrument and surroundings may be strange, and the conditions under which the performance takes place may have added extra warmth, flexibility, and vigor to the hands for the time being. To insure a satisfactory lesson or public performance, the desired should be developed quite a little beyond the desired standard, to allow for the unavoidable reaction.

The daily practice should be divided into short periods, with rest or other work between them. Practice does no good when one is fatigued and tired. At an hour's daily practice, divided into periods not long enough to rest on muscular or nervous strength, will be more effective than two continuous hours when the latter part of them is arduous or irksome.

MADAME WANDA LANDOWSKA.

BY ROBERT BRUSSEL.

(Translated from the French by Edw. Burlingame Hill.)

THE triumphant success which Mme. Landowska has experienced at Brussels, Berlin and Vienna, calls fresh attention to the harpsichord, which was for so long either forgotten or ill-played. It is even possible that a considerable musical revival may arise from



MME. WANDA LANDOWSKA.

this new interest in the harpsichord. M. Gustave Lyon, a master in the production of musical instruments, has made harpsichords of such perfection that the Musical Museum at Berlin has recently acquired a specimen for its celebrated collections.

Some explanation of the mechanism of the harpsichord may not be unelcome. The harpsichord has several keyboards (usually two), various stops and pedals. Each key is connected with a narrow strip of wood, which, in turn, is furnished with a tongue of wood, mounted with leather, forming a sort of spring. This spring acts so as to return the jack, which touches the string, to its place after the note is played. There are several ranges of jacks and strings which can be used separately or in different ingenious combinations. Even the tone can be varied not only by the skill of the player, but by employing the stops. The tone itself is directly produced by "feathers" attached to the jack, which pluck the strings instead of striking them. The "feathers" are sometimes made of leather, but generally they are obtained from the plumage of the raven. It is of the utmost importance that all the materials used in the construction of a harpsichord be of the finest quality, and Francois Couperin, perhaps the greatest of French harpsichord performers, laid special stress on this point. It only remains to remark that by means of a delicate mechanism, the "feathers" can change position underneath the strings, furnishing further variety in tone. The stops of the harpsichord, which change the quality of tone, are moved by pedals, so that in rapid passages the hands of the performer need not leave the keyboard.

Whereas today fifty workmen unite their efforts to produce the modern piano, formerly but one, both artisan and artist, put together the action, made the frame and case, fitted the strings, prepared the "feathers," decorated the instrument with paintings, tuned it and finally played upon it himself. He then received a certificate as "master."

The harpsichord seems to date from the beginning of the 10th century, and is a descendant of the virginal, so celebrated in Queen Elizabeth's time. The virginal, in turn, belongs to a family of instruments which had a considerable vogue before the invention

of the harpsichord—among them, the clavichord and the clavicembalo. The clavichord was an instrument of real artistic value. Its case was square, it originally had no legs, and its strings were placed from one side to the other. This instrument was the favorite of Johann Sebastian Bach, and it was for it that he wrote the two famous collections of preludes and fugues.

All these instruments were in use until the 19th century, when the piano with hammers displaced them for good and all. Nevertheless, the harpsichord has always had its illustrious champions. "The piano," Voltaire once remarked, "is the invention of a tinker in comparison with the harpsichord." In fact, the harpsichord has played a prominent part in the music of the 10th, 17th and 18th centuries, and masters like J. S. Bach, Frescobaldi, Chambonnières, Couperin and Rameau have written for it in all the plenitude of their powers.

To Madame Wanda Landowska should belong much of the credit for bringing the harpsichord once more into use. Not only the general tendency of her musical tastes, but the subtlety of her musical emotions render her an ideal interpreter of this individual music, in which delicate interchanges of sonorities is combined with rare melodic invention. Madame Landowska brings to her performances a spontaneous grace and a delicate dexterity of which the harpsichord, which reproduces perfectly the spirit of the harpsichord. Her manner of playing this instrument has the charm of absolute novelty. It is not merely the seduction of curious and exotic sonorities, but the absolute personification of the spirit of an epoch. She continues the tradition of the women of high degree who played the harpsichord during the 15th and 18th centuries, adding also her personal feeling for this style.

The renown of Wanda Landowska is wide-spread. At a recent French musical convention she was given high honors. She is a familiar figure on concert platforms in France, Belgium, Germany, Austria and Poland. Her face, with its large, velvety, deep-set eyes, a dainty profile with a certain timidity of outline, recalls the frail heroines of Molière and the women of Burne-Jones. She possesses a natural individuality of attitudes; her gestures, supple and capricious, have all the charm of spontaneity, and above all, her hands (an outward manifestation of her personality) are the finest and most expressive that one can imagine. She plays simply, with a reverent devotion to her task, and the olden music that she dreams, awakens in our memory delicate visions of aristocratic ladies in Watteau costumes smiling at their cavaliers, while Rameau improvised.

Wanda Landowska, marvelously gifted with intelligence, gave evidence of musical tastes at an early age. While still a child, she exhibited a natural repulsion for everything not vital or sincere, for all musical expression which was that of a clever triestler rather than of a poet. Her virtuosity, which is so extraordinary that one of her eminent contemporaries said that has two right hands, remains always in a subordinate position as a means to an end. While still young she absorbed the works of Johann Sebastian Bach, and penetrated not only his musical thoughts but the characteristic spirit of his period.

When Madame Landowska first became interested in the French harpsichord composers of the 17th and 18th centuries, she was not content with playing such olden arts and the customs of the epoch, and even went so far as to study the dances connected with these harpsichord pieces to arrive at a more perfect conception of their character. She also studied the harpsichord literature of Italy, England and Germany. Each piece reflects under her fingers the true sentiment of which she possesses the secret. If she has relegated mere virtuosity to a secondary position, she has done as much to control her tonal effects. Her fingers, which might be termed "little hammers," after Rameau's expression, not only possess an extraordinary flexibility, but also a strength which gives her tone an unusual breadth. In this way she can produce subtle shades of tone-color while preserving the purity of the melodic outline.

The harpsichord masters have in her an ideal interpreter, because she is able to give to their works the true color of their period, an atmosphere that

is at once dreamy and precise. Wanda Landowska is one of those rare women virtuosos who do not try to imitate the masculine style. She has the intelligence and the good taste to maintain in her art an exquisite and attractive femininity. Madame Landowska is not only scrupulous to preserve the individuality of each piece alone, she avoids actually the ordinary routine of programs in which one piece follows another without regard for sequence. Each program forms a complete whole and a definite purpose regulates its construction. A singular good fortune has united the artist to the works most formable to the display of her talent. She has assimilated them so deeply, and has made them so large a part of her life that she seems like a musical daughter of that Bach, who has shadowed her own individuality, and of those masters whom she has revealed once more to human admiration.

This new epoch of the harpsichord, which is largely due to Madame Landowska, will have the effect that it deserves. These harpsichord works revived in their proper conditions will prove that emotion is not only to be associated with grandiose means of sound. To-day, music is somewhat weary of the sublime on a large scale. It is weary of routine pianistic literature, and conscious that it is impossible to go farther in brutal effect without sacrificing the very nature of music itself; it is tentatively searching other horizons. The present re-awakening of interest in the harpsichord, and the hearty reception accorded Wanda Landowska seem to accord perfectly with our new artistic necessities.



TWO MANUAL HARPSICHORD BY RUCKERS.

HOW MAY A CHILD'S MUSICAL TALENT BE DETERMINED?

BY JAMES FRANCIS COOKE.

ONE of the first questions usually presented to young teachers is: "How may we tell whether a child is talented?" The parent applies to the teacher for the instruction of some young person and the first inquiry is: "Can you tell me whether he has any musical talent?" The parent little knows that the question has been the basis of volumes of discussion and little definite opinion. The teacher many times, unfortunately, prompted by an empty pocket book, assumes that a course in music cannot do the child any injury and fearing the loss of a possible pupil, always replies: "Yes, he has musical talent." In making this assertion he can hardly be called untruthful, for very few children come into this world who do not possess sufficient innate love for music to accomplish results quite satisfactory in proportion to their intelligence. It is true that several men and women of note (among them Vendell Phillips) had a positive aversion for music. In fact, the present writer knows personally several men of intelligence and culture who are not only indifferent to good music but who dislike music of any kind. In the majority of these cases, it has been found

that these persons had their true musical instincts ruled by the music they heard in their youth. Some country melody, or accordion music of the time out of tune and played by a bungling novice would prejudice any sensitive person against music. In fact, bad instruments are always liable to jeopardize the musical taste of a child; although there have been prominent musicians in spite of an unmusical instrument, it is obvious that a good instrument is almost as important as correct tuition in a child's musical career.

The parent almost invariably assumes that since the child shows no burning desire to practice scales and finger exercises, the child is necessarily unmusical. My assistants tell me that the most common complaint is: "I am sure there is no music in him; he detests his teachers' lessons." To the present writer's mind, this is perhaps one of the best indications of a sensitive love for real music. Only by much discipline and persuasion, as well as infinite tact and patience, can some of our most musical American children be induced to give the correct amount of time to technical practice. In Germany it is somewhat different. I have watched class after class of pupils of all grades in all parts of the German Empire, only to find that although the child is educationally and socially in the hands of the piano-playing teachers, it is the teacher who affords no opportunity for the proper mental development of the talent of the possessor leading to a true appreciation of an art-work.

Perhaps the safest methods of measuring a child's musical possibilities are first to estimate the child's general intelligence and then his desire to commence the study of piano. Intelligence and a strong desire to study almost invariably lead to good results. The present writer is inclined to look upon the child-like habit of strumming upon the keyboard as an encouraging sign, and if the little one gives any indication of trying to pick out original melodies or of reproducing those previously heard, musical talent is certainly evident. It should always be remembered that musical talent is a matter of degree, and is not a negative or positive quantity. A child may be more or less talented, but very few children can be said to be without talent. It often happens that a child shows a strong disposition to study music and is reasonably successful as a student, and is, at the same time, very dull at other studies. Such children are in the long run less successful than their comrades with broader capacities.

OUR OPPORTUNITY.

BY FAY SIMMONS DAVIS.

AGAIN a new season of activity faces us, and let us thank God for that! Too much play and no work makes Jack not only dull, but stupid. Enough, however, is as good as a feast.

The summer, when we teachers "laid down the shovel and the hoe," has passed. Fall is here, and the shoveling and the digging must begin again in earnest. Deep down to the roots of all musical things we must go, discarding all unnecessary dead material, as we plant that which is new and more essential. The musical harvest of 1905-1906 seems golden for all who will work to gather in the sheaves.

Standing as we do, just over the threshold of a new term, we teachers should have a "heart-to-heart" with our consciences and ascertain if we are truly worthy or unworthy of the success for which we intend to strive. If we honestly weigh ourselves and are not found wanting, then we must waste no moment, but be "up and doing with a heart" for a moment, but in proportion as we succeed in the deep-meaning of the word, so will the progress be assured of all who depend upon us for instruction.

WORK.

The proof of a man's power is not in his mere possession of it, but lies in what he accomplishes with it. Possibilities do not make success—only the realization of them counts for important results. There is only one way to accomplish and win all one's strength and energy.

We intend to conquer all obstacles this year. Work we mean to do, and work we must find to do. A great man once remarked: "Wherever I may be, I

shall, by God's blessing, do with my might what my hand findeth to do, and if I do not find work, I shall make it!" The season of 1905-1906 is ours. The greatest and most beautiful of all things (our work) is with us for the effort. There are the lessons we are to give; the hours we are to practice; the music we are to look over and grade; the studying of each pupil's needs and the prescribing for him as a physician does for his patient; all of these and more, are for our hands, hearts and heads.

"Learn! Do! Try!" He who resolves upon a line of action, for that very resolution often seals the barriers of it and secures its achievement." There is a splendid description of the schoolmaster in Battle Abbey, which reads: "L'espoir est ma force."

CONCENTRATION OF TIME.
Every day and hour, and moment, even, must be systematically planned for, and utilized to the greatest advantage.

There is not a book on "Success" that does not reiterate over and over again, the importance of this advice. Every successful man will tell you how much of his success was due to his working in the odd minutes. It is truly wonderful what can be accomplished in always finishing one day's work before the next one dawns.

The mother of one of my pupils said to him one day, as he was going to school: "Will you try to have a good day and learn a lot, my son?" "Yes," was the answer, "for I'm not going to waste a minute." There's the secret! The occupied minutes are what count for success, and the unused ones for failure.

I have often adjusted my metronome at 60, and then worked to see just what I could accomplish before a minute was over. Sometimes the technical improvement of my fourth and fifth fingers would surprise me; oftentimes a short letter could be written or a lesson outlined or an inspiring passage gleaned from a book during that precious minute, which would come not back again! And such minutes make the hours, and the hours the days. We find this verse in "Poor Richard": "He that would be beforehand in the world must be beforehand with his business; it is not only ill management, but discovers a slothful disposition to do that in the afternoon which should have been done in the morning."

It has been said that "tomorrow is the day in which idle men work and fools reform." Many great men have had printed over their desks the word "Today," and attributed their success to living up to its significance.

Watches were invented, not for us to sit, sleep, and be merry by, but so that we might the better plan for and use our time in relation to our business or our profession. Many musicians are like some watches—always in working order. These men succeed. Others are always "run down" and out of working order like a valueless time-piece. Such men are sure to fail.

The old German proverb, "Den meisten gebricht die Zeit," is a good and true one to remember.

It is the busy man (the man who makes his hours and minutes count for something) who proves the man of influence.

"Now is the syllable constantly ticking from the clock of the world. Now is the watchword of the wise. Now is the banner of the prudent. Now is the only time for us. That Now is ours. Then may never be!" If all the teachers who read these words will but enter this new season of activity with increased intensity of purpose and with more system as regards the use of their time there will be no shadows of hours imperfectly done to darken the profession they love. And the results which will count for advancement and for a higher musical atmosphere—everywhere will prove of marvellous proportions.

Why destroy present happiness by a distant misery which may never come at all, or you may never live to see it! Every substantial grief had twenty shadows, and most of them shadows of your own making.—Sydney Smith.

Just to be good, to keep life pure from degrading elements, to make it constantly helpful in little ways to those who are touched by it, to keep one's spirit always sweet and avoid all manner of petty anger and irritability—that is an idea as noble as it is difficult.—Edward Howard Higgin.

"Hope is my strength."

"To the courageous belongs the world."

Is it to obtain power over their fellow that composers write? or is it to something within themselves urging them to creative effort, that composers write? Musicians do not seem to have attempted to analyze this. If it be in obedience to some mysterious law of their nature, let us lay bare this law, dissect and analyze it. If we cannot trace it down to its remotest fibre.—T. D. in the *Musical Standard*.

And we must study the individuality of our pupils. Pupils differ. Their hands differ. Their minds are different. Their capabilities differ. Unless we suit ourselves to the individuality of our pupils, we cannot make the most of them. We are making varying needs of our pupils, our teaching will never be the same. We are making different progress. There is nothing more to be said. We are making greater strides today than the teaching of piano-technique. It is by taking the best of all that is presented as technique, that we become competent teachers.

BY ANNA S. WEST.

BY ARMANDE DE POLIGNAC

The "note" is one of the least stable things in the world. How often has it been changed! The tempered scale is relatively modern and yet that is no longer satisfactory. Noise is scarcely separated from music and music is very near to noise. An ear that is slightly perverted or much forced, hears music in the noise of the street. In these noises there are many regular vibrations which are notes, and in the orchestra there are instruments without notes which make noise.

THE MUSIC OF EXISTENCE

EACH one of us may make life a strain of music if we will. If our lives are hundraum we can live them with the immortal simplicity of a folk-song which impresses the commonplace of existence with the beauty of sorrow, hope or joy, and brings the soul untouched by the great world of the symphonies and the orchestra to the significant complexities of interwoven interests we must remember the broad foundation theme that makes them purposeful and beautiful. The pioneer and the wanderer live the wild Hummel music that beckons down the open slopes of the mountains and the life of the merry, but the sympathetic ear can find alike in country dances and minutet the note of sadness. We sometimes hear of lives that sound about the world like anthems in a cathedral, and alas! there are also many desolate life-melodies begin bright and end in gloom. To make music of our lives we must be able to admit that note that lacks its tonic. Very many rise to a leading note only to drop gently to a delicate close. Greatest of all the fewest of all are the melodies—and they may be those that have seemed broken and ended in a half note chord "tis the sound of a great Amen."—*—H. P. H.*

But now a new problem arose—her father failed in business, and our musician felt that she must help along in a financial way—but how? In telling me this story of her experience (which she wished passed on to others if it will help them to study), she said: "When I thought of what I must do, I wondered how I could lose my music for any way."

BY KATHARINE BURBOWES

This work when done by the several pupils together will be much more interesting than when given to one alone, and then if there is a little system of reward in which each correct answer plays a part, the interest will become enthusiastic. My plan is to have the names of the scholars on a small black-board or on a piece of paper. For every correct answer, a mark is given, and at the end of the lesson, the pupil with

RIGHT HAND.

LEFT HAND

THERE is no day too poor to bring us an opportunity, and we are never so rich that we can afford to spurn what the day brings. Opportunities of character always bloom along the pathway of duty, and make it fragrant even when it is thorny.

Samuel J. Barrows.

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A noble profession is teaching. The teaching of an art should ennoble both teacher and pupil. Should it not do so the teacher is at fault, both in his own character and in the use he makes of his opportunity. Work for permanent impress.

"She stoops to conquer" might well be the description of the life of many a music teacher. In fact, the teacher who will not "stoop to conquer" misses half of his opportunities for success in his chosen field. That is to say, the teacher must descend from his or her own position of advancement and place himself on a plane level with that of the pupil. He must push, not pull. He must help, not merely call out: "Come up higher."

Some think it a disgrace to teach beginners. Why so? Are we not all pupils? Is not the most advanced student still to be a pupil if he makes further advancement? Does not the whole musical world sit at the feet of the Palestrinis and Bachs? Are we not all engaged in preparing the people for the final instructions they receive at the hands of the great artists? The only thing in this connection to be ashamed of is that the work be slovenly done. If the preparation be poor, if the ideals be low, if the musical spirit be lacking, if the work be but perfunctory, if it be on a purely commercial plane—then there is reason for shame. And the greatest shame should be the lot of the man or woman who falls short of his or her best capabilities. "Act well your part, there all the honor lies," sings the poet; to act poorly your part, to be careless, thoughtless, to be any sort of quack—there lies the shame.

Teaching the rudiments of music is as creditable an occupation as teaching the interpretation of Beethoven; it is as truly a necessary work in the musical world, though it does not get the credit or the emolument of the latter. Yet, when did the laborer get the hire of which he is worthy?

As the teacher in the kindergarten and the primary departments of the day-school has more effect on the future mental and moral status of the child than the high-school teacher, so does the teacher of the early grades of music have more effect on the artistic standing of the pupil than the one who teaches the Chopin's graces or the Beethoven's ponderosities. The man who lays the foundation does not receive the plaudits awarded to the one who adds the fancy cornice or the tapering spire; but his work is more necessary to the building and more permanent in its results. The teacher of rudiments need never be ashamed of his occupation. He is laying a foundation that will last through life. On it will be imposed all further study and learning. If his pupils be well-taught, then he may take pride in his work and feel himself as necessary, as valuable, as deserving of proper emolument and social position as the one

who may hold his head higher because he deals only in sentimental interpretation.

Do not lower the dignity of your place in the profession by thinking less of it, or of charging less for your efforts. Make yourself a specialist in the line of foundation laying—but by this I do not mean that you have to follow any "patented" method or much lauded "system" of work—and demand what is due the specialist in any line of instruction. The public will take you at your valuation of yourself. See that it is not too low.

ONE of those persons who delight in statistics offers some interesting figures in regard to the extent of the action of eye, brain and fingers in rapid piano playing. He says that in playing Weber's "Moto Perpetuo," a pianist is obliged to read 4541 notes in less than four minutes, or about nineteen a second. He further says that the pianist must cultivate the eye so as to see 1500 signs in one minute, the fingers to make 2000 movements, and the brain to understand all these movements. He indicates a point of importance in saying that the eye can only receive about ten consecutive impressions in a second. Therefore, a player reading a new composition full of runs and rapid passage work of various kinds must, of necessity, perceive by groups, not by single notes; otherwise he must be limited to a lower rate of speed than is possible to the fingers. Here is also indicated the function of memorizing, for the brain can direct the fingers at a rate more rapid than it can receive single impressions through the eye.

These facts are right along the line of the best modern teaching, which calls to the aid of the player the various resources of harmony, analysis of chords, phrases, rhythms, and various figurations which are familiar, the extreme notes (first and last) being those specially observed. It is also plain that teaching that is based on such a plan as this improves the mind, gives it power to co-ordinate and to retain. Teachers may make experiments with the metronome to test the rapidity of their finger action, as well as that of their pupils. Set the metronome to 120 quarter notes to the minute and play a scale in sixteenth notes; that will give 480 notes to the minute; change to thirty-second notes, at the same metronome indication and we make 960 notes to the minute. Many intermediate rates are possible, as for example, set the metronome to 120 and play a group of six notes to a beat.

When the fingers have thus been thoroughly drilled, a sub-conscious skill is acquired, the result being a considerable increase in rapid execution. The moral is obvious: Pupils should memorize all scales, arpeggios, and the various scale and rhythmic figures found in their technical exercises and then devote some time each day to promoting rapid fingering.

A WRITER in one of the magazines gives a bit of philosophy about music which will doubtless prove a comfort to those who believe that music in social gatherings should be taught but an accompaniment to conversation. Says the writer, a woman, as we can judge from the last sentence of the quotation: "At evening parties a man's shyness is mitigated by music. In my own experience, when some stray man and I have stood together speechless, no sooner did the piano break into our appalling silence than ideas seemed to inundate us. The dumb man spoke as if by magic; and I, who hitherto had nothing to say, couldn't talk fast enough." Music, a creator of ideas! Unfortunately, we are not told as to the nature and quality of the ideas that inundated the minds of the two persons concerned in this social interchange. It is the experience of many that music does bring with it into the mind a chain of ideas, but our experience has been that these ideas are not such as clamor for immediate expression in the atmosphere of social small talk. Music calls to mind deeper, more intimate emotions and concurrent ideas than would pass for entertainment at the average social gathering. It is a relief, however, to know that it is because music inundates with ideas that conversation redoubles in vivacity and loudness the moment music begins.

IN our last issue a note was made in regard to emolument for music schools. We have been much interested to read an editorial note on the same subject in a recent issue of the *Journal of Education*, published in Boston. We take pleasure in reprinting this for the benefit of our readers. It shows very

clearly the reason why liberal endowments are necessary and why those who are interested in music have a right to look for such benefactions from those who give to educational needs.

MUSIC schools should be, must be, and will be endowed. It is a strange and humiliating fact that, of the vast sums given to the cause of education by persons of large means in their lifetime, or by bequest, practically none has been for the benefit of music, which really is one of the most needy and deserving of all phases of education.

No other branch of education is so uniformly for the benefit of the public. Musical talent cultivated and musical art magnified are never primarily for the benefit, comfort, or pleasure of the artist, personally, nor for the benefit of the family or friends, but for the multitude. Literally hundreds of thousands of persons are benefited, rested, comforted by every musical artist.

Musical, vocal or instrumental, is the one talent that must be skillfully and scientifically developed. A genius in mathematics, in science, in literature, in the classics, in oratory, or even in art may get great power through home study and self-training, but not so with music. Here there must be the best training, always by a master in this art.

An ordinary man may direct one's studies in other branches of education and be fairly successful, but a musical genius must be trained by a master, and as masters are always scarce, it is the most expensive of all education. Here false methods or quick treatment is fatal.

Musical talent and aspiration are as likely to be found among the common people, or even among the poor, as among the well-to-do, and as their number is as ten to one, there are many more of them, so that most of the possible musical artists can never be given to the world without large financial assistance. It is needless to say that such artists should not be individually indebted to any one person.

The public schools can never meet the needs of musical artists. These schools can do vastly more than they are doing, should do and will do more, but at the most they can merely educate all to a point where genius may be revealed, and then there must be such work at the hands of the more instrumentalist or vocalist, as will develop her strain of individual genius, for no two musical artists are in the same field.

All this shows conclusively that adequate emolument is in immediate demand for the sake of the public and for the advantage of worthy talent. Such emolument can only be advantageously used in connection with some existing institution. It takes years to bring together a body of harmonious artists in this branch of education. Almost as well to try to duplicate Harvard, Yale, or Princeton by means of a fabulous endowment as to create by mere money a conservatory of music.

IT is said of some of the great captains of industry, finance and labor, that they have the faculty of taking up a problem, of concentrating their thought upon it for a period, and then, in what appears a short time, of pronouncing a decision. This would seem to indicate that the strong men in the various walks of life reach conclusions unaided. Not so. In every case, the essential facts were laid before these men in a thoroughly digested state, and what they did was to review the various data and then reach conclusions. It is not a case of individual work, but of solidarity.

A parallel can be made in the work of the music profession. There are problems common to all teachers, certain troubles that annoy every one, needs that confront the young and the old. How are these to be solved? Is it the work of each teacher to find his own way? Is such a method economical or efficient? Why not take a lesson from practical business men and from scientists? They meet in convention; every manufacturing industry has a national or State organization; the learned professions, medicine, theology, law, education, architecture, etc., hold annual in some cases, monthly meetings, to discuss common matters. Why should not the music teachers of a community meet occasionally and talk over matters of common import and interest? When two persons seriously discuss a problem, additional light is sure to come to each one. Try this plan, in a small way, if you are dubious as to its value. Talk over professional problems with some teacher, not in your own special line. Perhaps you will be willing later to meet with three or four others.

No 4224

To Dr. E.A. Wolf.

Dream of Homeland.

Idyl.

CARL WILHELM KERN, Op. 81.

Allegro. M.M. ♩ = 76.

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To Henry Meyer
IN THE BOAT

WALTZ

HOMER NORRIS

With light swinging motion M.M. ♩ = 60

VOCAL DEPARTMENT

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THE FUTURE OF RECORDS.

When the moving machine first appeared, an old New England farmer said: "Humph! a lazy man's invention. Riding across the meadows and marking them all up with a heavy iron machine. My father got along with a scythe, and a scythe is good enough for me." But as the movers were made lighter in weight and draught, and he saw his neighbors' hay safely stowed away, before he had fairly begun, he came to better conclusions.

It was equally true of the women, when the sewing machine was introduced. They pooh-pooled it as a silly advertising scheme. But it is appalling to think of the increase in the cost and the change in the appearance of both men's and women's apparel if the sewing machine should suddenly cease its activities. The present-day workers in any sphere of art or business are more tolerant; they reserve judgment until the new aid to their efforts has been tested. Such has been the attitude of the vocal profession to the phonograph, the graphophone, and the talking machine.

Ten years ago, the present writer installed one of the then up-to-date Edison instruments in his studio, and made a careful study of its possibilities. It was then the idea that the chief value of the invention to the student of singing was the ability to reproduce his own voice, and to profit by the new viewpoint, as also by comparison. For this purpose, our own cylinder impressions were made with greater or less success. Owing to the erratic tendencies of the instrument, quite as much, I am sure, as to the inexperience of the operator, some of the effects were highly amusing, and not in the least instructive. It did not take long to learn that the phonograph was not then a practical aid to the teacher of singing. But that it would one day yield a powerful influence in the studio the writer then firmly believed, and so affirmed.

The day of the usefulness of the better class of voice duplicating instruments is at hand, and their worth to the teacher and the student cannot be measured. It is important, however, that a clear idea of their peculiar sphere of usefulness be understood. They are at present valueless in method work or tone production. In view of the availability of instrumental assistance, they will not be widely employed in rudimentary training. They cannot be of assistance in any part of the field, where the training involves the initiative of the pupil, such as in scales, schlegli, vocalises, etc. Neither would we advocate their employment in early interpretative study, where it is of the utmost importance for the student that he establish a technical basis for every possible effort in expression, but in the field of broad interpretation, where style, art, and tradition count, where the student has an abundance of resources at his command with neither the knowledge nor temperament nor experience to utilize them artistically. Here it is that the phonograph steps in and condenses the development of the most perfect models which he can hear and study in detail hundreds of times. The individuality of an artist who is great is protected by a higher copyright law and it cannot be violated. Yet the teacher and artist of the singer are the common property of all auditors and can be appropriated if they can be caught.

The difficulty in the past has been to catch and retain the innumerable fine effects which accompany the finished rendering of an artist. But now, by the expenditure of a few dollars and the right selection of material for study, the greatest living artists in their most successful numbers can be called into their own music room and made to represent their performances again and again until all details of treatment in accent, shading, tempo, articulation, phrasing and breathing are perfectly understood and can be appropriated. It is little short of miraculous the

faithfulness with which the better class of these instruments reproduce the work of artists. Even the color of the tone is there.

The present writer was one day teaching Schubert's "Death and the Maiden," when a question arose as to how Madame Schumann-Heink had rendered a certain phrase. It took but a moment to place the disc in position and behold! the glorious voice was in evidence and the question settled. One student, an earnest tenor, has the records of the great tenors, and is gaining rapidly in that intangible and evasive quality, variously described as atmosphere, abandon, style. In some mysterious way the study room is transformed into an auditorium; one gets the glow that comes with the sweep of things, and that enthusiasm which enables the student to rise above fear or distrust of self, or sensitiveness to another's prudence is for the moment his, and he is pushed to the limit of his vocal as well as imaginative possibilities.

Guided by the cautious teacher, a student may employ one of the perfect voice duplicating instruments to great and lasting advantage.



MR. CARL SOBESKI

AN AMERICAN COMPOSER AND SINGER.

We have pleasure in giving our readers a sketch of the work of Mr. Carl Sobeski, of Boston, one of the leading tenors of that city, as well as an renowned song composer and teacher. Mr. Sobeski was born at Copenhagen, Denmark, his father being a Pole, while his mother was Danish. His musical education was his mother's. He sang in this country received abroad, but he has now been in the country for a number of years and intends to remain so that for all intents and purposes he may rightfully be counted an American musician. Before coming to this country he was in opera in England, a rôle for which his voice, a tenor robusto, allowed him to take both heroic and romantic parts, his most successful work being in the French and Italian schools.

Mr. Sobeski is devoting attention to song composition. About a year ago THE ETUDE published a fine song for soprano or tenor, called "Forever and a Day," which was well received. In this issue we present to our readers a dainty little lullaby from Mr. Sobeski's pen, "Hush, My Babe," which we feel sure will be greatly appreciated by vocalists. Some other songs by Mr. Sobeski that will repay examination are "My Boat Lies Waiting," "Pleadings," "Love's Last Farewell" and "I Love You."

THE EFFECTS OF MORAL CHARACTER UPON THE VOICE.

BY AGNES ARBUTHNOT.

THERE is a decided tendency of late to observe the mental as well as the physical side of voice culture. Teachers vary all the way from extreme emphasis of the physical to absolute reliance upon will power, the majority taking a medium course between these two methods.

In entering the realm of mind, teacher and pupil are either upon holy ground, or else they seek a high way over a morass of evil. This moral element in the problems to be solved seems scarcely to enter into the *modus operandi* of the average studio. It should be understood and dealt with, as it will, when mind ceases to be a mystery. Then we shall no longer have the strange phenomenon of a morally deformed man lifting us to heights of religious exaltation by his beautiful rendering of "If with All your Hearts" while we are untoured by the efforts of an excellent singer of exemplary character.

"Temperament!" we say (poor overrated word!) and at present can say no more, but, quite aside from this subtle and undeniable factor, does moral character directly affect the voice? A keen and deep student of human nature once said to me: "A singer has but to open her mouth, and her inmost self is revealed to us."

Said a good vocal teacher, speaking of a certain pupil: "Her voice lies to me—every note. I never can make an artist of her." And again: "Miss A's voice is like herself, sweet, too sweet. It is cloying, like too much honey. Such amiability, such tranquillity, such complacency! If I could only make her lose her temper just once, to make that perfect tone human!"

I am aware that this is an unexplored field, scarcely considered as bearing on technique and that the average teacher relies upon three factors—voice, intelligence, method. If the student has a fine voice and musical gifts and works hard, what more need we ask? The bad students sing as well as the good ones—sometimes better. What have we to do with moral character?

And then there are the great singers! Varying from real nobility of character to absolute vulgarity, they seem to refute any possible argument that morals affect the voice, except the general admission, in all professions, that actual dissipation ruins the health.

But observe one common singer in the great singers, namely, an actor. Signor *Basso*, who is far from a model of character, puts more sincerity into one phrase of his aria than a devoted member of the Christian Endeavor puts into an entire repertoire. Artistically considered, these singers are models of conscientiousness. To them, vanity, treachery, dissimulation are light matters. To phrase badly, to lack tone color, to ruin a pianissimo—these are crimes!

What then? Shall we become as bad as they are, that we may sing as well? Heaven forbid! Do we not need rather to make up in moral and mental strength what they may lack, inasmuch as we have but a fraction of their musical endowment? Can students afford to ignore one single phase of their conditions for success?

After all that the studio can do for a pupil, after all that nature has done before that, the innate character of the singer decides her success. Take an average group of pupils, whom we will suppose to be under a competent teacher.

Miss A—abundant in temperament. In fact, she fairly wallows in it. She talks about it a great deal, excuses herself for various follies and even treacheries because of it, and works only when she feels seldom under control, invariably a disappointment to her teacher, when put to the test. She studies a few years (between periods love-affairs), and finally ceases altogether, wondering why that hard-headed, cold-blooded Swedish blonde draws her thousand a year at church work, with a large following of pupils besides.

Miss B—, with all her faithful work, has a pinched tone. She will always have a pinched tone. She is a pinched girl, with little eyes, a little mouth, a little spiteful nature, and no great musical gifts.

Mr. C— will always force—always sing out of focus, lose carrying quality, and, in some sense, lack over a year's work. He has a fine voice, is intense and temperamental, but lacks power, true culture, and to make an effect, and, in his heart, thinks he knows more than his teacher.

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First find a place in which to give your recital. A small hall may be possible for a nominal sum; perhaps a church or church vestry. Or if the town is large enough, you may have a hall of your own. You must then arrange to co-operate with youth and hold the recital in his store, something that is often done. You there get a good piano to play on, and exhibit his instruments at the same time. None of these things being possible, you will, without doubt, be able to arrange to have the recital in a private house. If you are the influential person of the town to allow the use of her parlors, and perhaps give you one of her children to teach, it will be a great help. The only drawback to the use of a parlor is that it limits the size of your audience. People are likely to feel uncomfortable in a parlor, and thus you are likely to have an antagonistic element at once. This is especially liable to occur in a small town where people watch with jealous eye the doings of their more

The case is in a certain sense exceptional in that it would be impossible for it to occur outside of one of the largest cities. In New York City, where the above took place, it may be made difficult to find a person's address, but in any ordinary place one's address can easily be known to everybody. The spirit shown, however, is not exceptional, and is manifested in varying forms in almost everyone's experience. Ordinarily, however, it is not fear of prices being raised that actuates the feeling, but jealousy, and that

I spoke last month of the simplest transitions to be made to nearly related keys by means of six-four chords. Although I do not remember ever having seen so simple a method mentioned in any book on harmony, even elementary modulations by means of such chords are usually managed by more complicated means. Yet these simple methods are so easily accessible by students who have had but a mere smattering of harmony study. Any book on harmony that I have ever seen leaves the subject of modulation until the student has acquired quite a comprehensive knowledge of the subject, and then introduces modulations gradually, treating anything but the simplest in a rather complicated manner. But such a method is not the one now giving can be used at almost the very beginning of harmony study. It is not necessary to wait until the pupil has acquired a considerable knowledge of the harmonic system before the subject is introduced. Too much is attempted at once in most of the books. Each new subject should be introduced separately and dwelt upon with plenty of

(Continued on page 370.)

This work is forging itself to the front rank among the best of the works of this character, and deservedly so. It contains everything that goes to make up a successful volume. First of all it has the most spirited and interesting music, written by a competent and experienced musician. And next, the poet, Mr. Gardner, is very happy in writing rhymes for children. Two men have worked together in the making of the book, and there is a sympathy running through all the numbers, showing that the music is well wedded to the poetry.

TEACHERS who sent us earlier in the season "On Sale" music and who by this time have had opportunity to examine it carefully, may find they could use a few more pieces represented in their grades perhaps not sufficiently represented in music on hand; in such cases, we shall be glad to supplement the selection with whatever additional material may be needed to meet any particular requirements. Although it is better to give us definite an idea as possible as to the general grades and music desired, we have so thorough specialized this branch of our business, that we can only give a hint as to a customer's wants we

JUST a word with regard to the value of the vertising pages of THE ETUDE. The coming December, January and February numbers will have an ap

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QUESTIONS AND ANSWERS.

O. G. S.—1. In Schubert's "Serenade," transcribed for the piano by Liszt, as printed in the Treble edition, the music is in 3/4 time. If the arrangement is in 3/4 time, the lower two of the four staves of the treble is too difficult to play the upper. If only two staves are to be used, certain pieces they can be used either with the difficult or the simple version.

2. The word "ossia" indicates a choice between two passages.

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USEFUL GYMNASMIC EXERCISES FOR MUSICIANS.

BY E. R. STUBER.

The following exercises are intended chiefly to develop suppleness and to prevent that curse of the diligent player, cramp and lameness of the muscles.

1. Stand erect, but not rigid. Stretch arms in front, palms facing and nearly touching. Slowly move them out until in a line with shoulder, and slowly back. Repeat ten times.

2. Arms down by sides. Slowly raise above head, palms forward, then back. Ten times.

3. Arms parallel in front. Throw them down at full extent, hands loosely doubled. Then throw them forward with the back until the head shoots forward with the movement, then back again. Ten times.

4. Do the ordinary exercise of raising a stick or strap with the stretched arms above the head and down behind, then slowly reverse.

These are to be practised for the first fortnight or two before beginning others.

The chief points are: to stretch the muscles fully, not to jerk, not to be rigid. These points are far more difficult of attainment than one would think, but must be attended to for success from a musician's point of view, i. e., strong and supple muscles.

If you think the shoulder muscles are working more easily, try another four exercises.

5. Raise the shoulders up to the ears, as in the act of shrugging. Let them fall without jerking. Do this in a week's time.

6. Throw the head backward and then forward.

7. Move head to the left and right alternately. If your muscles cramp, you need this exercise.

8. Move the body sideways from the hips right and left. Five times only at first.

When you are coming to my fingers? you ask despairingly. Not for some time yet. Don't be discouraged. The seat of cramp and stiffness is in these upper muscles, and not in the lower. If you go in for arm massage, and a good thing it is, the operator always begins at the shoulder.

Practice these eight for a month more; now for a little elbow work.

9. Bend the elbows and place both hands, loosely doubled, just below the waist. Straighten each elbow and bend alternately, each separately.

10. The following are very difficult to do without jerking. But the more one jerks, the more one's piano touch will be uncertain and irregular.

11. Put hands (flat) in small of back, then move together downward until the arms are straight. Back.

12. Same as No. 9, only hands on hips. Move outward and downward.

These ten ten times a day.

13. These will stretch the muscles over the elbows, and you ought to begin to see nice ridges along your upper arm, where you have separated the muscles. This separation is necessary in piano or violin playing, as the key to independent movement of wrist and fingers.

14. Bend elbows and place hands loosely on breast. Move forward and outward and sideways until stretched in a line with shoulders, and back again; be careful of the backward movement.

15. Bend elbows downward and press gently against sides. Hands to shoulders. Raise arms upward until straight and back.

16. Essentially a piano exercise. Straighten and stretch arms parallel in front. Move slowly from side to side, as if playing for the length of piano.

17. Same, only bend body from hips forward the whole time. This is rather tricky, so begin gradually. Practice these with all former ones a fortnight, then the next.

18. Bend elbows and place hands on hips. Keeping them there, move elbows forward and backward, as if slowly tapping your wings.

19. An ordinary exercise. Hands on shoulders.

Elbows as far back as possible without force. Straighten elbows and again bend. Ten times.

19. Same position, only move hands upward. These are all that are necessary to prevent stiffening. They are not to be practiced as in ordinary drilling class, but as having this special object in view. I emphasize therefore: Slow movements, full stretching, body firm, but not rigid, rest between movements.

ART AND KNOWLEDGE.

BY OTTO W. G. PFEFFERSKOR.

ONE of the defects in many a musical education today is the absence of that kind of knowledge which ought to be certain, absolute and final.

It is better to know one thing absolutely than a thousand things half—much more than not knowing them at all. It is better to be able instantly to analyze, rhythmically and harmonically, and audibly illustrate any portion of the simplest composition, than to thunder through ten most pretentious works, whose demands, in technical skill alone, exceed both native or acquired ability.

The finest art is the revelation of beauty. And beauty lies hidden in the simplest, as well as in the most complex, things. It is the special privilege of the artist to reveal its loveliness.

A knowledge of rudimentary psychology ought to be of the greatest possible help to all music students who are trying to fit themselves for successful teaching and successful performance.

All through literature, we find allusion to the Heavenly Muse, the Divine Muses. Poet, painter, and sculptor have laid their inspired tribute upon the altar of the lovely goddess. We hear of the soul-stirring quality of this or that musical creation. It someone plays or sings well, we are apt properly to exclaim: "She put her very soul into the work!" But if the rendition is uninteresting, we may overheard: "Oh, it was soulless."

And in the word used. If this usage is proper it would appear, at least in popular conception, that the soul has considerable to do with true music. And if this relation is as intimate as it would seem to be, it might be well for us to know what some of the world's savants know, or think they know, about the soul. For, by definition, "Psychology is the science of the human soul."

If we possess a scientific knowledge of anything, we are supposed to have that knowledge systematized and classified, and to know laws, causes, and relations.

Music is both scientific and philosophic: in its scientific its structural facts; philosophic, in its idealistic and metaphysical aspects. It is both science and art. It is both fact and truth. We may have musical knowledge, and yet not truths. We may have musical knowledge, and yet not truths. We may have musical knowledge, and yet not truths.

Practice these eight for a month more; now for a little elbow work.

9. Bend the elbows and place both hands, loosely doubled, just below the waist. Straighten each elbow and bend alternately, each separately.

10. The following are very difficult to do without jerking. But the more one jerks, the more one's piano touch will be uncertain and irregular.

11. Put hands (flat) in small of back, then move together downward until the arms are straight. Back.

12. Same as No. 9, only hands on hips. Move outward and downward.

These ten ten times a day.

13. These will stretch the muscles over the elbows, and you ought to begin to see nice ridges along your upper arm, where you have separated the muscles. This separation is necessary in piano or violin playing, as the key to independent movement of wrist and fingers.

14. Bend elbows and place hands loosely on breast. Move forward and outward and sideways until stretched in a line with shoulders, and back again; be careful of the backward movement.

15. Bend elbows downward and press gently against sides. Hands to shoulders. Raise arms upward until straight and back.

16. Essentially a piano exercise. Straighten and stretch arms parallel in front. Move slowly from side to side, as if playing for the length of piano.

17. Same, only bend body from hips forward the whole time. This is rather tricky, so begin gradually. Practice these with all former ones a fortnight, then the next.

18. Bend elbows and place hands on hips. Keeping them there, move elbows forward and backward, as if slowly tapping your wings.

19. An ordinary exercise. Hands on shoulders.

20. The word "ossia" indicates a choice between two passages.

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