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Volume 24, Number 03 (March 1906)

Winton J. Baltzell

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MARCH 1906

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CONTENTS

"THE ETUDE" March, 1906

Making a Modern Conservatory of Music.....	J. Francis Jooke	101
An Announcement Program.....	Heter Bronson Copper	102
Polyphonic Music as Related to Modern Art and Education in Music.....	W. S. B. Mathews	103
John Knowles Paine, the first of the Great American Composers.....	L. C. Elson	104
Style and History.....	G. von Sternberg	105
The Arch Enemy of the Piano Student.....	J. S. VanCleave	106
Some Considerations on Technique.....	F. Carl Whitmer	107
The Distinctive Note in American Music.....	H. E. Krehbiel	108
Pianoforte Four-Hand Compositions.....	Frederic Necks	109
How One Hustler Succeeded.....	Thelon Blake	109
The Secret of Successful Work.....	E. B. Hill	110
Some Mistakes in Teaching.....	Mrs. Chivers	110
How to Prepare and Conduct Class Meetings.....	C. W. Grim	111
Children's Page.....		112
Editorial Notes.....		114
Vocal Department.....	H. W. Greene	115
Organ and Choir.....	E. E. Truette	116
Music Department.....	George Johnson	117
Teacher's Round Table.....	N. J. Corey	122
Comments on European Musical Topics.....	Arthur Elson	123
Publisher's Notes.....		124
Questions and Answers.....	E. B. Hill	126
Recital Programs.....		127
Our Puzzle Corner.....		128
Humoriques.....	A. H. Haverath	129
Musical Items.....		131
Reviews of New Publications.....		132

MUSIC

Calm of the Sea, Op. 539.....	Theo. Luck	14
Persian March (4 Hands).....	C. de Kotsky	4
The Courtship Waltz.....	R. O. Suter	8
Consolation.....	Fr. List	10
Barcarole Valse.....	G. Horvath	12
Funeral March from Sonata Op. 28.....	L. von Beethoven	14
Love's Magic—Jodel.....	Chas. Lindberg	19
The Monkey and the Elephant.....	R. O. Suter	19
Going to the Woods.....	G. Engeling	20
Spliced, Nautical Ditty.....	G. F. Glover	21
Here and There.....	E. A. F. Noyes	24

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VOL. XXIV.

PHILADELPHIA, PA., MARCH, 1906.

NO. 3.

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 our plan," said Dr. Damrosch,
 "will lie in the fact that the
 Institute will be divorced
 from all elements of commer-
 cial speculation. It will stand
 for all that is best in mu-
 sical art. It is, of course, in no sense a money-
 making institution. While many schools controlled
 by private interests have accomplished splendid
 and memorable results in our country, it is nevertheless a
 deplorable fact that some schools often fall into the
 hands of promoters entirely barren of musical ideals,
 and are operated for the sole purpose of grinding
 out as much revenue as the pupil can be induced to
 part with."

"It is against evils of this sort that we are enabled
 successfully to contend. Our capacity is limited to
 about 400 pupils. Thousands of music students come
 to New York every year. It is obvious from this,
 that by maintaining as high a standard as possible,
 the actual interests of private schools and music
 teachers, deserving of patronage, not only in New
 York but throughout the country, will be greatly
 enhanced. We are turning pupils away every day.
 This must mean business for hundreds of other teach-
 ers, business, stimulated by the general music in-
 terest aroused by the Loeb Fund. Manager Heinrich
 Conried, of the Metropolitan Opera House, recently
 stated: 'New York has gone music mad'; and this
 would seem to be sufficiently verified by the fact that
 \$2,000,000 and more are spent for music in New York



INSTITUTE OF MUSICAL ART, NEW YORK CITY.

City every year. Similar conditions are apparently
 prevailing the entire country, and a very genuine
 outlook should be taken by all musicians. Endow-
 ments such as the Loeb Fund are perhaps the most
 important factors in the new forward movement."

European Music Schools.

Dr. Damrosch next entered upon a lengthy disserta-
 tion upon European music schools. While Dr. Dam-
 rosch commends the enormous importance of these
 foreign schools in musical history, he found many con-
 ditions abroad that were far from desirable. "Few
 American students," he remarked, "really know any-
 thing of the dilapidated condition in which some of
 the great European schools are to be found. Of
 course, there are splendidly equipped schools, such
 as the Royal College of London, The Royal High
 school of Berlin, the conservatories of Munich, Leip-
 zig, Vienna and a few other smaller schools, with
 members upon their faculties representing the lead-
 ing lights in European musical endeavor. The gen-
 eral fault with all European music schools is the
 lack of eclectic individualism in the instruction of
 pupils, together with the almost complete absence of
 a unified pedagogic scheme. The pupils, when they

have graduated, have passed
 through a certain process
 which in most cases is iden-
 tical with those used for the
 last half century and, it
 maybe, they are likely to be
 used for a century to come.
 The product of the mill is
 branded. Individuality is
 choked. Artistic tempera-
 ment has been beaten into
 hopeless submission by the
 relentless machinery of the
 music factory. Sometimes,
 but very rarely indeed, a stu-
 dent with a strong personality
 will refuse to succumb, and a
 great musician is evolved.
 The others, thousands strong,
 join in the great and certain
 march to oblivion."

The force of Dr. Damrosch's
 statement regarding the arbi-
 trary mechanism of some
 European schools needs no
 further verification than a
 perusal of the lists of grad-
 uates of these schools. So far
 as conservatism as an obstruc-
 tive element is concerned, one
 has only to remember that the
 "Kindergarten," the creation
 of the greatest German educa-
 tor, now introduced very gen-
 erally in all public school
 work in this country, has still

no official recognition in the Prussian State educa-
 tional system.

National Conservatories.

"The matter of a national conservatory is, of
 course, continually agitated in this country," said
 Dr. Damrosch. "Such an institution is as yet a
 physical and political impossibility. We have as yet
 no national board of educators, musicians and artists
 with permanent authority similar to the French
 Academy, whereby an institution of national pre-
 tensions could be properly supported and guided. The
 constantly changing political conditions of America,
 the vastness of the country, the heterogeneity of
 popular musical opinion, and various other elements
 contribute to make a national school impossible.
 Furthermore, I do not feel that a national school
 would be altogether desirable, even did the foregoing
 conditions not preclude the feasibility of the estab-
 lishment of such a school. I once had a lengthy con-
 ference with the venerable head of the Royal Music
 School at Brussels—Mr. F. A. Gevaert. This school
 is noted the world over for the excellence of its
 stringed instrument department. I was amazed to
 find that notwithstanding the numerous opportunities,

the school could boast of no string quartet organized to give chamber-music recitals. When asked why this condition existed, Gœvart replied: "First, because this is a Government school in which each teacher's official standing is practically fixed by the State, and no one of the leading teachers would consent to play second violin; secondly, because the State expects to provide every graduate with a means of earning his bread and butter, and when this State obligation is discharged, nothing more is asked." "You said Dr. Damrosch—rattled by these fallacious educational conditions—'yet the resulting lack of initiative is most destructive to the highest educational and artistic results.' In this respect, I feel that no endowed institution is certainly superior to a State institution."

A Model European School.

"Of all the European schools I visited," continued Dr. Damrosch, "from the standpoint of efficient pedagogic management, excellence of equipment and practical results produced, the Royal College of London seems to me to be preeminently the best at the present time. While such schools as those of Berlin, Leipzig, Munich, Vienna and other Continental centres possess splendid facilities, I cannot but feel that there exists in the Royal College of Music of London an educational system and a certain energy and industry peculiar to itself. Dr. Damrosch, of course, surprise many who have looked upon Continental Europe as the final court of appeal in musical matters. The work of the school, from Sir Hubert Parry down, shows a co-ordinate plan of management that is not only well escorted from a high educational standpoint, but is also extremely stimulating in the true artistic sense. This is largely due to the personality of the director, Sir C. H. Hubert Parry, and to the common sense ideas which have been introduced in all the work of the school. The 'Student orchestra' is one of the best in Europe. That of the Wiltzberg Royal Conservatory is said to be very fine, but I have never had the pleasure of hearing it."

Refined Environment.

The present writer's experience exactly coincides with that of Dr. Damrosch in respect to the Royal College of Music. There is about that institution an unmistakable atmosphere of refinement and musical inspiration that is hard to describe. Moreover, many strictly institutional elements which are lacking in some music schools have been so carefully handled that the atmosphere of the home is continually suggested. Dining rooms for students and the Sir Francis Cook Endowment for a dormitory for the young lady students, have made this school different from any other in Europe. It was evidently the pioneer in making the social environment of the student an important element.

Dr. Damrosch has shown great wisdom and pedagogic foresight in importing this idea and adding to the efficient technical features of the school a very pronounced attempt to create a homelike atmosphere. The introduction of the dining room plan and other ideas must create an artistic intimacy between the teacher and the pupil that is entirely lacking in the conservatory methods and private studio influences. This matter of environment cannot be too forcibly emphasized. The American tendency in musical education has necessarily been to neglect this. With the exception of a few American teachers, such as Stephen Emery, Dr. Lowell Mason, Dr. William Mason, Mr. Virgil Dr. Damrosch himself and the splendid ladies who have been introduced into our elementary work, very few attempts have been made to do real creative work in this direction. In importing teaching ideas very frequently the real value of the original European creator's thought is lost, and we receive only a very much garbled and mistaken idea. There is, indeed, another danger in importing musical ideas as to conservatory management, in that very frequently conditions arise in Europe entirely different from those which obtain in America—conditions which demand an entirely different disciplinary system. While the musical debt of America to Germany is a national one, and while the magnificent musical supremacy of Germany is unimpaired, there are, nevertheless, many systems to be found in the national and cultural life of Germany which could never be introduced into America with success. Among the most conspicuous of these is the semi-panal system of discipline, a statement of which is often codified, tabulated, printed

in books and sold to all students. It is a relic of the medieval University method of controlling the civil rights of the student. While in most cases the system is administered with great judgment and wisdom by conservatory heads, one can, however, see at a glance that its effect upon many Americans must be to enforce the institutional idea until the student sometimes feels that he has become an "inmate" rather than a student. This is a part of the machinery of German conservatories, and is only palliated by the high artistic ideals of the individual teachers. How obstructive and destructive to the "atmosphere of the refined home or studio," such as that to be found in the Royal College of London and which Dr. Damrosch is attempting to introduce in his present work, can be readily imagined. In the New Institute of Musical Art, Dr. Damrosch has endeavored to build, as did Bach, gathering together the ideas and systems of the past, and using them as the premises upon which to build a more permanent structure. The Institute, for instance, is located in the completely renovated mansion of the late James Lenox, a beautiful Gothic residence. The library of the building, wherein was collected the nucleus for the now famous Lenox Library, has been converted into a small elegant Artistic Hall. Dr. Damrosch feels that in a certain sense this remodelled home is superior to a specially constructed building built along the conventional institutional lines of architecture. The remodelled home gives the pupils a more intimate feeling, and at the same time accustoms him to the elegance and refinement of the home of an American citizen of wealth, taste and education. The mechanical facilities for a complete music school have been installed with great care and good judgment.

America's Musical Future.

Should the educational systems which Dr. Damrosch hopes to institute prove as successful as has his personal judgment in equipping this building and outlining the course to be pursued, it is not unlikely that a reform of pronounced force will be started. Taken together with the splendid educational work of the great American schools in Chicago, Philadelphia, Baltimore, Cincinnati, and other centres, America's musical future looks bright indeed. As Rome went to Egypt and Greece for her educational inspiration, and as these countries were obliged to come to Rome in after years for a similar purpose, it is not unlikely that the rich and varied work of the future may create educational plans and methods which the future may make certain parts of America, Mecca for American students.

Notwithstanding the practical excellence of many of the great European schools, notwithstanding the veritable slavery of some of the great European teachers to high artistic ideals, there are, nevertheless, many instances where improvement is obviously needed. Is it not possible that this improvement may come from the land of the incandescent light, the telegraph and the telephone?

Mr. Damrosch also emphasizes the inelasticity of many European methods designed to meet conditions existing in Europe, but inappropriate for the instruction of American-born students who have received their early education under vastly different conditions. As Rome went to Egypt and Greece for her educational inspiration, and as these countries were obliged to come to Rome in after years for a similar purpose, it is not unlikely that the rich and varied work of the future may create educational plans and methods which the future may make certain parts of America, Mecca for American students.

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—that characteristic trait of all successful American educators—is very patent. The faculty of the new school, while it comprises the names of such teachers as Saar, Hensche, Kniesel, and Thurny, also has a large foreign element that must become familiar with American conditions before the best results can be accomplished. This foreign element is a positive advantage, and will only need the formative educational treatment which Dr. Damrosch will no doubt give it to reach a successful end.

There can be no doubt whatever that the movement that Dr. Damrosch has started will have one very conspicuous result. It will tend to greatly reduce the number of students who go abroad without first receiving the best musical instruction that can be secured in this country. This is a serious mistake that thousands of students make yearly. Upon reaching the other side they only receive the ridicule and laughter of teachers who not infrequently reject poorly prepared or insufficiently advanced students. In this movement the new institute will have a prominent but necessarily limited part. There can be no monopoly of all the good teachers by one institution, one city or one State. The numerous other excellent conservatories throughout the country will be strengthened by this new movement. It has already influenced the directors of other movements, and schools in the United States to make their teaching strength doubly efficient. Unless the present writer is very much mistaken, this endowment will be the exciting force of a great musical movement along musical lines which will excel any previous movement, and will greatly advance musical art in our country.

AN ANNOUNCEMENT PROGRAM.

By HESTER BRONSON COPPER.

A young Western girl, who was credited by her friends with possessing much originality, was particularly anxious to find some unique, and at the same time, interesting plan by which she might announce her approaching marriage.

Being of an artistic temperament, she decided to arrange a musical program, selecting numbers bearing suggestive titles which would tell the story of her love, and its culmination. No mention of all this was made in the invitations, so the entertaining feature and its object came as a complete surprise to everyone present.

Heavy white cards of fine quality, three by four inches in size, were selected. Each card bore a dainty bow of white satin ribbon tied through one corner. Across the back of the cards was traced:

A Musical Evening at Home

with

"The Bride-Elect."

Tuesday, July Second.

On the other side the program was arranged as follows:

"The American Boy"—Two-Step.—J. Hopkins Plins.
"My Lady Love"—Waltzes.—G. Rosey.
"Adoration"—Waltzes.—G. Rosey.
"The Bride-Elect"—March.—John Philip Sousa.
"Autumn Tints"—March.—Ida E. Baker.
"The Honey-moon"—March.—G. Rosey.
"Hiawatha"—A Dream.—Ben M. Jerome.
"The Sweet Long Ago"—Transcription de Concert.

C. D. Blake.

Two young girls who had been asked to assist throughout the evening passed these cards to the guests, all of whom at once caught the significance of the occasion, after which there was much whispering and nods of approval, followed by congratulations and best wishes from all present.

The musical selections were played at intervals. The intervening time being devoted to social conversation and games. A dainty luncheon was served at small tables, the young men finding their partner by the method of quotations from popular authors. The proposed bridegroom was the guest of honor, while the presence of all other members of the bridal party added much to the pleasure of the occasion.

The name of the little city in which the bride-elect made her home was Hiawatha, thereby making the latter being "Hiawatha, A Dream," a particularly appropriate ending for the evening's program, which passed off very smoothly. The bride-elect was the guest of the hostess and her guests. The happy event is now but a memory of "The Sweet Long Ago."

Polyphonic Music as Related to Modern Art and Education

By W. S. B. MATHEWS

As important question has been put to me in this form: "What is the value of the older polyphonic music? The modern composer does not write in the old strict forms; the modern player gives them but a small share of his attention; audiences apparently do not care for them so much as they do for the romantic style of music. If we are not ready to drop much of the old music, which of it shall we use, and for what purposes, technical and intellectual?"

More important questions could not be asked of a practical teacher. Every day he has to decide these points for himself—often decides them without reflection and wrongly.

Let us begin by remembering our definition of what music is, namely: "The art of the beautiful and the expressive in tonal forms." That is, music is what we get from organizations of tones into combinations (chords of various kinds) and successions of clangs, simple or compound (successions of tones in key or chords) progressing out of key, and successions of chords which finally must come back to the key-tone).

Now, since the "music" arises out of the effect of tonal organization upon the mind, it follows that no learner derives a false notion of the beauty of a passage whose organization is unfamiliar to him. Without mental perception of coherence and system in the music there is no musical enjoyment beyond the mere sensation of tones falling pleasantly upon the ear. In other words, no musical cultivation. To add to this is our first step. The second is this: Tonal organizations for musical purposes are of four kinds, each of which gives rise to a particular part of the total result in passages into which all four of these principles enter; and each of them results in musical enjoyment to itself. These four principles are Rhythm (and Meter), Melody, Harmony, and Counterpoint (including Canon and Fugue).

Strictly speaking, we do not have any modern music into which Rhythm and Meter, and Harmony and Melody do not enter; but we do have a great deal of music in which the counterpoint enters so quietly that its influence is discernible to the musician only, even when it is imparting dignity and strength to that which at first sight seems to be pure melody and simple harmony. To quote a very rare illustration, look at the Chopin nocturne in E-flat, and observe the D-natural which stands as basis of the third beat, under the chord of E-flat. Now D-natural has nothing of its own to do with this chord; it is a foreign tone entirely. That D-natural is leading down, contrapuntally, from the E-flat before it to the C following, and it is essentially a contrapuntal effect. Now to the untaught pupil, thinking his music note by note and not grouping largely, this D-natural seems an egregious mistake; but when we play the phrase with an E-flat in this place and again with the D, we see that it does give the transition a charm, as Chopin felt it. Or take the figuration in the soprano, in measure 13 of the same piece; here again the crude pupil finds the dissonance less beautiful than the straight goods of the first measure, of which this is merely a figuration.

This playing with embellishments had its origin in counterpoint, and the dissonances add greatly to the beauty of the passage. We might describe our music as consisting of two elements only: First, Rhythm, the symmetrical planning of the movement in time, for the purpose of characterization, and the ability of the mind to retain an entire movement well enough to have at its close a sense of logical completion, as distinguished from the vague impression that the composer stopped off at any moment he chose. Now this first principle of organization, Rhythm, is made up of two proportional in character, and is not at all tonal or peculiar to music.

The second principle in our music is the purely tonal as such, namely, Harmony and Melody, the latter being Rhythm carried out along a tonal line of beauty, whose points of emphasis are always harmonically determined.

Harmony is a most wonderful elaboration of tonal imagination. Everything tonal stems back to the

common chord, which it imitates musically or differs from intentionally and in a musical way. Now the variety of modern harmony in turn, has arisen through the co-operation of what we call counterpoint, the art of the melodious and the systematically logical in all the voices, carried to its ultimate forms in canon and fugue; and there is not a serious musical or musical fantasy in the most extremely romantic music we have, which is not underlain by counterpoint. It is our simple music alone, our uneducated music, which is innocent of counterpoint and contrapuntal influences.

I have several times in these columns pointed out our omission to educate harmonic perception in our students. Such education is necessary because the musical imagination of composers is always a more or less expert and exceptional imagination, which grasps at once and retains for use forms which at first were arrived at through hundreds of years of experiments. The ungifted student misses all this; he has to be personally conducted along a harmonic graded way until he learns the strength, beauty and expressiveness which the strange harmonies of our modern music contain, and which appear to his common-chord perceptions and preoccupations strangely far-fetched.

It is no discredit to anybody to be behind the head of the procession; it is a disgrace not to know it. Mr. Godovsky told me (and he is one of the most subtle and advanced harmonists I have ever met) that our distinguished French friend, Mr. Vincent d'Indy, is entirely in advance of the coterie which of a few highly gifted pupils made in Paris, some sixteen or eighteen years ago. Yet it happens to all of us to style, in short, to pin the tail on the donkey. These four principles are Rhythm (and Meter), Melody, Harmony, and Counterpoint (including Canon and Fugue).

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have had the technique; and when, like Brahms or César Franck, they do have the technique, they have with it such advanced ideas of harmony that their works remain confined to the higher grades of student progress; they are beyond the younger and uneducated students.

It is easy enough to see that as soon as we admit that polyphony represents a typical kind of musical mastery and a type of style in musical writing, the student must enter into it progressively, systematically, or else miss the strong points in our modern music. Hence, we are now ready to answer one part of our question, namely: to say that the prime application of polyphonic music in study, whether two or three-part, or fugue, is that of comprehending constructive principles which no longer stand in the immediate front of the battle, but which nevertheless underlie every serious moment in our music; particularly underlie the "working-out" parts in our sonatas. In this application of contrapuntal material, we do not need so very much of it as a careful study and appreciation of that which we do study. In the fourth grade, three or four of Bach's two-part Inventions; maybe a Handel movement or two. In the fifth, some Preludes of the Bach "Well-Tempered Clavier"; two or three movements of six, two or three more fugues; in the seventh or eighth, one or two more difficult ones. Later on, a few of the Liszt transcriptions of the Bach organ fugues. All this conduces to strength and character in playing, such as nothing else does conduce to.

Then as to the *How* of the playing. Above all, to give the answering voices their true melodic character. When the left hand has the subject, as in the second half of the first measure of the first Bach Invention, let it come out heartily, just as the basses do when they have a chance in an oratorio chorus; when it is a fugue, to get it firmly in memory; to get every answer of the subject brought out clearly, without overpowering the other voices; and where there is an interlude, to give the proper relief to style; in short, to pin the tail on the donkey. Bach and Handel intended, as *play*, the play of catch and answer; and this means a much longer time of incubation for each piece than merely playing it fluently through. To give an idea of what students are capable when they have this, I will mention a pupil who memorized the Bach Fugue in C-sharp major, and played it straight through, in a way, yet never observed that the subject came in anywhere but in the soprano.

The final question as to what music we had better use, I can only answer briefly. My own feeling is that Bach is modern in a way that nobody else of his time or before him is modern. He is modern in the sense of deep musical feeling, a taste for chromatic and enharmonic effects, and above all, a curious genius for carrying out every significant musical motive into its logical completion—all his oak seeds growing up oaks, his pines, pines; his maple seeds, maples. The other follows many mistakes. He wrote too much. But he can be blue-penned. With the older writers it is a question whether this has been done, and then the best of usage. The Rameaus and Scarlattis, for instance, were splendid musicians, excellent contrapuntists. But they did not write contrapuntally in the sense that Bach did. As for the sons of Bach, they do not seem to me to have "made good." The modern phrase is: *Well*; they were excellent musicians, the seeds of real deep experience were not in them. And this is the reason why their works prove so depressing in study. Bach, well-handled, generally proves interesting; after a while attractive, growing more and more so as the music grows new and new to the student, and as girls say, we "try to like them." Nothing is so hopeless as this. The liking which counts is that which is irresistible.

In all study of polyphonic music for productive purposes the question which arises is: what is one which must not be raised. There are many young and gifted students to whom this music is absolutely and intensely distasteful. Such students always lack in their playing the good qualities which Bach would give them. They must take it as ordered by the doctor, like any other medicine. They do precisely like any other set of studies. Get them played, then get them played well; then get them liked, if there is anything to like in them.

THE FIRST OF THE GREAT AMERICAN COMPOSERS

BY LOUIS C. ELSON

Career of Prof. Palne.

The next great composition was nothing less than the first oratorio of America. This work, "St. Peter," was first publicly performed at Portland, Me., June 3, 1873, and in 1874 it was again given, in Boston, by the Handel and Haydn Society. The contrapuntal skill, the mastery of the most difficult

In a personal letter to the present reviewer, Prof. Paine speaks of the gradually progressive and romantic character of his works from his "Tempest" symphonic poem, "Island Fantasy," "Song of Promise," on to "Azara," and surely the growth evinced in these works may give their composer a right to be classed with the modern "progressive liberals." The "Spring"

It will be seen that such a course is about as thorough as any purely theoretical curriculum could be. The technical element was added in 1905, when Harvard University affiliated with the New England Conservatory of Music and was thereby permitted to send students to play in the Conservatory orchestra, to the chorus work, to church music study, and to some of the regular classes.

Some of His Pupils

What Professor Paine achieved during his many years of musical service at Harvard may be best illustrated by naming a few of the students who have taken his courses and have matriculated at Harvard University. Among these are one of the best known of these, graduating before Paine received the musical profession, but remaining to take the college musical course, which was just then being established by John Johnson, who left the Institute of Technology and came to Harvard to take the musical course under Paine; Louis A. Coerne, who subsequently became instructor of the musical department of the Harvard Summer School, and formed the Harvard-Smith College. The last-named is the first American to have taken the musical course in Europe. His "Zenobia" was performed with much success at the Stadt-Theatre, in Bremen, December, 1905, and several times since then. The list of students who have taken his courses is too long to print. The New York critic, Mr. Finck, was a member of the classes; Athorp, Surette, Whitney, Lyner, P. S. Converse, and a host of others were either students of Prof. Paine or students in his college course. In the class of Mr. Paine, Spalding, and in Prof. Paine's assistant in class, Mr. Spalding, and in

An Adherent of Both Classic and Romantic Styles.

An active musical life that covers the period from 1890 to the present embraces every important event that has occurred in the higher realms of American music, and Professor Paine not only has lived through this period, but has been a prominent leader in the advance from first to last. In a recent letter to the present writer, Prof. Paine says: "It is an error to consider me bound to the past. I believe thoroughly in the future of music." He certainly can be classed

By CONSTANTIN VON STERNBERG

I cheerfully concede to anyone the right to write a book which relates how Beethoven's sonatas appeared to him; what he saw, what he heard in them. I, furthermore, concede the right to anyone to read such books for this or that suggestion in regard to some detail. But I also say: Beware of accepting such books as dogmas! And do not try to learn from them how this or that sonata is to be interpreted. No, indeed! That sort of book is not the source of such "learning" as I speak of.

A Scheme for Use in Interpretation.

I think, when approaching a masterwork with a view of studying its interpretation, a student should allow some questions to arise in his soul and mind, such as, for instance:

Where does this particular master stand in history and in chronology? (which is not always the same).

How far had music advanced as a means of individual expression, before this master appeared?

What was his contribution to this development?

Who were his masters, his ideal models?

In seeking for answers to such questions the listening audience, legitimate orchestras will be of an estimable value. We know the orchestra of today with its 16 to 20 first violins, 12 cellos, 10 double basses, with 10 to 12 horns, 10 to 12 trumpets, 10 to 12 trombones, 10 to 12 harps, etc., to be a thoroughly modern stage of musical evolution. Now, if such an orchestra brings to our hearing a Beethoven symphony and this in a manner which convinces our reason that Beethoven could have never presented such a sound, we are told to question the evidence. This tells our sense of fitness that the performance cannot have violated Beethoven's spirit and intentions by showing us how much better he built than he knew; when, furthermore, all this added splendor of color and force tends only to quicken the legitimate desire to find out how to give us what he has a fair right to find and stage analogies and conclusions with regard to our likewise highly-developed, modern piano. In matters dynamical, for instance, we may remember that the gamut of dynamic markings was much smaller in older times, and that the whole *trump* of life much calmer and slower, occasionally disordered but notwithstanding.

The Personal Equation

As God and nature have made us, it is certain that these and kindred questions will group themselves differently in every one of us. One will—according

There can be nothing absolutely false or wrong in the interpretation of an art-work except what results from ignorance or insincerity and of these two evils one is easily cured by study: the ignorance. The other is not so easily cured because many of those who are afflicted with it are unaware of it and some, quite aware, do not mind it. A good many students, for instance, believe that everything is serene and lovely if they play their Beethoven sonata exactly as they were told to play it. Alas, alas, this is far from being the case!

What the teacher says and suggests may be perfectly right and good. But it is his, a mature man's or woman's conception. Now, the pupil who is not ripe to form a conception of his own will do well to accept that of the teacher, to let it suggest to him. The pupil must not be the result of blind, mechanical, slavish submission; it should be a mental grasping and thorough understanding of the teacher's precept. While the pupil should endeavor to see with the teacher's eye and to hear with the teacher's ear, he should see to it that he, the pupil himself, has a personal grasp of the meaning of the day will not be very distant when he experiences the delightful sensation of feeling the reliance on his own judgment sprout and grow. The student should never play soft, loud, connected or staccato, phrased thus or otherwise, until by his own thinking he has reached an understanding of the teacher's reason for saying this or otherwise. Only by his own thinking will he attain to an understanding of the powerful logic in art.

Logic in Art.

The purely scientific fraternity love to deny in art the existence of logic because they deny the existence of *thought* in art. Of course, this is a straw man, built only to be destroyed with stagey effect. We, who do not live under the burning light rays of bald facts (facts at the mercy of the individual mind, after all) but who regard the world from under the shade tree of real life, the life of flesh and blood, the life of the soul and of the spirit; we readily acknowledge the existence of all types of thought, literary, sculptural, architectural, pictorial, musical, and we know what we mean by these designations. We also know that where there is thought, there must be logic.

The logic of art, however, is governed by laws of far greater subtlety than those that inspired the Pythagorean doctrine; they are laws which a mere memorizing and mechanical application do not fulfil, by far. They demand that they shall be *felt*. They demand to be understood by the soul and held there and cherished.

But then—take any one sane being and show him the sort of questions for which we are searchers of a truthful reply; give him but an inkling of the complexity of the apparatus with which the interpretative artist works; let him understand, too, that a great pianistic feat, while the distillate of only one human soul, is after all the distillate of a mixture made up of innumerable ingredients—and then ask him to deny the logic of art. If he does, he has forgotten his Pythagoras.

ag Up: THINK.

To sum up what me comprise it all in the one word: **THINK!** What your teacher says is all right, but it does not help you unless you are inwardly convinced of it, and this, not by faith, but by reason and by *thought*. If a teacher is to be a teacher, slavish obedience, he can have one of these plans: papers cut according to his ideas. Nothing easier than that! But he hates just that kind of obedience. Hence you should try, above all, to understand him; to know his *reasons* and *think* *why* he says what he says. If you do this, and obey his words, you are a two-legged, four-armed person, not a very good one at that. *Think*, and *think* *why*. Read rush history, take long and brisk walks, get acquainted with nature, do not overdo your finger exercises. But above all *think*, and learn to think with your head. You need yourself, develop your style, you need not bother about it.

THE ARCH-ENEMY OF THE PIANO STUDENT.

BY J. S. VAN CLEVELAND.

WHY the Almighty Father has constructed his millionfold universe of graduated plants and animals, from the lichen to the cougar tree, from the sponge to the ape, with an oscillating adjustment of enemies, with those who prey upon each, and with those upon whom each preys—why this is the order of all organized life is a mystery so fathomless that neither science nor philosophy, neither theology nor poetry can find any satisfying key of explanation. It is so; and only those creatures who recognize this law and submit and obey are able to survive.

We human beings are no exception. Neither is the piano student among human beings in exception. The student has enemies, and they are legion. The chief of them all, the arch-enemy, is—what do you think? Poverty? No. Sickness? No. Isolation? No. Lack of opportunity? No. Scant time? No. What then? Why, impatience.

Let me word this a little more accurately. It is not just sheer impatience, for patience is not by any means an unmitigated good. There is a sort of dull, dogged, stolid, unrelenting patience which accomplishes little or nothing in art, often does little but fix and harden things not correct or desirable. I believe that the notion, more or less cloudy and vague, hovers in the minds of all ambitious students of the piano that the one great desideratum is keeping at it. Mere insistence, unless it is reinforced and buttressed by other qualities, will achieve little, and of that little practically nothing will be first-class. Now you ask what is that extra ingredient to make patience valuable?

We there are many things; but I should say that the first of these extra ingredients is analysis. This is another word of intelligence, or for reflection. Then there is another element of prime importance, namely, wise distribution of energy.

If I were to make a rather fanciful simile, I should say that the resultful work of a piano student is like gunpowder, and consists of things which are mixed, things which alone are worthless. The gunpowder is a mechanical mixture of sulphur, saltpetre, and charcoal; and the explosive which the piano student needs to blast out of his way the stony obstacles which confront him is composed of patience, analysis, and distribution. I mean that the time of practice may easily be made nugatory by being piled idle. Thus, ten hours all put into one day is of no value at all to an average student.

True, we read of wonderful men like Liszt and von Bülow and Jochky and others who work at the keyboard all day long; but such sports were only for special occasions, and were not the regulation gauge of work. Godowsky told me that for two weeks previous to his playing the B-flat minor concerto of Tchaikovsky with the Thomas Orchestra in Chicago, he worked ten and eleven hours a day; and the story goes that in preparing for his Boston debut, when this same Tchaikovsky concerto received its premiere for the whole world, von Bülow practised sixteen hours a day for a week. But the average student has neither the bodily nor the mental strength for such transcendental exertions.

Again, this same ten hours of work will not be as good if it would it put into six sitting days, or two hours in five days; and then it should be at the fresh and intense part of the day. Perhaps one of the most frequent causes of our partial failures, or lame successes, is this lack of good judgment in arranging work. Let every student who is serious about his art, practice when one is feeble in body or wandering in mind is seldom of any value; rather is it often harmful, as it fosters and develops habits of body and mind which are absolutely bad.

Adjust your practice, then, in masses of just the amount which you find you can endure with comfort and an agreeable glow of not excessive weariness at

the end. Apply yourself with patience, but, remember, never without analysis. Often half the time is wasted in getting the mind at the time allowed to run at its highest voltage at once, and despite the shock of mental pain thus experienced, endure it; and soon the answering glow of the mind will cease to be a pain and become a keen and most refreshing pleasure.

You should be so absorbed when practicing that nothing can disturb you. But be sure that your mathematical and analytical attention is on the alert at all times. Avoid two opposite pitfalls: first, do not run on playing the easy and pretty parts which allure, while shirking the hard and less obviously beautiful sections which baffle. Here is the crux, the severe test of the real student; this is the place where so many fail. This searching out the precise spot of difficulty is not easy. Secondly, you must carefully and scientifically appraise the exact amount of difficulty for you in each measure and in each movement. Often the snarl of a piece is caused by nothing but a certain vagueness of mental following, and a certain carelessness and imperfection of the mechanical response of the fingers because just this juncture of two or three notes was never practiced often enough to become accurate and automatic. It is not an exaggeration to say that the average pupil has scores of spots in his piece which he never at any time has done completely right in all respects.

The reason is not far to seek. To bend the thoughts to a focus and to hold them there is a task for a trained mind, and is fraught with considerable pain and tedious. The piano student who has no lesson from the microscope. It often requires half an hour for him to get his tiny object in just the spot for observation.

It may add some clearness to these remarks if I say that probably in any difficult piece of music, the student will find things to do which vary from one to one hundred degrees of difficulty. As an illustration chosen at random from thousands which might be taken, let me speak of the "Berceuse" of Chopin. Ascending directly without any break the ladder of the twelve semitones in each octave, through two octaves, namely, twenty-four notes. Now, this is, of course, difficult; more difficult to most, probably, than the performance of a major or minor diatonic scale in thirds, which we always recognize as among the severest things in technique. But it is probable that in this scale of ascending minor thirds the placing of the figures 1, 5, on A, C, then 2, 5, on B-flat, D-flat, then 1, 4, on B-natural, D-natural, then 1, 5, on C, E-flat, will be the crux in rapid delivery of this scale. If that be so, just set to work at it and do it; do it vehemently, for mere fury and urgency count for nothing in art. Do it carefully, slowly, again and again, sometimes only part of the notes; sometimes all, sometimes the entire two octaves, sometimes half

an octave, at some ten or a dozen, varying rates of speed, with fingers held absolutely perfect in their adjustments of curve, but not extra rigid. When you cannot hold your mind on it any longer, just quit. Do not tussle, nag, growl, or fume; just do it quietly, intently, accurately, as long as you can hold your thoughts steady. This will be anywhere from one minute to five, probably. Now rest by turning to some other passage utterly different, preferably in the left hand.

This run in the "Berceuse" I should estimate as being at least twenty-five times harder to do than the opening phrase of the melody.

Again, just after this ascending run, there is a passage of twenty-three broken chords in very wide extension, which are tricky and difficult in the extreme. Perhaps no one but a consummate virtuoso ever really plays all these sparkling water-drops of crystal sounds. I should estimate that this passage is at least seventy-five times harder than the simple opening phrase, and the numerous phrases of a like character throughout the composition. Here one needs to study that quick, elastic, lateral bend of the wrist, in a condition of such utter softness and freedom that there is no sense of bones or joints, but rather a feeling as if the arm were only a pliant muscle. The conditions of the fingers, and this motion of the wrist were practically invented by Chopin, for they first became indispensable and omnipresent in his works, with their peculiar and original structure.

Here you have two illustrations which I think will make the doctrine of well distributed study clear and convincing. This truth is so potent that it is easily overlooked, just as the vapor of steam had been observed by man for thousands of years; but it was harnesses and made to work for him less than two hundred years ago.

I am inclined to think that anything is possible to the student who can labor and wait, if his labor is intelligent, and his waiting is serene. If you can do this, you can surmount any barrier of difficulty, and it is not mechanically beyond your hand, just go at it step by step. The great difficulty is that the mental paces gives out, or the work becomes cloudy and worthless because the student cannot endure the pain of real practice. There is an enormous amount of so-called practice at the piano, and it is exhausting work and consciousness weary; but its results are often unsatisfactory for the mere lack of this wisdom in the application of the time and the energy. Let your mind be in the judgment-seat at all times. Know at every instant just what you want to do, and do it. Make all the motions carefully with the mind in attendance. Do this again and again, with periods of rest neither too short nor too long, that the action of mind and body may both become automatic, and then for a few blissful moments, or hours, you may enjoy the delight of playing the piano perfectly.

MEDIEVAL MUSICAL ENTERTAINMENT.

This picture on this page represents a favorite form of amusement in the 17th century, quartet singing by men. The reader will note that the names for the voices differ from those used in the present day. Hence, I give the following description: In a time of complicated medieval music, which could not be performed by boys because it took years to learn the rules—the high parts, Alto (altus) and Discant (that is, soprano) were sung by men with falsetto voices; for that the last twenty-five years have looked on wedding-out processes in exercise study which are most commendable. Quality has been raised and number has been lowered. But, nevertheless, there has before me one of the best of the modern treatments of piano technique and it is so full of hideous things that one fairly quivers when he really listens to it. In short, the adequate selection of interesting exercise work is the pivot upon which swing all questions of adequacy of pedagogic work.

(b) The Treatment of the Exercise.—Of course, some exercises are intrinsically ugly; no one can beautify them. Such I believe to be worthless. I also believe to be worthless those which are played mechanically after the hands have once become automatic, or before. But given an interesting exercise and the main principle to be adopted in its practice is: Vary! Vary it in every possible way by playing it loud, soft, slow, fast, backwards, forwards, with changed rhythms, and so on to the end of one's imaginative string. The student's mind must never even keep, cold-edged, alert, superiorly made well-awake, and in a constant state of readiness in which his intelligent interest as well as his muscles are not at work.

THE ETUDE
Some Considerations on Technics

By T. CARL WHITMER

It is indeed a personally dangerous thing, this talking about the teaching of piano. One is not only apt to tramp on somebody's toes; he actually does it every time he makes a move. For so valiantly do all the in- and out-posts of music methods guard, so strenuously do the champions of musical pedagogy work that every conceivable avenue of attack and defense is guarded by a tried and true method and is held by every pore of the body. Therefore with a due humility, and consciousness of bricks ready to fall, of rocks ready to fly, touched off by invisible springs worked ready by invisible hands, I begin.

Exercises and Their Relation to Beauty.

(a) The Exercise.—The problems to be met by all workers in the fine arts are always, at the least, twofold: the expression of the beautiful and the mechanical basis necessary to accuracy and fluency of such expression. Any tendency to emphasize one at the expense of the other is negative in result. The aestheticians in music have produced players who were all gush and little technique; the materialists have given birth to "inferior pianists." Briefly stated, I believe that exercises as usually chosen do little good and great harm to the student, especially those of average calibre. I believe in beauty; even exercises should be beautiful. Not beautiful in the sense in which the word is used by piano snobs, who on practice "blind" octaves slowly for four hours at a stretch and vow nothing more exquisite exists, but beautiful in the sense in which a carefully wrought musical idea is beautiful: beautiful in structure as well as in melody and harmony. Exercises can be found which are fine in thought, but too little effort is undoubtedly made by teachers to select. Musical appreciation—which, after all, is the end to be sought—is delayed by the exercise as it usually is written. One of the most curious things in modern processes is the delay caused by those minds which have manufactured an *a priori* theory and make the heaven and earth of logic bend to shake an all-around system which satisfies the mind but cannot satisfy the conditions necessary to full development. Observation of real conditions and people, in other words, a close study of experimental psychology—this, and this only, will produce results which are progressive in their nature. Of course, we all know that music has suffered in this way, as well as other forms of activity. We are gratified, however, that the last twenty-five years have looked on wedding-out processes in exercise study which are most commendable. Quality has been raised and number has been lowered. But, nevertheless, there has before me one of the best of the modern treatments of piano technique and it is so full of hideous things that one fairly quivers when he really listens to it. In short, the adequate selection of interesting exercise work is the pivot upon which swing all questions of adequacy of pedagogic work.

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The Matter of the Practice Instrument.
Yes, for the purpose of separating at a certain point the mental from the emotional; indeed, a great work is performed thereby for those who have of many years played with a single hand, and who, in the end, have found that they were, of themselves, but I would point out what seems to me a very decided fault in the way, in which these instruments are used by some teachers. I believe that it will be considered that an exact imitation of tone-tone perception—an exact and unbroken continuity of sound—this is the interior of the instrument, and this is the sound which is absolutely indispensable to the fully-equipped teacher or player. If the most rigid imaginable

course of ear training, a course more constant and severe than usually practiced in schools, accompanies the use of this tone silent instrument, it certainly is advantageous to use it about one-third of a given practice time; but unless this is done, the pupil in looking at notes without previously learning their musical character, their tonal significance, will imagine pitch and color to them which on the earth they never possessed. Only a few persons are so naturally dull that they will not, in their minds, get a melody of some sort when they see certain notes placed horizontally. Pupils cannot play exercises on a toneless instrument without a distinct tonal injury worked on their interior system. In case the ear training accompanies the course in greater amount than I have known to be usually given, then my criticism does not hold good. Of course, like any other system, it depends upon how it is taught. The originators of this system have excelled out many, many useful exercises, have reduced to a comparatively exact basis the teaching of piano; but I would point out the tendency to complete dullness, absolute atrophy, of that most valuable sense, tone perception, which I have noticed among many who have been taught to practice on this instrument without ear training sufficient to guard the inner ear.

And under this same head comes the matter of appreciation of quality of tone as well as pitch. Theorize as you will, it is impossible to make any experienced thinker believe that the rules for the production of tone are at present comprehensively exact enough to be considered "causes" which will produce effects fully expected and complete. The element of personal experience of tone quality is as great a factor of time as is separated from the piano tone and then, going to it, produce an effect exactly as was calculated mentally. I am talking about average pupils. Even those far above the average seldom do it. Many pupils have come under my notice who used the piano tone quality was musically exact on going to the piano. Again comes an interior misadjustment; something was wrong with the length of time before going to the piano, or false adjustments of weight. However that may be, the general principle itself is undoubtedly better than most of the principles. We may or may not be far from an ideal method but when we get it there still is involved the ideal use of that ideal method.

In the criticism above is again noted the suggestion that the basis of all technical work carried on by any system lies in a course of Ear Training. I have noticed that those pupils who had either a course of that kind or who had had in some part of life many opportunities for hearing many good players and indeed music of every possible kind, provided it was good music or at least well executed, made fewer miscalculations in their tone quality than the rest. Without careful and simultaneously directed ear training, the student who is to be a pianist, an ear training there is apt to be the double process—always uneconomical—that of preparing the pupil for the piano using then after getting to the piano, adding the finger touch to get more sympathetic pressure.

Exercises Made from the Pieces Studied.

The very first article I ever wrote for a musical journal, to be more truthful, the first article ever accepted, was called "Pieces as Etudes." That is, the selection of certain difficult passages within a piece and by enlargement, repetition, augmentation, diminution and a dozen other ways encompassing the material of the piece, and then after getting to the piece, this has always seemed to me to be the most saving—in time and energy—and vital way of getting at most technical problems. Of all the curious and unpsychologic procedures in this life, none is more wasteful and unproductive of results than the tendency of many teachers to make their pupils repeat an infinite number of times to produce; to practice an exercise which has no direct bearing upon a composition. I know all the arguments, and I know that one may point to dozens of examples who have "run rags" in these training was illogical in the extreme and who did "come to their own" in spite of, rather than because of, the course involved. No learning of alphabets or rules ever made a linguist, else those

of us who may be able to recite the alphabets and speak of a half-dozen or more languages glibly could rule in unknown tongues with ease and comfort to the natives. So no one who fluently recites scales and arpeggios in bewildering mental, auricular and mechanical combinations can manage to arrive at a satisfactory management of tonal material. Thousands of grievously disappointed pianists will testify to this; and yet just because some great pianist has gone through the same mill we jump at the conclusion that it was that which did it. We forget to look at the lot of fleshless bones by the wayside which testify that a thousand have fallen where one pulled through. To be brief, the problem is to select the most direct road to a previously decided upon given scheme of compositions and make exercises out of the problems contained therein.

What is the Effect of the Average Exercises on the Mentality of the Pupil?

The unmusical character of the average exercise has its bad effect upon musical appreciation; which, undoubtedly, is the essential thing to be preserved. I take it that technical work is faulty unless when at it and when through with it the student is exhilarated instead of exhausted; awake instead of asleep; alive instead of in a stupor. Nine-tenths of lack of success among those who work hard and then must "go back to the farm" is due to stupidity induced by too much monotony in practice, too long disassociation of exercises and pieces; too little governing mentality and too much unguided muscularity. The violinist who reads the paper while he practices his exercises five hundred times is paving the way towards deterioration of tone quality and accuracy of intonation as well as mechanical and altogether unsympathetic "performances." The pianist upon whom a halt was called by von Bülow, among others, for their senseless, long, unrelated technical work—well, immortality never follows on the heels of the abusers of the intellect, and emotions. Hard work and long work have in themselves never hurt anyone, but monotonous and altogether irrelevant technical problems paralyze the whole soul.

Fortunately, in certain quarters there are seen glimmers of right management of technical matters for the average pupil; our teachers are getting to study cause and effect, are seeing things for themselves more as they are and not as some old-fashioned teacher would like them to be. The ancient and generally mouldy ideas are being abandoned as psychology is bringing people to a consciousness of the life that is about them with its needs based on experience and not on imagined conditions. A vital grasp on the essential part of a piece is being recognized as the only way to an elastic vitality and an economical thoroughness. It is indeed a false thoroughness which feels the necessity for reading every article in a magazine when some of those articles have only the most remote connection with our past and present sympathies. So with piano techniques; the overdoes of unrelated exercises, the crossing of technical bridges before one comes to them—all this is waste. Why the inner problems of a fine, robust, alive, scintillating composition should be abandoned for the *a priori* reasonings of erstwhile piano pedagogues—yes, this is the mystery of all the many mysteries in this musical world of ours. The abandoning of the healthy ideas for deadwood can never be satisfactorily explained to those who have studied the human being by direct observation rather than from a textbook.

The End of Music Study is for Appreciation.

Every teacher knows that only a small percentage of pupils "take to the profession." The rest turn into workers for or against good music according as they are taught. We do more to stop the production of real appreciators of good music by our disjointed, unrelated methods than we could do by any possible special attempt we might make with that in view. Our methods are filled with things so abhorrent to any earnest student steeped in the study of the human mind that we are more to stop the production of our not longer hear or see that nine-tenths of our not specially talented pupils will actually turn out as workers against the cause. Their sense of appreciation has been dulled and they are not to blame.

No, these things are not new exactly; but that makes it still more important for us to take thought and study conditions more wisely. My remarks are based on conditions as I have noted them in a considerable experience with pupils of many different masters, masters with many differing points of view.



THE QUARTET. FROM A 17TH CENTURY PAINTING.



By H. E. KREHBIEL.

So long a time has elapsed since I took up a discussion of this slow motion that in reading it to it now I am compelled, for my own sake as well as for that of the reader, to recall the ground traversed in the December number of *THE ETUDE*. We have all had much to divert us from the matter at issue and only one thing to bring it back to mind, and that a thing of peculiar pathos. I refer to the mental collapse of Mr. Edward A. Macdowell, none of whose work was in my thoughts when I blocked out what I intended to say on the subject, and from whom all lovers of American music were justified in expecting something more along the line of accomplishment to which this brief concluding paper is devoted. Mr. Macdowell's work is done, however, and while we take what he has given us with grateful appreciation, there must be coupled with the expression one of profound regret for the greater promises that have now come to naught.

In my first paper I argued that a distinctive note in a sense implied a distinctive school of composition. I set forth that the term was unstable, that having once been connected exclusively with the names of exemplars or the places of their activity, it had subsequently, under the inspiration of that progress which left formalistic beauty in music for emotional expression, come to designate the products of composition made distinctive by the employment of folk-idioms. While I questioned the possibility of a distinctive note in either sense in our music at present, I left the question open for determination when we Americans became a people in a larger and other sense than the political. If I was understood in this as throwing out a hint that in the fulness of time it might be our lot to put forth the coming representative of the musical art which music must become song; but time does not allow. The circumstance again after the present segregating processes are finished, I shall not quarrel with the patriotic and optimistic guesser. I drew a picture of my ideal composer, and I think him a more likely development under the inspiring influence of life on this side of the Atlantic than beyond. We are not so fearful of emotional ingenuities, now so taken up with eagerness to publish our "cerebral" capacity as our French and German cousins.

I ended my study with this question: Must we remain without a type of expression which Americans at least will recognize as distinctive until the return of a universal ideal, meaning by my universal ideal such a one as the world had in Mozart a century and a quarter ago? At that point I must take it up again, but first a few observations on the possibility of a note finding utterance while the process of amalgamation is going on.

There is a parallelism between the myth-making and the folk-song making epochs in the history of the world over. Modern civilization has strangled the capacity, but it is not dead. Under stress of great national excitement it may be recalled to activity. The Austro-Prussian war brought the needle-gun music painfully to the notice of the world, and the peasant, and they promptly reached an old myth to account for it: Bismarck had received from the devil in exchange for his son, a gun which would shoot without reloading. So, too, the devil had in-

vented the locomotive and took his pay in the souls of those who were left to get on a train—the same price that medieval architects paid for infernal help in the construction of bridges and cathedrals.

It does not require that one shall be very old to have lived in a period when the spirit which creates folk-songs (which always speak a popular idiom) was stirred into life in our country. During our Colonial life there was no "call" for a distinctive note; we were English. During the Revolution we were rebellious Englishmen—nothing more. We wrote patriotic poems but we sang them to English tunes. When the war of 1812 came upon us, we boasted and celebrated our naval triumphs particularly, in song, loud and long; but we stuck to the old tunes. We sang "Adams and Liberty" to the tune of "To America in Heaven"; "Hail's Victory" to the tune of "We be Three Poor Mariners"; or "Heart of Oak"; "The Constitution and Guerriere" to the tune of "The Landlady of France"; "The Sovereignty of the Ocean" to "The Kilted Fox Chase"; "The Yankee Tunes" to "Derry Down Derry"; and so on for quantity. Our sentimental ballads were English, Englishmen like Ingleton and Phillips came over here to sing them to us, and Iliorn and Russell later to sing and write them.

But when we were shaken by the Civil War, a war of brothers, involving moral and social as well as political questions—then we saw the spirit of folk-song awakened. When the names of Root and Work are forgotten, their songs will be folk-songs. They are American, not because they speak an American dialect, but because they proclaim an American spirit.

It would be interesting to speculate upon the influences which foreign (meaning by this non-British) immigration has had to do with this outburst of song; but time does not allow. The circumstance makes me ponder, however, upon the possibilities which lie in the fact that forty years ago we were able to find a voice, and that largely as a consequence of the War of the Rebellion we have adopted idioms from our popular music, cheerfully or unwillingly, we recognize as rays of the sun. May not something come out of that predilection in the progress of time? Reflect!

I have said that we are not afraid to be ingenuous. Nature is a valuable asset in artistic creation. The national school of music which has excited the widest interest during the last two decades in the Russian. In spite of its outcries for characteristic expression it is essentially ingenuous and therefore primarily melodious. The tremendous spirit of the people is under that music, and ever and anon it breaks through the veneer of European culture, or artificiality, which Moscow and St. Petersburg put upon it. But Russia, I am convinced, is not finding her voice. We think we hear it with great distinctness now; we shall not hear it in all its potential eloquence until Russian political institutions become thoroughly Russianized; until the Czar, or whoever shall hereafter be ruler of the great empire, shall cease to be the viceroy of Christ; until the untold millions of Russians still endeavoring to work out their tremendous destiny for themselves. The voice which we hear in the polite music of Tchaikovsky, Rimsky-Korsakov, Glasunov and their fellows is the voice of the folk-song of Russia attuned to the feelings created by centuries of oppression. But with

the new regime there will also come the new expression.

"New life, new love, to suit the newer day."

I have said that in our popular music we have adopted idioms which we recognize as "rays of the sun" and which, whether we are willing or not, appeal to our tastes. Let him laugh who will, I have no hesitation in confessing that were I anywhere in the world, far from home and thoughts of home, I would not be able to keep down a swelling of the heart were the strains of "The Old Folks at Home" or "At a Georgia Campmeeting" to fall into my unsuspecting ear. No other popular music would affect me in such a particular manner. For me, then, there is something American about it. It is thirty years since I began the study of American slave music and I am still as interested in it, and as convinced of its potential capacity for artistic development, as I have ever been. For preaching the doctrine I have been well laughed at by my friends among the critics; but no harm has been done. It was all in good nature, and he had scarcely closed their mouths after the first guffaw with which the suggestion that Indian, but more especially Afro-American, melodies might profitably be used as thematic material for artistic composition, before Dr. Dvorak showed, with his quartet, quintet and symphony composed during his stay in America, that the laughter of the skeptics was like the cracking of thorns under a pot. In these works we find the spirit of Negro melody and some of its literal idiom, though there was no copying of popular tunes. Then came Mr. Macdowell with his "Indian" suite (fruit of a conversation held as long ago as 1885 in the Botolph Club in Boston), and his exquisite piano piece "From an Indian Lodge." Then my contention with the wise men of the East reminded me only of the old story of Diogenes crawling out of his tub and walking, wordless, up and down in front of it, while he listened to the arguments of the sophist who was busily proving that there was no such thing as motion. While the skeptical critics talked, Dvorak and Macdowell walked. To say the least, they set up arguments which will be looked at more than once while composers are hunting for a distinctive note in American music.

If the art of music is worthy of the dignity of human devotion it is worth considering a little seriously, without depreciating in the least the lighter pleasures to which it may minister. If it is to be mere toy and trifle, it would be better to have no more to do with it. But what the spirit of man has labored at for so many centuries cannot only be a mere toy and trifle. The marvelous concentration of faculties toward the achievement of such ends as actually exist must of itself be enough to give the product human interest. Moreover, though a man's life may not be prolonged, it may be widened and deepened by what he puts into it; and any possibility of getting into touch with those highest moments in art in which great men have realized, in which noble aspirations and noble sentiments have been successfully embodied, is a chance of enriching human experience in the noblest manner, and through such sympathies and interests the humanizing influences which mankind will hereafter have at its disposal may be infinitely enlarged.—Parry.

PIANOFORTE FOUR-HAND COMPOSITIONS.

BY PROF. FREDERIC NIECKS.

COMPARED with the age of the keyboard instruments, four-hand playing is very young. Less than a century and a half embraces its whole history. Before 1765 we hear nothing of two performers on one instrument, although the playing of two performers on two instruments, and even of more performers on more harpsichords, was common enough. The earlier J. S. Bach, for instance, wrote concertos for two, three, and four harpsichords, and the still earlier Corelli (le Grand) an *Allmande* for two (it is the second book of his *Pieces*, the first of the ninth Order). Can it really be that it took so long to make the discovery of a device that seems to us so simple and obvious? Perhaps the small compass, and consequent narrowness of the keyboard, was an obstacle in the way. But then the usual compass of five octaves (now it is seven and more) did not begin to be extended till about the end of the 18th century, when the first stage of the popularity of pianoforte duet playing was already past.

From April, 1764, to July, 1765, Leopold Mozart was in London for the purpose of exhibiting his children as infant prodigies—Maria Anne being then 14, and Wolfgang, who became the great Mozart, 8 years old. From advertisements we learn that the children often played duets on one instrument, and a letter of the father contains the following words: "In London Wolfgang composed his first piece for four hands, 'At a Georgia Campmeeting' to fall into my unsuspecting ear. Here have a definite statement, one made by a well-informed and honest man. And this statement is supported by the negative fact that no duets of this kind of an earlier date are known to exist. For the older contemporaries of Mozart that wrote duets wrote them subsequently to 1765; indeed were incited thereto by his example.

As Mozart's early works of this kind are lost, the earliest existing duets are those of older contemporaries. Of these were first in the field the English historian Charles Burney (1726-1714), who published two sets of "Duets for two Performers on one Piano-forte" (1777 and 1778), and Johann Christian Bach, the London Bach (1738-82), the last-born of Johann Sebastian's sons, who followed close on the heels of Burney. J. C. Bach was intimate with the Mozarts and fond of the boy. Seated at the clavier, he and little Wolfgang on his knees would improvise sonatas and fugues—one at their beginning, the other falling in, in the first resuming, the second continuing, and so on. Of J. C. Bach we have one four-hand sonata in print and seven in manuscript. The brother's example may have induced Johann Christoph Friedrich Bach (1732-95), the Bielebach Bach, Johann Sebastian's third son, to compose the sonata published a few years ago.

By the year 1783, four-hand pianoforte duets had become popular, as we can gather from a notice of Haydn's "Il Maestro e lo Scolaro" variazioni a quattro mani, in Cramoer's "Magasin der Musik" of that year, where we read: "To the fashionable pieces belong nowadays those for two performers on one pianoforte. . . . Many more or less known and celebrated masters have composed such."

Among the early composers of four-hand duets, besides those already named, Johann Jakob Küffner (1713-1786); Joseph Haydn (1732-1809); Christian H. Müller (1734-82); E. W. Wolf (1735-92); J. G. Albrechtsberger (1736-1809); F. W. Rust (1739-96); J. B. Wanhal (1730-1813); L. Kozeluch (1748-1813); A. F. X. Sterkel (1750-1817); Mario Clementi (1752-1832); F. A. Hoffmeister (1754-1812); D. G. Türk (1756-1813); Ignaz Pleyel (1757-1831); Abbé J. Gelinek (1758-1825); Louis Adam (1758-1848); J. L. Dussek (1760-1812); G. F. Polveroni (1763-1847); Daniel Steibelt (1765-1823). The music of most of these composers is no longer either played or remembered. And even in the case of excellent masters like Clementi and Dussek, whose two-hand music receives still some little attention, the four-hand music has fallen into almost entire neglect. Haydn's contribution to the "Maestro e lo Scolaro" (1778), is neither quantitatively nor qualitatively considerable enough to make him notable in this connection.

In giving an outline sketch of the history of the

*Master and Pupil.

four-hand pianoforte literature, one may, therefore, after noting in passing the boy Mozart and the two Baches—Burney and others being negligible quantities—at once proceed to the mature Mozart, who is really the first great master that occupied himself seriously and with excellent purpose in this way. We have of him five sonatas, a set of variations, a fugue, an *Adagio* and *Allegro*, and a fantasia, compositions written in the years 1780-81. The master that has not to be mentioned is Mozart's pupil, J. N. Hummel (1778-1837), who, if he had written nothing else than the brilliant *Grande Sonata* in A-flat major, would deserve a place of honor, but there are also another sonata, a nocturno, and more. Beethoven has written little for four hands, and nothing of importance—a useful and pleasing pupil's sonata, two sets of variations, and three marches.

Of Weber (1786-1826) we have six pieces of his youth, Op. 3 and 10, and the charming characteristic *Huit Pièces*, Op. 60, with which romanticism enters the domain of four-hand literature. And then we come to the greatest, the most voluminous and most poetic, of the composers of pianoforte duets among the great masters—Franz Schubert. Indeed, we may say that from him dates the efflorescence of this branch of musical literature. Among his works, which are too many to be mentioned in detail, there are sonatas, overtures, divertissements, a fantasia, a large number of waltzes, marches, etc. Another leading romanticist, Robert Schumann (1810-56), although a less voluminous contributor, has greatly enriched the literature by four books of pieces full of exquisite beauty in color, feeling, and humor—Bilder aus Osten, Op. 66, *Zwei Clavierstücke*, Op. 85, *Ballettchen*, Op. 100, and *Kinderballen*, Op. 130. Henceforth the producers of good four-hand pianoforte music become so numerous that one must confine oneself to the bare mention of a few of them—Moscheles, Reinecke, Raff, Volkmann, Brahms, Rubinstein, A. Jensen, Dvorak, Niedeck, H. Hofmann, and Moszkowski.

In the above slight sketch only original four-hand compositions have been taken into account. It is unnecessary to point out that the larger bulk of the four-hand literature of the 19th century consists of ex-cel in the way of instrumental and vocal music.—*Monthly Journal of the International Musical Society*.

HOW ONE HUSTLER SUCCEEDED!

BY THALTON HAAKE.

TEACHING is no all-around business, but it has peculiar obstacles to overcome in small places. The cause is not hard to find: Difficulty of interesting pupils in thorough study.

Country pupils study music principally as an accomplishment, and they are satisfied with a low standard of attainment. They have small desire to excel in that which does not have practical concern with their trade or business. Teachers complain especially of boys, and with reason, for boys in the country take infinitely more pleasure in a collection of birds' eggs than in all the symphonies beloved by music-lovers.

Wherefore comes the question: Why not attach to music study those attributes which boys discover in outdoor pastimes? It has been done by one teacher whose pupils are mostly from the country, and so which we find ourselves. Our problems are living problems, demanding living solutions. Each one is presented in the shape of a living child, who, we quickly find, is the focus of endless subordinate problems, whose conditions are changing from day to day. Our primary duty as teachers is to solve each of these child-problems, not with paper of text-books, not on paper of a thesis, but in the broader, richer, nobler, healthier lives which we can enable and inspire these children to live. In the performance of this duty we need text-books, the very best procurable; we need these, every one that has a fruitful fact, principle, generalization, or suggestion, in any way related to child life.

What does this child need right now? What must he do to supply his need? These are the questions that we are called upon to answer over and over again each day. On our answers we must immediately act. All valid results of child study are of invaluable assistance to us. They are not to be applied directly and mechanically. They can simply serve as stimulus, guide and check our observations and to suggest suitable action when the conditions before us are determined.—*Journal of Education*.

more nor less than bringing together youths and children for the avowed purpose of studying music, but bringing forward, as an inducement to begin, various studies or labors in which they already are interested. A horse is easily led to water when he is thirsty, and will pull a heavy load if he understands the watering-trough is at the end of the pull.

In brief, the way in which he did it was as follows: Being naturally religious, he himself had long been attached to church work. He now proposed to take charge of the Sunday school singing; was accepted, and gave the congregation some idea of enthusiastic church work. It happened that about that time revivalists worked thereabouts, and several churches having combined in the services, he was given the charge of drilling the united schools. He received no pay for this; asking none, in fact, but he made acquaintances and fast friends, all of whom were among the substantial and good people of their several communities.

Next, he gave one day each week, as an experiment, to public school scholars. Still no pay; but now and then, he captured a pupil. Soon he was very busy; but, when early summer came, his pupils began to drop off, one by one; and another summer of enforced idleness stared him in the face as a cold, hard business fact.

He put on his thinking-cap, and, remembering the church work's assistance to him, decided to attempt to hold his boy pupils through the summer by uniting field study of natural history with scales and finger exercises. They may not sound well together on paper, but they went mighty well together in his class. The boys may have cared more for bugs and the lore of woodcraft than for music, but they knew that no music, no bug-talks; no good lessons, no Indian legends in the shades of the delightful forests. In truth, he had boys come to him to enroll in his class if he did it because they wanted to learn something of natural history.

It may not seem orthodox, but any way to get the young life to shoot is better than no growth at all. This young teacher also tried his wiles on his girl pupils, making considerable use of games, picture cards, and rewards-of-merit.

Other country teachers may be languishing under the ban of indifference. Here is food for reflection to excite to energy and action. If, after all, it pays to be a hustler even if the pay is in the development of character and resourcefulness; but it usually puts money in the pocket, too.

CHILD STUDY.

BY F. E. SPAULDING.

THE very name "Child Study" has become almost a reproach, owing to the results of unwise leadership, and the consequent reaction which followed the first gushing enthusiasm of easy converts. But, in reality, only the bubbling foam has burst and subsided; the underlying currents of the movement are stronger now than ever.

We are only just beginning to take our bearings, to determine whether we have been borne by this mighty movement, and to readjust our conceptions and our activities in accordance with the new conditions in which we find ourselves. Our problems are living problems, demanding living solutions. Each one is presented in the shape of a living child, who, we quickly find, is the focus of endless subordinate problems, whose conditions are changing from day to day. Our primary duty as teachers is to solve each of these child-problems, not with paper of text-books, not on paper of a thesis, but in the broader, richer, nobler, healthier lives which we can enable and inspire these children to live. In the performance of this duty we need text-books, the very best procurable; we need these, every one that has a fruitful fact, principle, generalization, or suggestion, in any way related to child life.

What does this child need right now? What must he do to supply his need? These are the questions that we are called upon to answer over and over again each day. On our answers we must immediately act. All valid results of child study are of invaluable assistance to us. They are not to be applied directly and mechanically. They can simply serve as stimulus, guide and check our observations and to suggest suitable action when the conditions before us are determined.—*Journal of Education*.

*See *THE ETUDE* for December, 1905.

THE SECRET OF SUCCESSFUL WORK.

BY EDWARD BURLINGAME HILL.

SOME time ago, that admirable magazine, *Succes*, whose creed is optimism, self-reliance and ceaseless energy, printed a short article of three months' paragraph which might readily be overlooked by a careless, unobservant reader bent on finding an amusing anecdote or an exciting story. Yet this little article contains a vital idea which might be the unpretentious foundation of a great enterprise. The title is merely: Victory Increases Confidence. "Every victory over obstacles gives additional power to the victor. A man who is self-reliant, positive and optimistic, and undertakes his work with the assurance of success magnetizes conditions. He draws to himself the literal fulfillment of the promise, 'For unto every one that hath, shall be given, and he shall have in abundance.'"

"We often hear it said of a man: 'Everything he undertakes succeeds,' or 'Everything he touches, turns to gold.' By the force of his character and the creative power of his thought, such a man wrings success from the most adverse circumstances. Confidence begets confidence. A man who carries in his very presence an air of victory radiates assurance and imparts to others confidence that he can do the thing he attempts. As time goes on he is reinforced, not only by the power of his own thought, but also by that of all who know him. His friends and acquaintances affirm and reaffirm his ability to succeed, and make each successive triumph easier of achievement than its predecessor."

For the listless music student who is discouraged in his work, who finds that his efforts are diffuse and unsatisfactory in their results, here is a valuable hint to correct the mistakes of his previous course of study, and to show clearly the path to the attainment of his ambitions. The success expressed in this short extract shows unmistakably the manner in which all intelligent, energetic work persistently applied in one direction to the furtherance of ideals will accumulate eventually a fortune capital of power to do the work of his ambitions. The success expressed in this short extract shows unmistakably the manner in which all intelligent, energetic work persistently applied in one direction to the furtherance of ideals will accumulate eventually a fortune capital of power to do the work of his ambitions. The success expressed in this short extract shows unmistakably the manner in which all intelligent, energetic work persistently applied in one direction to the furtherance of ideals will accumulate eventually a fortune capital of power to do the work of his ambitions.

It is not the number of hours that are spent in practicing; it is not the prestige of some special method that will count in the end; the strength of character and the quality of pluck and persistence that are brought to bear upon each trivial problem and each duty of working hours will propel the student as if by an invisible power upon the route of his professional ideals. No detail of work is too mean, too unimportant to enlist the student's interest, determination and energy. No opportunity is too humble to be the medium of improvement if properly applied. It is precisely along these lines that every student should find encouragement and impulse to work with renewed vigor and concentration, and through his larger perception of the benefit accruing from this positive and optimistic attitude toward musical work, he should be able to transform the character of his results to a remarkable extent.

The old proverb of "attending to the cents and letting the dollars take care of themselves" is eminently sound, so much so that it would be well to correct it for the benefit of the music-student so as to read minutes and hours instead of cents and dollars." This principle, which has been the basis of so many successful careers among business men, lawyers and statesmen is, after all, only a re-statement of the essence of the paragraphs quoted above. The results to be obtained from putting it into practice are certain if the student will only subject his habits of work to a searching analysis. Let him

recognize clearly the sources of error and ineffective work and then set about promptly to stop the waste of energy. None of us are responsible for the amount or quality of talent with which we are gifted, but we should be held to account for the manner in which we develop it. If the student has been unfortunate in his choice of teachers, if he has chosen a method unsuitable to him or if he has been limited in the amount of money which he could command for his education, there will only remain additional cause and incentive for him to acquire the priceless qualities of self-reliance, courage and energy, and all the more credit due him for the creditable results which he has secured in the face of all obstacles.

SOME MISTAKES IN TEACHING.

BY MRS. CURVEY.

The neglect of nursery music was the first mistake. Revive the cradle songs! Look on them as baby's first music lessons. Nonsense rhymes with good rhythm, and action added, hymns, folk-songs, good coon songs, help the sense of time and time, and undertake his work with the assurance of success magnetizes conditions. He draws to himself the literal fulfillment of the promise, 'For unto every one that hath, shall be given, and he shall have in abundance.'"

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It is a mistake to consider a child as an "extra." It is the beginning, middle, and end of all music teaching. It is best done in the singing class, or it is only right-singing turned the other way out.

It is a mistake to correlate the pianoforte work with the singing class. The knowledge gained in one department should be applied in the other.

It is a mistake to begin with instruments. A child's first music thinking should be done in the singing class. It is no loss of time to postpone the piano to the age of 7½ or 8. A child who has begun at 8 with previous good singing-class work is further on at 10 than the child who begins at 5 without such vocal work.

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notes among their weights and measures, people would realize that the power of doing sums in crochets and quavers does not necessarily involve a knowledge of music. That it does not is evident from the fact that young people who cannot be puzzled by any conundrums about the values of notes, dots and rests, utterly fail to feel the rhythm of a passage when they look at it. The amount of arithmetic needed in teaching the notation of rhythm is very small; the relation of 1 to 2, 2 to 4, and 3 to 6 being enough for fairly advanced work in simple and compound time.

It is a mistake to teach the staff in two portions. It leads to many misunderstandings, and makes the use of the C-clef difficult later on.

On a five-line staff you can write eleven sounds, six of which are in spaces. It is a mistake to teach that "there are only five lines and four spaces."

It is a mistake to allow a pupil to conclude that "all the black things are sharps and flats, and all the white things naturals." It gives rise to confusion later.

It is a mistake to allow a pupil to play accidentals without thinking what they mean. From the time a child knows what key means, every accidental should be challenged.

It is a mistake to tell a child that he has 24 scales to learn, or to show him a book of scales. It is in scale teaching that singing-class knowledge comes in, but any child can hear that a scale is just an up-and-down time which he can sing or play at any pitch.

By building up his scales on the keyboard, he discovers that change of key is only a change of pitch.

It is a mistake to make the signatures memory work. In building up his scales on the piano the pupil discovers the meaning of the key signatures.

It is a mistake to make scale fingering memory work. The pupil should be led to discover for himself that there is only one possible right way of fingering each scale.

It is a mistake to postpone the teaching of transposition until pupils are pretty far advanced. When the pupil has transposed that scale-time from one key to another, there is no reason why he should not transpose the same seven sounds in different order in another tune.

It is a mistake to use many technical exercises on the piano with young children. Strength and control can be given by table exercises; but touch and tone, and the manner of taking and quitting a pianoforte key can be better taught in the singing class.

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THE ETUDE
How to Prepare and Conduct Class Meetings

By CARL W. GRIMM

I.

CONCEPTS are given to entertain people and furnish recitals. Recitals aim at this, too, but above all, at self-glification. In lectures, the purpose is to instruct and to elevate the audience. Lecture-recitals afford both enlightenment and entertainment. Thorough musical instruction is disseminated principally by lessons given by a teacher. To create musical interest and general appreciation of good music, and to mutually improve themselves, enthusiastic persons in many cities and towns have formed musical clubs. It is certainly a worthy object and to be encouraged everywhere. Even "Young People's Music Clubs" have been started, and have done much good; on account of the inexperience of young music students, however, it seems best that they should be guided by a teacher.

The latter will direct matters in a more definite and systematic manner, and the various offices can be entirely dispensed with. The selection of officers to often become the bone of contention in societies. Because the machinery of offices is done away with and the teacher makes the leading spirit, the various societies of pupils are not called club meetings, but simply class meetings.

They are for the purpose of instructing and enthusing pupils in musical history, biography and esthetics. All these are important subjects which cannot be properly treated and illustrated in the regular lesson time, devoted principally to the technique of an instrument, yet they belong to the general education of the music student and music lover.

The pupils bring friends to listen to musical performances, and in connection with the music played or sung, the teacher has the best opportunity to enlighten his audience by delivering original essays or reading extracts culled from books or magazines. You can impart knowledge here by happy musical illustrations, thereby winning the hearts of many, elevating and refining them. While you inspire them, you educate them in musical literature.

The educational value of these meetings cannot be overestimated, because they can be made potent factors in the musical life of any community. Begin the crusade for good music at your school. Let it radiate outwards from these gatherings into all homes that you can reach. Create a musical atmosphere by contagion, which shall spread beyond its geometric ratio and wide, doing good wherever it settles. Kindle a desire for musical information, and it will continue to burn like a fire, propagating itself. Always have high intentions. Work persistently with the means you have. It will keep you busy. Your calling will be ennobled and it will prevent you from "drying up." Put soul into your work. To live a life of love and usefulness—to benefit others—must bring its due reward.

Seek to serve good music. Let the music be heard in respect. Mere playing is not sufficient; give short explanations of what the work proposes, the mood of the composition, etc. Do not seek many vivid results from a single class meeting. Even in nature, not every seed grows up. But do not forget that continual drops of water will at last hollow a stone.

Avoid giving ice cream and cake at the class meetings. You should give intellectual, not material, food. Never turn your studio (or meeting place) into a restaurant. There are no objections to good musical games, which furnish innocent amusement and, incidentally, valuable instruction.

II.

Because class meetings are for pupils and mostly for pupils, the teacher, in mapping out a season's course, naturally depends upon the abilities of his pupils. "Plan your work and work your plan" is a slogan applicable everywhere.

Of course, you must take into consideration that not all pupils progress alike. In arranging for a pupil decide what ought to be his classical numbers, sonatas or rondos, what parlor pieces and dances ought to be allowed for amusement, and what numbers for display in variation and bravura style. If the pupil is

sufficiently advanced to appreciate it, select historical (old Italian, French, German and English) music, as well as the most advanced modern music. I would use Bach wherever advisable, but never let your admiration carry you beyond reasonable bounds. I have a dear friend who claims that many people are better served with Bachmann, Leybach and Offenbach than with the real Bach. Those that want further Bach-variety might try Brahmsch, Hirschbach, Grenzbach, Birmbach, Wallbach and Fahrbach! Never neglect music for four hands, original as well as arrangements. All the great symphonies of the old and new masters can thus be reproduced in every home. You can commune with the master spirits of music anywhere and everywhere.

After determining what pieces are the goal, you can better arrange the stepping-stones to reach them. Thus every pupil becomes an interesting problem. No two will be exactly alike, if you take into consideration natural abilities, hands, head and heart. Steer, don't drift! What is worth doing is worth doing well. Lead, don't drive!

After the work of mapping out each pupil's work is done, you can begin to plan your programs for class meetings. These again will influence the distribution of pieces among your pupils, especially if a composer's program is decided upon, and ensemble music is to be performed.

Class meetings should be held every two, three or four weeks; it depends upon the number of pupils, and how soon they can prepare the program arranged.

III.

A very important matter in class meetings is the program to be carried out. Every program should have a definite aim. It may be expedient to organize the class into a Junior and Senior Class. Senior Class pupils ought to have reached Czerny's Velocity Studies, or some work of the same difficulty. Yet once a pupil goes to a "high school," it is advisable to enter him in the Senior Class, even if not so well prepared. The program should be carefully planned, but also mental development must be regarded in classifying the pupils.

The talks or readings for the Juniors must be simple and direct in language, and the selections from the master works can only consist of many numbers or arrangements. The Juniors and Seniors should have separate meetings. Occasionally, members of the Senior Class may be called upon to perform for the Juniors, so that these also may hear difficult numbers. The study of the great masters: Bach, Haydn, Mozart, Beethoven, Mendelssohn, Schumann and Chopin, should always form the centre of occupation in the Senior Class. For the Junior Class the easier works of Haydn, Mozart and Beethoven must be considered, also those of Clementi, Kuhlau, Gurler and Reinecke. Not all pupils need perform at a class meeting, only those who have something appropriate to contribute to the occasion.

The program of a class meeting can be devoted to the life and works of a certain composer. It might open with an overture. Then read a short story of his life and an outline of his principal works. This reading may be done by pupils. After that, let the pupils play various numbers by this composer that they have studied.

Another form of program is devoted to a certain famous work, viz.: a symphony, an opera or any special music, for example: Beethoven's "Egmont" music or Mendelssohn's "Midsummer Night's Dream" and the like.

Time the numbers on the program, and rarely let them exceed ninety minutes in all, including the waiting matter. Let the number that requires close attention be near the beginning of the program, before the listeners have had a chance to become tired. Some composition must be the pillar around which the program is built. Of course, the most brilliant and the most modern, so that none is put in the shade beforehand.

Turn attention not only to the past, but also to the present. When a new composer creates a stir by illuminating the musical horizon, study him in the

class meetings. Take notice of those new works that win the respect of the musical world. In large music centres you have opportunities to explain before their performance the important works produced by a local orchestra or choral association.

Any one of the advanced pupils may give a recital at a class meeting. The object of such a recital is to give the student a chance to test his skill and endurance. The addition of vocal or violin numbers will serve as a rest for the player and produce contrast in the program. A student ought to be able to play Clementi's *Gravitas ad Parnassum* before he attempts a recital.

After the serious part of a program, it is often advisable to follow with light musical miscellany. And thereby the teacher finds suitable occasion to insert any number and to give any industrious pupil a chance to appear before the class, even if his piece should not belong to the main part of the program. Besides, the more pupils you put on the program, the more persons are interested in the same, and so many more will come to listen, because each player is supposed to bring guests.

Sometimes there are so many miscellaneous pieces ready to be played that they will take up the greater part of a program; make it a point to have some special feature on every program. Let that be an ensemble number, perhaps a trio for piano, violin and 'cello. The teacher himself ought to assist whenever necessary. If he can procure obliging players on the violin, 'cello or flute, or singers, he should induce them to participate in the programs. Possibly, a vocal or violin teacher would accommodate a piano teaching confrère with well-trained pupils to assist in the program. Use music for three players at one piano; music for four players at two pianos may be used. On two pianos, two, three, four or six players can be employed. The literature for three or four pianos is not extensive. A piano and cabinet organ will produce fine effects together. The vocal parts of a cantata, oratorio or opera can be given on the cabinet organ, while the piano plays the regular accompaniment.

"Object Lessons" on Variations and "Descriptive Music," etc., are always enjoyed. National music of different countries makes interesting programs. The history of notation and descriptions of instruments will never fail to arouse curiosity.

Many excellent and most useful books may be had on every desirable subject. Ask the publisher of *The Etude* to send you musical literature. Books are necessary tools in the outfit of a music studio. If you see fit, charge a small yearly fee for the use of your books, to repay for their wear and tear and possibly help a little to add more books to the collection.

There is an inexhaustible field to work in, for those who are willing. Not only private teachers, but all music schools ought to arrange class meetings. Music schools can have one teacher to suggest the subjects for class meetings for the entire school and work up the programs. By consulting with the different teachers of the institution, he can learn their plans with their pupils; and the teachers again can arrange to help the projected programs. The work of the pupils and the class meetings will reciprocally influence each other.

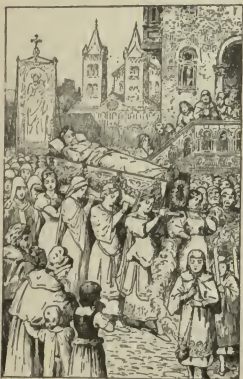
What has been said may seem to apply to piano pupils only; but that is not the case, because the ideas of class meetings suggested here can be put to use by vocal or violin teachers just as well.

The points kept in view in class meetings are both practical and artistic, and certain to develop the appreciation of the good and beautiful in music. The object is to promote musical intelligence and interest in every direction; that pupils learn to perform without fear; to study with more definite aims; that they in their works, thus to receive inspiration to aspire to higher ideals in music.

Class meetings, when rightly managed, will prove an indispensable adjunct to musical teaching, and there is no town too large, nor any village too small, in which they may not be conducted profitably to pupils and to teachers.

He who solves the grand idea of self-cultivation, and solemnly resolves upon it, will find that idea that resolution burning like fire within him, and ever putting him upon his own improvement. He will find it removing difficulties, searching out or making means, giving courage for despondency and strength for weakness.—Aron.

Children's Page



FUNERAL PROCESSION OF FRAUENLOH.

FRAUENLOH, THE MASTER SINGER. A STORY OF THE RIVER RHINE AND EARLY MUSIC.

A bridge which leads from Kastel to Mainz, and from that bridge there is most lovely country to be seen, whether one looks up the river or down. But especially looking down the river, one finds vineyards and gardens, old ruins, cloisters, villas, mills, some climbing over the hills, some nestling in the valleys. The fields are gay with flowers and fruits and every growing thing, and the river is gay with little ships and lively boats which are carrying the fruits and grains and vegetables away to other countries.

Long, long ago, in this rich city, men studied arts and sciences. And one of the schools there was a School of Mastersingers, as they were called. To become a Mastersinger one must be able to sing certain tunes, and to write verses to fit other tunes, and, last of all, to write both words and music which had to pass a severe examination, and must not contain more than six or seven lines.

History tells us that there was one of these Mastersingers named Heinrich von Meissen, who was canon of the Mainz Cathedral. And he had set himself to sing in the noblest of music about the noble and lovely women of the Rhine-country. For that reason he is known today as Master Heinrich Frauenloh, for in the language of Mainz the word "Lob" means praise, and "Frauen" means women, and he had praised the women of Mainz.

Now, when Master Heinrich Frauenloh closed his eyes in the sleep of death, and the lips which had sung so wonderfully became silent forever, there was a sad tolling of bells in the great cathedral. Old and young, rich and poor, went to the noise of mourning to look upon the great singer for the last time. For they all loved him.

And all the city arranged to do him great honor on the day when he should be carried to his grave. In long lines, the men of Mainz marched before the hier. Marshals carried and borne wound with flowers, and the air was full of incense and the sound of prayers. When the hier approached, wrapped in the banners of the church and surrounded with incense, a strange light met the eyes of the people of Mainz. For

there were no strong men who were bearing him to his last resting-place. Instead, lovely women, dressed all in white, carried on their pretty shoulders the bier and bier. Covered with wreaths and flowers, and borne gently away, so he vanished from sight, this true-hearted singer, thus honored in death. Over his grave they sang him soft melodies, into his grave they poured drops of coohest Rhine wine, for he who sings songs of gold, like Master Frauenloh, loves too the golden wine.

But not alone the women and citizens of Mainz mourned for the noble singer; he was famous as far as the Rhine flows, and his memory has lived for hundreds of years. Till this very day.—From the German by Florence Leonard.

SEVERAL months ago, we invited the friends of the CHILDREN'S PAGE to send us verses suitable for use as a Club Song. A number have responded, but we want more. Will not those interested take hold of this matter and help us to secure a fine Club Song for the use of the children at their meetings?

A LETTER FROM A RUSSIAN GIRL.

Dear Children: In far-away Russia, the poor peasants, of whom there are many hundreds of thousands, are often so ignorant that only seven people out of every ten can read and write. Poor, hungry and burdened with heavy taxes, these people voice their sorrows and their longings in song. On the street, in their homes, at work—everywhere they sing, and song is the only outlet for their feelings. Happy or sad, they sing just the same, and their songs are among the most beautiful in the world. Russian music tells the story of Russian life, and that life is full of sadness and longing.

Just how these beautiful songs, many of which are more than 500 years old, are preserved, would require a long story, but I must tell you that these little gems spring from the hearts of the simple peasants who know nothing of musical science, and so genuine and beautiful are they that within the past few years learned musicians have recognized their beauty and have tried to write them down, but it is very hard to collect the little gems because they have passed from person to person and village to village until no one knows their real beginning. They seem to have sprung up, like a beautiful flower, and no one knows whence they came or whether they are so numerous, and the Russian sings so contentedly, that there is an old proverb which says: "A Russian would sing on the way to his own execution."

These beautiful songs are all about simple things, for the peasant knows very little outside of what is going on in his native village. There are songs for weddings, songs for funerals, love songs, harvest songs, military songs—a great storehouse of beautiful music unknown to the outside world which thinks of the Russian peasant as ignorant and brutal creature, not capable of beautiful thoughts.

Many of the songs collected contain only a few notes and the thoughts are very simple, but how tender and poetic are some of the melodies, and how close they bring us to Russian life!

There are dances, too, but these are usually in the major keys, while the folk-songs are more often in the minor keys. The major songs are usually sung in unison and the minor songs in harmony, the latter being most popular.

Think of these little songs which great composers have used, and are using more and more because they are so genuinely beautiful, as themes in great works and try to believe that these melodies are most closely woven with the heart-life of a great people in whom we find true impulses and great longing for a life of larger freedom.—Edith Lymwood Wian, from a letter by Olga Dolin.

SISTERS OF GREAT COMPOSERS.

MARIA ANNA MOZART.

A few, Maria Anna Mozart, or Marianne, as she was commonly called, takes the first place. It was her lessons on the clavichord that first aroused her illustrious brother's interest in music. When she was eight years old she showed such talent for music that her father began to teach her. The little three-year-old Wolfgang was immensely interested in all that she did. He climbed to the top of the instrument and listened intently while she was practicing, and after she had finished, reached up his tiny hands to the keyboard and tried to imitate her. His great delight was to find concordant intervals, thirds, which he struck again and again with the utmost pleasure.

As an executant she was only less remarkable than he, and shared his early triumphs, when in 1762, she and the six-year-old boy were taken on the famous journeys to Munich, Vienna and other German cities and in the year following to Paris and London. Though his genius soon overshadowed her efforts, there was never the slightest trace of jealousy on her part, and the ordinary differences apt to rise between children were unknown to them. In later years she was known as the finest player of her sex in Europe—the first of a long line of eminent artists, which included Clara Schumann, Therese Carlewsky and Fanny Bloomsfeld-Zeiser. When complimented on her playing she always replied: "I am but the pupil of my brother."

She was a young woman of eighteen when her father took his son to Italy for two years and left her at home in Salzburg to care for her mother. They were far from being well off. The father and brother gained more glory than gold on their expedition, and had it not been for the sister, the family would have known want and suffering. She began to teach at an early age, and thus allowed her father to care for the education of his son by travel and study in a way that he could not have done if he had had the entire burden of the household upon his shoulders. She studied composition and her brother had great confidence in her judgment. During her travels she changed the exercises and pieces which he had written and more than once he expressed strong admiration for her ability. His letters to her from Italy give a charming picture of the relations that existed between them. There are at times a good many references to French, Italian, German and patois, and show the exuberance of his spirit; he teases her about her admirers, tells her of the acquaintances he has made among the musicians of the day—the composers, players, and singers he has met, their peculiarities, etc.; altogether they reflect faithfully the musical life of the age.

When in 1778 she parted with her mother, who went to Paris with her son and died there a few months later, Nannerl, as she was familiarly known at home, took charge of the desolate household and proved herself a woman of exceptional energy and force of character. She taught, she took boarders to augment their scanty income, and always reserved several of the evening hours for practice with her father. She was the reputation of being a teacher of great merit; her pupils were distinguished for the clearness and accuracy of their playing. She did not marry young; she was thirty-three when she became the Baroness von Sonnenberg. Three years later her father died and her brother followed him four years afterward, in 1791. Left a widow in 1801, she returned to Salzburg, and continued her work as a teacher until in 1820 she lost her sight. This affliction she bore with noteworthy cheerfulness for nine years, when she died at an advanced age, having long outlived her immediate family.

Not long ago, in talking with Mrs. Foley, of the New York Chamber of Music, she gave me this little story and I feel sure that the readers of the CHILDREN'S PAGE will enjoy it and gain good from its lesson.

Once there was a chemist who, in talking to his class of twenty young men, made this remark: "Young men, I am not afraid to look into anything or taste anything; I ever use my eyes. Now I am going to taste this in this bowl," and with this he put his finger in and placed the finger in his mouth, then handed the bowl around to his class.

They all tasted the mixture and each made a face as if. When the last one had taken his dose, the chemist turned and, with a laugh, said: "None of you were afraid to taste, but none of you looked as you should; if you had used your eyes as you should, you would have noticed that I put one finger in the mixture and put a clean one in my mouth. I hope you have learned a lesson: Ever look."

Children, your teacher often gives you a mixture to taste. If you would look at her hand with thought you would gain much more. If when she says: "This is the way" you would see the way, you would often find the mixture of notes much more pleasant. Some one has said: "There is no fragrance in the violet until the lower of flowers bends down above the blossoms." So it is with the mixture of Bach, Chopin and others. We must look into them with all our eyes, bend over them with our hearts, then we catch the fragrance, and only with our eyes over these examples will we ever learn their hidden thoughts.—Katherine Morgan.

LITTLE FRENCH DANCERS.

ONCE upon a time, my dear children, Music and Dancing were called "twins." No one ever thought of separating the one from the other.

It was dancing which brought music into the world, and music was valued only as an aid to dancing. People never thought of such a thing as music's having any value or importance by itself alone. It was simply the handmaiden of dancing.

But things have so come about that music is, at the present time, honored far above dancing, as indeed one of the very highest of the arts. We must not forget, however, that we must think dancing for having given us music in the first place, and we must remember, too, that dancing is visible rhythm. Over in France, in a paper printed for children, the editor asked his little readers that as little musicians they would admire dancing and "look to it for grace and harmony."

Here is added this sketch and description of how to make a little "doll-dancer":



For the making of each doll, all you need are three hair-pins, crumbs of bread, some silk paper and a cork.

The sketch, A, B, C show how to use the hair-pins. D shows the hair-pins covered with the bread, which is then allowed to harden. Finally, the last figure gives the outline of the doll fastened to the cork, in order that it will stand firmly.

The dancer is then dressed in the silk paper, and her head and face are painted with water colors.—Helen Maguire.

EN PICTURES OF MUSICAL COMPOSITIONS.

Some time ago I made an experiment with a pupil, playing for her a number of pieces from my repertoire. She gave me her impressions of some of them, which I have put into shape for the young readers of THE ETUDE.

THE WATER LILY.—MACDOWELL.

One day, a paper boat with a venturesome fairy aboard sailed away upon a pond. No one but a mischievous breeze knew the fairy was taking a sail and he carried her out into the middle of the pond and tipped her over and the very moment she tipped the boat she turned into a beautiful lily. The mermaids, that lived in the bottom of the pond, said: "She is so beautiful we can never let her go!" So they brought a soft green rope and tied it to her body. The lily seemed very happy; she swayed to

and fro and dreamed all day long in the summer sun-shine, while the dragon-fly made love to her.

But, one day, she saw a paper boat sailing near her; then she remembered the fairies and she longed to return; she pulled at the soft green rope and called: "Do let me go, please do let me go!" but the mermaids laughed and held the rope more firmly. If you try to pick a water lily, you will always feel the mermaids pulling on the soft green rope.

The last thing Bessie always hears is the poor water lily sighing: "Let me go, please do let me go."—Jo. Shipley Wilson.

THE pupils of the Intermediate grade of Mrs. Gussie CLUB CORRESPONDENCE. Nell's class have organized a club which they have named the St. Cecilia; our motto is "Patience and Perseverance Work Wonders." We meet once a week on Saturdays.—Hope Burdick, Treas. and Sec.

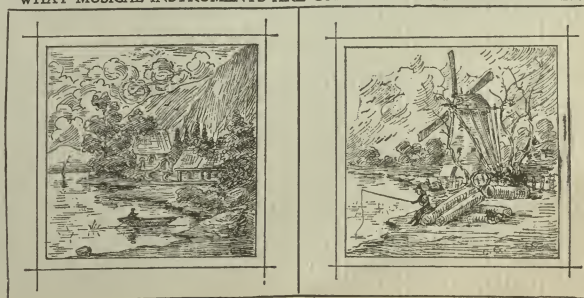
My pupils and I have formed a club known as "The Etude Music Club." We meet the first Saturday of the month. At each meeting we have a musical program. Our motto is "In Heaven All is Harmony."—Lillian M. Colfer.

HOW A LITTLE GIRL ORGANIZED A CHILDREN'S MUSICAL CLUB: I have organized a musical club called "The Harmonious Musical Club." We meet every other Thursday and study the great composers: Bach, Beethoven, etc. My mother gave me "First Studies in Music Biography," and we read from it every meeting until we have finished one composer, and then we answer the questions. We have already studied about Bach and Handel. After we finish our study, each plays a piece and then we go home. My mother subscribed to THE ETUDE for me and I read the "Children's Page" to the other girls.—Gertrude Chappell.

The members of my class met January 10th and organized a music club, with five members, calling themselves "The Chopin Etude Club." The colors are blue and white; the motto: B2. The pupils are fined for absence and failure to prepare the work assigned them. The lives of the composers are being studied; musical games are played for prizes, which are pictures of musicians. Several members play at each meeting. We have studied Mozart and Handel, the beautiful picture of the latter in THE ETUDE being given as a prize. The subject for the next meeting is: "The Piano-forte." Much interest is shown and we hope to do good work. THE ETUDE is a source of great help and enjoyment to all of us.

I have organized a club for my junior pupils. We have fourteen members, and we meet every other Saturday. The club meets once in two weeks, at the home of one of the members. Our colors are green and gold; our motto: "To Work is to Win." We have studied the life of Mozart. We enjoy our meetings very much and find the hints in THE ETUDE a great help.—Ella McGrover.

WHAT MUSICAL INSTRUMENTS ARE CONCEALED IN THESE PICTURES?



After reading in THE ETUDE about the various musical clubs, I write you about our club. Our name is "Heart Music Study Club," the badge being a gold pin in the shape of a heart, with the letters M. S. C. engraved on it. Our motto is: "Excelsior!" and our Club Song, an original composition by one of the members, is sung to the tune of Yankee Doodle. The ages of the members range from 12 to 16. Each month, a musical writer is selected, every member giving some data concerning his life, history and writings, and playing a selection by same author. We buy the Perry pictures and paste them in blank books which contain the exact names of the corresponding authors. At each meeting we have chorales, romances, musical games, or a spelling match or musical terms. The officers, president, secretary, treasurer and pianist, take turns in the order of succession on the roll; in that way each member performs the duties of each office. THE ETUDE has been a great help to us in furnishing descriptions of the lives of the great masters, and in publishing selections written by them. Living in the country, as all our members do, we have few opportunities to hear good music. At the end of the season we had a recital, the programs being heart-shaped and tied with the club colors, blue and gold.—Mrs. A. D. A. Yeager.

We have organized an Etude Club to meet on the Saturday before the second Sunday in each month. At present, we have nine members and hope more of the class will join. We are to follow the course of study in THE ETUDE. I think it will be a great help to the music class.—Myrtle Emerson.

We have organized a club, called "The Haydn Music Club," with fifteen members between the ages of five and twelve. We will follow the work outlined in the CHILDREN'S PAGE. The members are all pupils of Mrs. Anna Lucy Miller. We will give a recital in a month and will work to have better music in our town.—Eileen Hatch, Sec.

Our St. Cecilia Club is in its second year, and a more enthusiastic class of young music students can hardly be found anywhere. We have twenty-three members. When the musical part of our program is finished, we take up singing from a chant. After Christmas we begin on choruses for work for our spring recital.—Virginia G. Stevenson.

A club, called THE ETUDE CLUB, was organized. The officers are Mayme Kennedy, Pres.; Rose Whitson, Vice-Pres.; Claudia Hume, Treas.; Bessie Powers, Moderator; Edith Kennedy, Grace Cotton, Editors. Colors, blue and white; flower, La France rose; motto, "Always play as if a master were listening to you." We are studying musical history. Selections are made from THE ETUDE.—Ira D. Moore.

The Enna Amateurs, a club composed of pupils of the Enna Conservatory, Des Moines, have pledged themselves against the use of ragtime music. At their recitals only classic and standard compositions will be played.

The club buttons you sent are much admired. Our club is called "The White River Fortissimo Club"; motto, "Perfection should be the aim of every true artist"; colors, red and blue.—Yera Cortright, Sec.

ANSWERS TO PICTURE PUZZLES IN FEBRUARY.—Mando-Lynn—Mandolin; Horn.

The Etude

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EACH month of the musical season represents a milestone marking the great highway of opportunity over which we are journeying. Does the way seem interminable; does the effort to progress seem hard and toilsome; are we weighed down with a sense of dull routine? Never mind! Let's be cheerful. It may be well not to forget that there are such things as growing pains. Progress comes only in response to effort, and an effort that does not call for the expenditure of strength of body, of mind, of muscle, of nerve, is not an effort that will accomplish something worthy. One of our poets, in a verse that is meant to encourage the worker, has the line: "Up, let's trudge another mile."

This is good for the teacher. Progress is marked by small advances each day may be one of advance, yet so little that it is only when we sum up, at stated periods, that we discover that we have gone forward. Shall March not carry out the force of its name, and be for every teacher, every pupil, a month of onward movement, steady in pace, keeping step with the progress of the world, and in unison with the rhythm and melody that comes from the forward movement of a race full of vigor and enthusiasm for the work set to their hands?

A WRITER in *The Independent Review* (London) asserts that the best poetry is a universal bond, and cites the value of the great hymns in joining persons of many and strongly-diverse creeds in a common body of believers. "There is truth in the old saying about the songs and the laws; the songs of the people would be more important than their laws—if only they learned the songs and lived by them, as they learn and observe the laws."

The writer quoted referred to the texts, not to the music to which the verses are sung, yet we cannot refrain from wishing that he had given due value to the music that in many instances has become welded to the great hymns of the English-speaking people; in fact, to the songs of all peoples. A force that sings is better than the same race would be without its singing. It is not possible for every family to have instrumental music, yet there are few homes in which song is not possible. The mother, the father, too, should make a practice of singing for the children songs worth learning and knowing; the little ones should be taught to sing. How cheerful the sound of sweet, fresh young voices in school in the home or when enjoying their games and outings.

Let us have singing communities; more music in the schools; more music in the home; more music in the churches; more public functions in which music is a special feature, more choral societies, more concerts, more recitals. Music is a bond in the community, in the nation. Let us use it as a means of drawing together the various interests of society. In times of national stress, peril or any season which arouses national feeling, the inevitable outlet for surcharged emotion is verse and song, which expresses

the common feeling of the people. And this kind of song, as is shown in the article of Mr. Krehbiel, on another page of this issue, lies at the very foundation of a national music.

A FRENCH artist who came to this country recently to teach in a New York art school was asked his reasons for leaving the art centre of the world to come to an American city. Among other things he said: "I had two or three hundred American pupils in my classes at Paris, but I felt it was an injustice to them to be brought to France when their first and formative work should have been done at home. It is impossible to bring out the real American genius in these students when the French atmosphere is always at work upon them."

In a measure this applies principally to creative work, and the parallel as to musical work is to be made with composition. This statement is in line with the stand taken by THE ETUDE that American music students should not go abroad, to London, to Berlin or other German city, to Vienna, to Milan, to Paris, until a considerable degree of independence of judgment has been gained at home.

While we have as yet no American school of music, distinctive and unchallenged, the elements are present and should be taken in and assimilated by our students before they go abroad. It is true that many American composers studied abroad; yet there are others of equal prominence whose education was wholly carried on under American conditions. The "American girl" is celebrated the world over. Educate her in Europe and the result is a mediocre singer, wholly educated abroad, is neither American nor foreign. If she elects to follow professional life at home she will need several years of American life before she can again become Americanized.

We can be frank and open in our attitude to Europe. That country may have our students if the latter wish to go, but we shall keep them at home as long as we can, at least until they have passed the formative stage.

MUSICIANS should read the article in the *Popular Science Monthly*, by Professor Dexter, of the University of Illinois, on "Age and Eminence," in which he develops the idea that the most eminent work done by men is accomplished before the age of forty. He refers to Dr. Osler's famous valedictory at Johns Hopkins, a portion of which reads as follows: "I have two fixed ideas well-known to my friends, which have an important bearing upon this problem. The first is the comparative uselessness of men above forty years of age. The second is the uselessness of men above sixty years of age. The effective, moving, vitalizing work of the world is done between the ages of twenty-five and forty—those fifteen years of plenty, the arable or constructive period, in which there is still a balance in the mental bank, and the credit is still good."

Professor Dexter furnishes ample statistics to prove his theories, which are identical with those of his colleague. He says, in conclusion: "It is noticeable that the musician distances all competitors in the race for distinction. This is not hard to understand if we recall the infant prodigies who frequently figure on our bill boards, or consider that nature has in most cases contributed more largely to their success than has nurture. If we believe that nature has with the educator's, we shall be forced to place the author and the actor in a class in which these two forces divide the honors more evenly."

Although women are not mentioned in this discussion, the society of "Who's who?" shows that upon the stage and in music recognition is much earlier for women than for men, while in all other callings it is slower.

A BERLIN virtuoso said to the present writer: "I deeply regret that I did not go to college or to some technical school before I made a deep study of music. I feel that a man loses something who absent himself from the companionship of his fellows. I never grew up with boys. I feel that my education has been one-sided."

The mental discipline of school and college life ought to fit one to absorb music better than it is possible when training is all along one line. There is much culture one misses in mere virtuosity, and yet it is not possible to become a virtuoso unless one works for a time at least, at the technique of his art. How

are we to decide? Each artist, or would-be artist, must settle for himself the question: Shall I give up everything else for the sake of becoming a virtuoso, or shall I find joy in general culture and give to my specialty only a part of my time?

The whole thing sums itself up in this statement: We must get out of life just what will give us the greatest amount of culture and the keenest pleasure. The virtuoso cares only for his art. The musically educated man who craves broader knowledge should follow his own desires. The former will show us the perfection of executive art; the latter will undoubtedly enrich the world in a more general manner.

UPWARDS of five thousand different books are published annually in the United States. Doubtless, one is justified in wondering where they all go, and the pessimist will doubtless say that the greater place of these works belongs to fiction, good and bad. That may be true, yet the residue represents the pile into which the lover of literature delivers.

In his latest work, "Essays in Application," Dr. Henry Van Dyke says: "The two things best worth reading about in poetry and fiction are the symbols of nature and the passions of the human heart. I want also an essayist who will lift my life by gentle illumination and lambent humor; a philosopher who will help me to see the reason of things apparently unreasonable; a historian who will show me how peoples have risen and fallen; and a biographer who will let me touch the hand of the great and the good. This is the magic of literature."

The musician, teacher or artist is, none the less, a man or woman who needs culture that life may be both beautiful and useful. Dr. Van Dyke has two chapters in the book of essays mentioned above that contain many a useful thought capable of application in the life of the earnest, thoughtful music teacher. "The Flood of Books" and "Books, Literature and the People." As a guide to the appreciation of good literature—and the author as the holder of a professorship in Princeton should be an authority—Dr. Van Dyke gives the following: "Four elements enter into good work in literature: 1. An original impulse, not necessarily a new idea, but a new sense of the value of an idea. 2. A first-hand study of the subject and the material. 3. A patient, joyful, unsparring labor for the perfection of form. 4. A human aim to cheer, console, purify, or ennoble the life of the people."

But to the writer of this note the most interesting, the most valuable of all the essays is "The Creative Ideal of Education," a thought that is at the very basis of the policy of THE ETUDE, a thought which is the guiding principle for all work that has developed the race. It is one of the utmost importance to the teacher of music, whether he have in his class unformed and rapidly developing children, or young men and women just going out into the active, strenuous life of the world. Dr. Van Dyke writes of three ideals of education: the Decorative, the Marketable, and the Creative. The terms readily explain themselves and illustrations of the three ideas come to our minds without the necessity of effort to bring them there. The decorative is the guiding idea of young ladies' finishing schools, of the teacher who aids his pupils to enter a few showy, drawing-room pieces or a few songs of the staid style, or, it may be, some ballads and arias learned in a parlor-like way, and the result to pupil and to friends is the player or singer, away from the teacher has no initiative whatever, and the repertoire ends when lessons end.

The marketable ideal has for its end the making of a living. The pupil who expects to teach values everything by the test: "Will it help me to make an income?" or "will it pay?" Business may be benefited, but art, the real art of music, is never touched by this plan. It is perhaps going too far to say that pupils should not keep in mind the possibility, the probability of teaching; they do right in aiming to get the most thorough and ready mastery possible of everything they study, but because they want to use it in a business way. No, a thousand times, no! But because they want to use what they acquire from the standpoint of true art. Working thus, the pupil reaches up to the creative ideal of education, and this is the opportunity of the teacher, who is to form pupils so that the rules he may give will enable them to work out their own problems. Dr. Van Dyke sums up admirably thus: "The power to see clearly, the power to imagine vividly, the power to think independently and the power to will nobly."

No 5573

CALM OF THE SEA

MER CALME

BARCAROLLE

THEODORE LACK, Op. 239

Allegretto tranquillo M.M. ♩ = 66

Copyright 1905 by Théodore Lack 3

stesso tempo

p Grazioso *cresc.*

mf

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

cresc.

poco *rall.* *f* *p*

Ped. simile

pp

cresc.

Stargando *ff*

Tempo *ff* *dim.* *p*

smorz. *pp*

No 5131

PERSIAN MARCH

Arr. by P. ESTON WARE OREM

SECONDO

Chevalier de Kontski, Op. 369

Allegro moderato M.M. ♩ = 96-104

ff *pp staccato*

f

ff pesante

For Fine only
Fine

Copyright 1906 by Theo. Presser - 4

No 5131

PERSIAN MARCH

Arr. by PRESTON WARE OREM

PRIMO

Chevalier de Kontski, Op. 369

Allegro moderato M.M. ♩ = 96-104

pp staccato

f

mf

For Fine only
Fine

SECONDO

ff

D. S.

1. 2.

cres.

cres.

cres.

cres.

Coda.

Ped.

LOVE'S MAGIC

IDYL

CHAS, LINDSAY

Adagio con espress. M.M. $\text{♩} = 60$

p dolce

Andante cantabile con

p rit. tranquillo *pp* *p*

espress. M.M. ♩ = 69

quasi arpa *pp* *p sonoro*

con anima *mf* *cresc.* *p dolce*

f

quieto dolce *p*

poco rit.

Maestoso con espress. *f*

p con espress.

sempre staccato

cresc.

mf

rit. smorzando

pp

THE MONKEY AND THE ELEPHANT

MARCHE GROTESQUE

FREDERIC EMERSON FARRAR

Tempo di Marcia M M $\text{♩} = 116$

p

glissando

Ossia

cresc.

mf

rit. smorzando

pp

p D.S.

No 5524

GOING TO THE WOODS

Marsch nach dem Walde

Tempo di Marcia M. M. ♩ = 116

GEORG EGGELING

Musical score for 'Going to the Woods' (Marsch nach dem Walde) by Georg Eggeling. The score is in 2/4 time, marked 'Tempo di Marcia M. M. ♩ = 116'. It features a piano accompaniment with various dynamics including *f*, *p*, *fz*, and *fz*. The melody is written in the right hand of the piano part, with fingerings and slurs indicated throughout.

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SPliced

A NAUTICAL DITTY

Words and Music by
GEO. F. GROVER

Allegro.

Musical score for 'Spliced: A Nautical Ditty' by Geo. F. Grover. The score is in 2/4 time, marked 'Allegro.'. It includes a piano accompaniment and a vocal melody. The piano part features dynamics such as *f*, *con spirito*, *ff*, *dolce*, *molto rall*, *ad lib*, and *colla voce*. The vocal part includes the following lyrics:

1. Three bold mar-i-ners
2. Then they sail'd all night and they
sail-ing on the sea, Sing-ing "Heigh-ho' my hearties," With a good breeze blow-ing and
sail'd all day, Sing-ing "Heigh-ho' my hearties" And they sang and they danc'd for their
hearts quite free, Sing-ing "Heigh-ho' my hearties." They bade good-bye to those on shore, They kiss'd their loves whom they'd
hearts were gay, Sing-ing "Heigh-ho' my hearties." At last an is-land fair they spied, So they set their sail and to
never see more, And they sail'd a-way far o'er the main, And this was the three bold mar-i-ners' re-frain: We'll
land they hied, But O what a sight on land for to see, Three mermaids fair taking five o'clock tea. So

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Marziale.

let go the paint-er, star-board a-ho! We'll splice the jibboom and a-way we'll go; For our
 let go the paint-er, star-board a-ho! We'll splice the jibboom and on shore we'll go; For our

Slow.
 hearts are light and free, We're as hap-py as can be, A - vast - there a - heav-ing!"
 hearts are light and free, At the sight of mermaids three, A - vast - there a - heav-ing!"

Con spirito
a tempo
mf "Be

hold in us" said these ma - ri - ners bold Tars of great sim - pli - ci - tee. We've

sail'd from a - far to seek three wives, With whom we could hap-py be? The

mer - maids blush'd and wag'd their tails, Each ma - ri - ner bold fell up -

on his knee, "Could you live a - long with us, And the wink les and the whales?" Oh

Marziale
 could'nt we just! cried the ma - ri - ners three. So let go the paint - er

star - board a - ho! We'll splice the jib-boom and be - low we'll go, For our

Slow
 hearts are li-ht and free, We're as hap-py as can be, A - vast there a - heav - ing!"
col'voce

HERE AND THERE

ARTHUR MACY

EDGAR A.P. NEWCOMB.

Allegro.

Moderato cantabile.

1. Sweet Phyl-lis went a-ramb-ling here and
2. Young Strephon went a-ramb-ling here and
3. As youth and maid went rambling here and

there, here and there; Her eyes were blue and gold-en was her hair. She
there, here and there; He sigh'd, 'It needs but two to make a pair. If
there, here and there; They met and lov'd at sight, for both were fair. And

sigh'd 'Oh, life is strange, I'm sure I need a change; 'Tis sad for one to ram-ble here and there.' She
I should meet a maid, Not in the least a-fraid, How hap-py we'd go rambling here and there, If
nei-ther youth nor maid Was in the least a-fraid, And hand in hand they rambled here and there, And

sigh'd 'Oh, life is strange, I'm sure I need a change; 'Tis sad for one to ram-ble here and there.' She
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VOCAL DEPARTMENT

Conducted by H.W. Greene

A GREAT HALF-HOUR.

A MEMBER of a country choir recently said to the director: "I shall not be here next Sabbath; my sister returns to the city, and I am going to accompany her and enjoy a week of music." She went, and when she returned her choir friends were treated to an account of her experiences.

What she heard in the ten days in New York staggers belief. Morning musicals, afternoon recitals, evening concerts, and operas (and incidentally, sermons), not omitting the sacred (!) concerts on Sunday afternoon and in the evening. The wonder was that she survived to relate it!

The musician who lives in the midst of these privileges is in sharp contrast to this music-hungry singer. He is satiate of concerts, of operas, of orchestras and choruses, and he could hardly have been compelled to take what he would call a similar dose of it.

No doubt there are thousands of music lovers who are just as eager to get a fill of the good things which New York affords, as was our soprano, and no doubt they form a strong proportion of the audiences which support the artists in the musical centres. But what of our city musicians? Do they never attend upon musical events? Most assuredly, but in quite a different way. They go for a special purpose, either to hear some artist whom they are interested in, some work they particularly admire, or some music or musicians which promise to be of value to them in their own work. It was such an event that occurred in New York last week, which attracted the present writer to Mendelssohn Hall.

Alexander von Flietitz was to accompany a singer in a group of a dozen of his own songs. Who has not sung or taught his two wonderful cycles: "Pair Jessie" and "Eliand," and what greater inducement could there be than to hear their composer play them? How many times we question, in passing a well-constructed song, as to how the composer would interpret one place or another? Now we were to have the opportunity of comparing our reading with his own.

New York vocalists have not enjoyed so intimate a pleasure since Rubinstein accompanied Lizzie Croin in a group of his own songs, over 30 years ago. Mendelssohn Hall was filled with teachers and singers, some with the scores, but more of them with their note-books, which were in busy evidence during the passing of the von Flietitz numbers. The verdict was that never has New York heard more marvelous accompanying. A composer is not always the happiest interpreter of his own works, but on this occasion there was no opportunity for adverse criticism. The singer, who was greatly overshadowed by the composer, caught the infection of the ideal, and the effect musically was excellent.

The fact that Von Flietitz is a great writer for the voice is conceded by those who have sung his songs, and it is always gratifying to see and to hear one who has done something above the ordinary; in addition to that, there was the opportunity to learn a lesson in voice accompanying. The time was indeed well spent. It would be difficult to say what he did with his fingers and the piano that made the music new and different. The emotional listener will tell us that it was his Heavens-art. The student artist will sneer at such an explanation and say it was his earth-made art. The truth undoubtedly will compass both. For the technician at his command was paid for with much concentrated effort, and it is not until there is a perfect mastery of the mechanical accessories of music that the art nature can give play to its own.

The most conspicuous quality was balance. Every little theme in the accompaniment was brought forward with just enough prominence to illuminate it, and yet the whole kept in its just proportion to the voice. How well worth while it is to study the art

of accompanying! How few really great accompanists there are! This is a field that is not crowded. Think of this, you who despair of being Paderewskis and Hofmanns, but who can read and have accurate technique, and plenty of it. I wish all accompanists could have heard von Flietitz at the piano. The art of accompanying would seem infinitely more worthy of special study and effort.

VOCAL HINDRANCES.

BY FRANK J. HENDELT.

III.

A FINE VOICE.

In former articles I attempted to show how Temperament and Sensitiveness might prove serious hindrances in vocal study, unless the defects corresponding to these virtues were carefully guarded against.

But what possible drawback can there be to the possession of a fine "natural" voice? It may be asked. Yet the present writer does not hesitate to assert that the possessor of a naturally fine voice faces perhaps the greatest difficulty of all. The reasons for this seeming anomaly I will endeavor to point out, both as a warning to the supposedly fortunate "natural" singers, and as something in the nature of a solace (although a rather mean one) to the apparently less fortunate aspirants.

The ability to execute with considerable fluency comes spontaneously to a "natural" voice. Even more remarkable is the ability of such a voice to produce really beautiful nuances and to color the tone, all being apparently instinctive. Small wonder that the possessor of a "voice" looks upon himself as one specially favored by a kind Providence. Without toiling or spinning he can do more than the hard-working piano or violin student of some years' standing.

To the superficial observer, this might seem a condition extremely favorable to the development of a great artist. The pupil without a voice, on the other hand, must struggle for some time before it is even certain that he has a voice worth cultivating, and then for months and even years, before he can make the same showing that his rival made at the start and without effort. It may seem like sheer perverseness to take the ground that his chances of becoming a fine singer are superior to the other. Hardly a week goes by, however, that the truth of this proposition is not pressed upon my notice. Some very sincere persons will even claim, with a certain righteous indignation, that the chances of one "without a voice," as the phrase goes, are not only "small" but that it is little short of "flying in the face of Providence to put in the human throat what God Almighty never intended to be there." The divine right of kings to rule by virtue of birth is not more jealously guarded (by the kings) than is the monopoly of the art of song by those favored with so-called fine voices.

What is it to "have a voice?" I would not for a moment be understood to claim that all voices are equally musical or that all have the singing talent in anything like equal degree. Still, I am convinced that the difference in *natural*, that is, uncultivated voices, is far less than appears upon the surface.

The untrained pupil who produces clear, ringing tones is accustomed to receive all the encouragement, while one whose voice is husky, guttural or nasal must endure the patronage of the polite and the scarcely concealed scorn of the less polite. The unskilled in voice training, or even in music, almost invariably look upon themselves as very clever judges in these delicate and difficult matters.

To the expert, the apparently great superiority of the one voice over the other is due simply to the fact that in the one case the pupil has preserved, by some happy chance, his natural (and therefore correct) speaking voice from childhood. In the other, this naturalness has been lost, either by some physical limitation, by disease, or by a wrong habit of mind

in relation to the voice, or by copying the unusual quality of other voices. This condition having become chronic, beauty of tone is diminished or obliterated and the delicate co-ordination of the different parts of the complicated vocal mechanism seriously disarranged. The pleasant tones of the one do not prove (to the expert) the presence of an unusually good voice nor do the unpleasant tones of the other indicate infallibly its inferiority. On the contrary, it is more than likely that the pleasant voice is a light voice, which will never develop much richness or breadth.

The reason for this is that a light voice may be used in considerable fulness of volume, not only in singing in an ordinary room but also in conversation, without giving an impression of loudness. This fact conduces to a free emission and consequently to good vocal habits and tonal beauty. The possessor of a more powerful organ will be much more likely to hold it back, lest it sound too loud under like circumstances. This holding back is almost certain to produce the most damaging faults. Thus a grand voice, by the very reason of its largeness, becomes physically mishapen and consequently weak, husky, etc. This is upon the very simple principle that makes short people stand very erect, instinctively trying to increase the impression of height, while the overgrown youth will nearly always stand in a slouching position with sunken chest and rounded shoulders, unconsciously endeavoring to reduce his dimensions.

Not only this but the mental attitude of the former is apt to be rather too complacent and self-satisfied. To the teacher he is patronizing and a little critical. He considers that he is conferring considerable distinction by becoming a pupil and allowing himself to be brought out under his auspices. Fortunate for the teacher if he does not expect free tuition, in view of the glorious advertisement which will inevitably result. The producer of unusual tones, on the other hand, approaches the matter with doubtful and apologetic mien. Of course, he is aware that he has no voice and never expects to make a singer, but if by great perseverance and application he shall ever be able to sing a little for his own satisfaction, he will be amply repaid. He is perfectly willing to wait and to work for years, if need be.

What shall the conscientious teacher say to these two? Better have it out with the gifted individual right at the start. Let him frankly admit that the voice is good and will, of course, grow better, but let him warn the pupil that there are great difficulties in the way. That while physical conditions are favorable, there are still years of development and refinement necessary before he will have any claim to the much-abused title of "singer."

How will the pampered aristocrat, the favorite of nature, view such a program? How will he stand the test of the crucial experiences through which every voice student must pass? How will he receive the abundant criticisms of the teacher, he who was wont to fill his ears with the flattery of his sincere but ignorant friends? Will he have the patience to wait patiently while the voice slowly unfolds, meantime seeing very little improvement, and no end at all in the strictness of the teacher in (to him) unimportant matters? For it must be remembered that the voice production, being so good, will naturally not improve as rapidly as in the case of one whose faults are very bad. Blind confidence in a teacher is an absolute necessity.

This is an axiom in voice culture. Will this pupil have such confidence? Will he not rather be constantly holding the teacher to account for the rate of his "progress?" When the teacher succeeds in uprooting some fault or in correcting some extravagance of voice or manner will he be inclined to think that his precious voice is being "ruined" and rush forthwith to some other teacher? When the really conscientious teacher proposes a "grin" of some years' duration, will he not be highly faulted? Will he not be inclined to decide that his teacher is perhaps good but unnecessarily slow, changing in favor of one who gets quick results and who will exploit him as his "pupil" in two or three months? Then after a year or two will he not discover that he is not singing as well as a year or two before, change again and again until all is lost? I have known plenty of such cases.

For instance, a middle-aged tenor who had been singing in New York churches for about twenty years, with diminishing success, came to me, admitting that he had decided to quit unless I could do something

much comes to the teacher with increase of experience. We must arouse the musical student to something beyond mere correct expressive singing, thus adding to his power to touch his hearers. We must strive to achieve the best always. Music stretches her hands out generously, and to the artistic singer—who can limit his power?



EDITED BY EVERETT E. TRUETTE

DAMPNESS
IN ORGANS.

There is probably nothing which causes more disarrangement of the working parts of an organ than dampness. Most of the mechanism of an organ, whether the instrument be an old tracker-action organ or a modern electric organ, is constructed of kiln-dried wood and the finest quality of leather, two substances which are highly hygroscopic and susceptible to moisture in any form. It matters not how carefully the materials have been selected or how well the instrument has been constructed, the builder is powerless against this insidious enemy.

Many architects, in drawing plans for a church building, allot a space for the organ—a hole in the wall dignified by the name of "organ chamber"—totally unfit for an instrument which contains so much delicate and intricate mechanism, to say nothing of the inadequacy of the "chamber" as to size and acoustic properties.

The improper ventilation of the chamber, or, more frequently, no ventilation at all, is the cause of endless trouble, soon after the organ is installed. Various parts of the mechanism swell and become inoperative, due to the dampness which is present and which does not disappear, as no means of ventilation were provided.

Attempts to counteract dampness are frequently made. Radiators, gas stoves and gas jets have been placed in the "chambers," but with indifferent success, due to the fact that the heated air thus formed only circulates around the chamber, never being replaced by dry air from without.

A device which has been used with considerable success is a Bunsen gas burner placed in a flue or a section of stove pipe. A piece of galvanized iron pipe or a section of stove pipe of about four inches in diameter is placed in a vertical position, the lower end about four inches from the floor of the organ chamber. A Bunsen burner is fastened in the pipe about a foot or more from the lower end of the pipe, a small section of the pipe opposite the burner being removable for the purpose of lighting and turning off the gas. The upper end of the pipe should be connected with a chimney or with the outer air through the wall or through a window. When the gas is lighted, a continuous draught is created which draws the heavy, moist indoor air from near the floor of the damp organ chamber, carrying it outside.

By this method many an organ chamber could be rendered dry and kept dry at a small expense compared with the annual outlay for repairs of the organ due to the dampness.—Everett E. Truette.

THE CONTROL AND
MANAGEMENT OF
CHOIR-BOYS.

How far has all changed! Formerly, to manage or discipline a choir-boy was deemed necessary to flog him or to inflict corporal punishment on him for his offense. Mayhap it was irreverence in church, faultily singing or misbehavior in the choir room, it mattered not, the penalty was usually chastisement. Very often the flogging was done on the whole-sale plan. The choir-master in those good old days did not distress himself to any great extent to discriminate between the guilty and the not guilty. Oh! it was a merry regimen when thrashing was the favorite mode of disciplining.

The present writer knew of one choir-master of the old school, who if there was any trouble, would take the guilty boy with the complainant, in company all, and really his personal discipline was quite irresistible. But now it is all changed. Methods are different—choir-masters have learned new ways. Now we can spare the rod and run no risk of spoiling the child, for with the more advanced—almost said humane—methods, the rod is being relegated to its place among the instruments of torture. The raison d'être is simply that choir-masters' methods

have improved—not that boys are better, less restless or mischievous than they were in the olden times—rather are they more nervous, owing to the influence of this high-strung, excitable age.

It is a curious thing, but the best choristers, as a rule, are the ring-leaders in all mischief and the cause of most disturbance—though I think there is no choir-master who would not prefer a boy that is mischievous to one who is passive or quiet—though it were best to remember that "still waters," etc. If a nervous boy is properly handled and his mischief turned in the right direction, the prospects are better for the making of a good choir-boy than his brother with the quiescent turn of mind. Watch out, however, for the lad with the saintly appearance—for it is at best but a snare and a delusion. Some one has said that "erine is nothing but misdirected energy"—this would very aptly apply to the choir-boy and his love for mischievous fun.

The first thing necessary for the prosperity of a choir is that the choir-boys should be obedient to their master, and then in sympathy with him. To realize complete control is indeed no easy matter, though obviously it is absolutely necessary. A man, however, who is polite can still adhere to his old methods of nagging and brow-beating their charges. The author knows of whose temperament was so exorable that whenever a boy made a glaring error, he threw the nearest thing at the offender—usually 'twas a hymn-book or psalter. The result was that he had all the boys so frightened that they were afraid to open their mouths for fear of incurring his wrath. And this man had quite a reputation as a splendid disciplinarian, too! How easy it is to confuse tyranny with discipline!

There is no question but what with bullying and mild brutality, boys will obey their master in a tremble and trembling, or they will become mutinous and go on a "strike." This kind of treatment is poor policy for it crushes the emotions and destroys the finer instincts that all lads possess to a greater or less degree.

The choir-master should not show any partiality or "play favorites," as it is commonly called. All the solos should not be given to one boy, but should be divided among five or six. (We are speaking now of the ordinary parish choir where no specific sum is set aside for solo boys.) There is nothing like a distribution of solos for encouragement and as a stimulus it is unequalled. In the appointment of librarians there should be no unfair discrimination, no boy should be the recipient of favors, if they are at the expense of another boy. A very good scheme is to have two boys appointed as librarians, to be changed every month or two. They, of course, will look after the music—get it ready for rehearsals and services and see that it is properly assorted and put back in its right place. Another good plan is to have one of the larger boys put up the hymns on the hymn-board, and change around each month so that every boy gets a turn.

In criticizing the singing, whether it be ensemble or individual, it is best to remember "you can catch more flies with molasses than you can with vinegar," and this is undeniably true in the management of young boys; for a little judicious encouragement and praise administered in homelyphrases will bring better results than any amount of vituperation or caustic remarks. If the master is to get results, he must have the control of his boys. It matters not how clever he is if the organ or how good a voice-trainer he may be, without a certain kindly discipline his days are but labor and trouble, and will avail him nothing, for there is nothing a boy has less respect for than a peevish, irritable master.

A great mistake that many music committees make is that of selecting a choir-master whose sole efficiency is in the organ and not for his ability to manage boys. This error is very frequently costly, as it oftentimes works havoc with the welfare of a choir.

Routine or habit is a splendid thing if not carried too far, and if the choir-master knows his business, it must not imply drudgery. If you would keep a boy's mind away from mischief, keep him busy. Don't allow him much leisure in his choir-room. It is unnecessary to say that all "loitering about the church" is in the idle time, so let your motto be "toujours travail"—always at work. Have a black-board with the numbers of the hymns and chants upon it, arranged in the order they are to be used. That alone will economize some little time.

In preparing the work for rehearsal, have the librarians arrange the music in regular order so that the piece first required is on top. Much time is lost searching through a pile of music for the desired piece. Preparatory to rehearsal a few minutes should be given to the boys to settle down. Some system should be observed so that the rehearsal can be conducted in a logical way, instead of the haphazard manner which characterizes the average rehearsal.

While conducting rehearsal, it is best to exclude outsiders or strangers, as it takes the chorists' attention away from the music, and works ill generally. All music and topics foreign to the church service or rehearsal should be excluded, for if the choir-master expects to have a successful rehearsal with the rehearsal, there will be no time for irrelevant subjects.

This is not the place to discuss vocalises, either the kind or quantity, except to say that it is a good scheme to have fifteen minutes of vocalises, and to intersperse them throughout rehearsal; for instance, between the anthem and the hymns do a few vocalises; it affords the boys some relief, freshens their voices and puts new interest in the composition to be sung next. It is an eminently better practice than to do all the exercises first and have nothing but the anthems and hymn work afterwards, though, of course, the choir-master must cut his coat according to his cloth, and circumstances must govern methods.

One of the best schemes is the organization of an auxiliary or supplementary choir of boys. Too much cannot be said concerning its value. It gives the master something to draw from, and he can keep his choir in shape. Whenever there is a vacancy in the larger choir, there is always a lad ready to step in and fill it. A junior choir is a stimulus to the older boys; and then the smaller boys emulate the older ones to a surprising degree. Boys from eight years on are available. Holy Trinity Church, Boston, has a junior choir, and the boys are not sufficiently advanced, as after eight they assimilate knowledge very quickly.

In conclusion, let us remark that "fining" is not a good method of managing boys, as boys have the singular idea that when they are fined, the money goes into the pocket of the choir-master, and that he is fining them for his pecuniary advantage. A worthy *esprit de corps* is the thing to be striven for, and have each chorister take a live interest in the welfare of the choir. Once this is gained fining becomes unnecessary.—Harvey B. Gaul.

THE AIM OF church
MUSIC IN
RELATION TO
WORSHIP.

It is, of course, the worship of God. We bring our best to Him; we offer Him an offering; we sing to Him; upon it no pains are too great to take, no labor too much to give. When we have done all in our power it is still nothing compared with the highest ideal. The music should be given purely as a sacrifice of praise and thanksgiving, and offered direct to God. In the course of its performance, however, if it rings true, it will be the means of an indirect offering through the edification of the faithful; and if it assists, as it can and should, in raising the hearts and minds of the listeners to things above, to deeper devotion, to higher resolves, and to holier lives, it will be the means of a better and more acceptable offering even than its primary purpose.

The value of sacred music beautifully rendered cannot be overestimated. It is an everyday fact that persons are constantly influenced for the better by it; of course, some more and some less, according to the physical organization. There are cases in which men and women have been turned into an entirely new course of life through its influence, and, in addition to these extreme cases, there are doubtless multitudes who are changed for the better by its softening power. Probably there are few who are impervious to its voice, but it is to be hoped that "the man that hath no music in his soul" is a rarity.

It is sometimes suggested that highly finished music is artificial and unreal, at least when performed in church. Let us sum up a thought. What is right cannot be wrong! True art, like nature, is natural, easy, logical, and obvious, felt by the beholder or listener to be real and genuine, though he may be quite unable to give reasons for his conviction.

It is the unfinished attempts at art that are artificial and untrue, and, surely, these are never so out of place as when heard in church. Let us set our eyes to turning them into the true, to raising the standard to the high, the unfinished to the complete, the feeble to the strong, the contemptible to the ideal. So may we advance the cause of church music, and make it less unworthy of worship in its highest form.

—Margaret Vane.

MIXTURES.

We have been accustomed to consider the reel organ as a small, temporary instrument, though several have been made with three manuals. Recently there has appeared in the English magazines the specification of a very large reel organ having *seventy-eight speaking stops* and 441 reeds. The organ has three manuals and an Echo organ which is played by the organist on the Choir organ keyboard. The instrument contains fourteen stops of 16 feet pitch and three of 32 feet pitch.

Mr. N. H. Allen, who has been organist of the United Church, Hartford, Conn., for over twenty years, has resigned.

The Huthings-Votey Organ Co., whose factory was totally destroyed by fire, about a year ago, have recently moved into their new and most commodious factory on Albany Street, Cambridge, about ten miles' ride across the river from their old factory in Boston. The building was specially constructed for the Company and contains an immense "setting-up" room, large enough to contain at one time two organs of the size of the World's Fair organ at St. Louis. The whole factory is planned on the same large scale and the equipment is unique. Every machine is run by its own electric motor, thus doing away with the waste of shafting which generally encumbers most kinds of factories, and with high speeded motors and unlimited light the whole factory presents a most attractive appearance, internally and externally.

A Church Choral Society has been organized in Philadelphia under the direction of Mr. Ralph Kinder, organist of Holy Trinity Church. The purpose of giving the best examples of sacred choral music with an appropriate setting as a part of church services, always with organ accompaniment rather than with the orchestra. The voices are selected from a number of the choirs of the city and with such material, excellent results are naturally to be expected. A similar society has existed in New York for some time, under the direction of such organists as Messrs. Richard Henry Warren and Will Macfarlane, and much really fine work has been the result. Many cities of ten thousand or more inhabitants contain just such material which could be brought together under proper leadership with gratifying results. With selected voices numbering between forty and sixty a style of performance could be developed which neither the larger choral bodies nor the smaller choirs could equal.

NEW ORGAN MUSIC: Four Compositions by Faulkner (Schirmer) "Bereave" in D-flat, a pleasing melody with Dalcian accompaniment, and partly with accompaniment for a flute solo. Not at all difficult.

"Pastorale" in A, a dainty, three-page composition which can be easily played on an organ of any size. The pastoral character is well carried out, and the composition is effective. "Rhapsodie" on a theme for Pentecost, and "Fania" in D-flat two music pieces of a somewhat dramatic character, which require considerable executive ability.

"Pastorale" in D and "Funeral March," by Whiting (White Smith Co.), two simple and effective compositions suitable for use.

"In Summer" and "Festiva Piece," by Chas. A. Robbins (Schirmer). Not difficult, and easily played on two-manual organs.

QUESTIONS

AND ANSWERS.

E. J. R.—Will you please explain the electric action, and are organs ever constructed with electric action without the aid of pneumatics?

In the electric action there is a wire projecting from the back end of each key which, when the key

is depressed, touches another wire, the contact of which sends an electric current through the second wire to the under part of the wind-chest, where is located a small magnet, which attracts a tiny disc of iron. This disc is drawn across air in the chamber it covers and the compressed air in the chamber is thus allowed to escape to the outer air and a tiny bellows collapses on account of this escape of wind. The motion of the collapsing bellows opens the pallet and allows the wind to blow into the pipe and causes it to speak. There are numerous varieties of electric action but they all make use of the principle mentioned.

Organs have been built with electric action attached to the pull-downs of the pallets without the aid of the pneumatic bellows, but only for experimental purposes, and we doubt if any success has resulted from the experiments. If the magnets are made powerful enough to do all the work required in this manner, they are too clumsy to repeat rapidly.

S. D. R.—1. Please give a short list of studies suitable to follow Dunham's "Pedal Studies" and Bach's "Kleine Preludien." 2. Please give the name of a useful organ etude. 3. If one can have unlimited practice on a large and powerful pipe organ which is in the worst possible condition (slow response, ciphers, sticking keys, wind leakage, stops useless and badly out of tune), how should one work on the organ good and a little harm as possible? Of course, you can say, "do not do it," but this answer will not be helpful, as it is a case of this poor instrument or nothing. 4. Can practice upon an exceptionally good cabinet organ be made useful to an organ student, and in what way?

Answer.—1. Rinck's "Organ School," Books 3 and 4. Buck's "Studies in Pedal Phrasing." Rinck's "Organ School," Book 5.

2. This question seems much like the first question. We might mention "The Organist's First Etude Album," edited by Tietze, and published by Schmidt. 3. Cultivate patience and use those parts of the organ which are the least bad. If possible, induce some one to remedy the ciphers, which can all be stopped, and have the sticking keys "eased up." The other defects can be endured.

4. If the cabinet organ has pedals, it will be most useful for practice. If not, the manual parts of studies and pieces can be practiced on the instrument, but nothing else.

THE ALL-ROUND STUDENT.

BY HERBERT BROCKMAN.

GREAT mechanical talent, well developed, gives fine technique. With intellect and emotion wanting or feeble and a little variety added we have a technician—a fellow who sits down to the piano with an air of "see how grandly I play" and plays only operatic fantasies bristling with difficulty. Music to him is athletics and gymnastics. We did not come to be astonished. To hear the average music pupil play his last selection would give us more pleasure.

The musician who understands—the intellectual. Here we have one who, if he has command of language, can talk. If we were to hear him in a company of musicians we would like, above all others, to hear him play; though really he cannot play at all, if, as so often the case, he has no technique. And if he has technique and no emotion, his playing, though correct and, perhaps, in a manner brilliant, will be cold—possibly even dry. He might write a good text book on harmony or musical form, be a good music critic on a daily paper or a fine lecturer on musical topics; but, on the whole, we would rather hear some one else play.

The highly emotional. Here we have the young Miss who weeps at the first slightly pathetic scene at the opera. Does she love music? Why she loves it. "And when her teacher gives her a new piece, she is 'so carried away with it' that she misses half the notes. And as for rhythm or accentuation—how can such common everyday things ever find place or claim attention in such fine music! Deliver us from her if she has no technique and little musical intelligence.

Let us seek, rather, to be this "some one else" alluded to above—the well-rounded music student who possesses in greater or less degree (we all do) each of these talents and who carefully cultivates them all.

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LYNES, FRANK.

Alleluia 15

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I am He that liveth 15

SHACKLEY, F. N.

I shall not die but live 15

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DENEE, CHARLES.

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The solos and choruses are all of moderate difficulty, notations throughout, expressive and inspiring. The choruses are well made and effective.

This work, considered far superior to most similar cantatas which have been successful in the past. It is very easily costumed and staged; one is prepared in from 15 to 20 minutes.

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VIOLIN

DEPARTMENT

CONDUCTED BY GEORGE LEHMANN

WHERE IGNORANCE IS BLISS.

The gullibility of the average collector of Italian violins is nothing less than amazing. In almost every large city, every town and every hamlet in the United States may be found some man of wealth whose greatest joy in life is his possession of a collection of old violins. In the majority of cases, these instruments are of little worth, commercially and from an artistic standpoint they are practically valueless. Yet the owners of such violins have paid enormous sums for their wretched "specimens." They innocently exhibit their "treasures" to the experienced fiddle-lover with the firm conviction that he, too, must necessarily marvel at the extraordinary beauties which such instruments are supposed to possess. These collectors rarely play the violin. They know nothing about the art of violin making, either ancient or modern, except what they have gleaned from extravagantly written and unreliable books on the subject. They accept the plausible representations of some "reliable" firm as gospel truth, and lacking both the experienced eye and the sense of tone so essential in estimating the worth of a fiddle, they easily succumb to the blandishments of the cunning dealer, and gladly hand him a certified check for thousands of dollars for some toneless old violin of a fiddle that was made in Italy a century or two ago.

We seriously doubt whether it would be possible to carry on such wholesale fraud as is being perpetrated today, if the alluring literature, spread broadcast every year, were entirely eliminated. This literature, in the form of books, pamphlets, brief articles, etc., is well calculated to mislead even the most intelligent amateurs, and to inflame the imagination of every gentleman of means who is anxious to possess a Cremona violin. It is permeated with literature, without one redeeming feature. Its readers assume that, on the whole, it is a presentation of facts; hence, the description of a Stradivari, its preservation, varnish, etc., is accepted as being truthful and accurate in all its essential features, and seemingly incredulous statements are regarded with no stronger suspicion than that they are slightly colored, as a natural result of enthusiasm, but unintentionally so.

But the truth of the matter is, that these descriptions too often furnish a solid basis for legal action. They are not merely misleading by implication; they positively state what is not true, and what can so easily be proven untrue. They speak, for instance, of the perfect state of preservation of a violin whose many cracks and scars are plainly visible to any normal eye. They rave about this remarkable state of preservation. The collector, the man who is blind to the unsophisticated collector. He is incredibly bold, preposterous, but it succeeds where the simple, unvarnished truth would fail.

Now we do not imply, of course, that there are no honest men to be found among the dealers. Heaven forbid! We simply wish to warn amateur collectors against descriptions of violins that do not truthfully describe their worth and condition. Much of the current literature regarding violins is absolutely untrueworthy; but the average reader rarely questions the veracity of the writer, and the enthusiastic but ignorant collector joyfully exchanges his check for an undesirable Italian fiddle on the strength of an unscrupulous dealer's representations.

When we read the descriptive tome that is offered intelligent men for perusal and digestion, we are strongly reminded of the incomparable Mark Twain ("Innocents Abroad"), when he asks:

"What would you think of a man who gazed upon a daisy, foggy sunset and said: 'What sublime! what feeling, what richness of coloring!'? What would you think of a man who stared in ecstasy upon a desert of stumps and said: 'Oh, my soul, my beating heart, what a noble forest here!'?"

"You would think that those men had an astonishing talent for seeing things that had already passed away."

ERRONEOUS IDEAS ABOUT VIOLIN-MAKING.

In his article on Mark-Neukirchen, Mr. Felix Hermann gives his readers a clear account of the process of manufacturing cheap fiddles, and helps the inexperienced to understand what is meant by the term: "machine-made violin." Mr. Hermann says, in part:

"I remember, first of all, for the sake of clearness, to contradict a certain popular theory, according to which machines are used in the manufacture of violins, violas, violoncellos and basses. I am personally quite ignorant as to whether such machines exist and where they are to be found—certainly not at Mark-Neukirchen, in spite of the vast quantities of instruments which are produced there in one year; and as I paid special attention to this point, I should like to state the fact with all the greater emphasis, and to repudiate all statements to the contrary. How strange it seems, therefore, to find in the last number of *The Strand*, under 'Our Sale and Exchange Mart' (page 222), an advertisement which runs: 'Wanted: a genuine "hand-made" old violin, price about \$4 to \$5; good pure tone first consideration.' Above all, 'an old violin, made by hand,' as though machines had already existed at a previous time—say fifty years ago, if such an age is sufficient for the advertiser! It is well known that, especially better-class instruments, for the sake of greater uniformity, are made upon so-called 'moulds'; the exterior form of a violin or a 'cello is also sketched upon rough 'backs' or 'bellies' constructed for this purpose, which is done by a circular saw, but such appliances can hardly be called machines. The bass makers form an exception, as they make their somewhat clumsy instruments themselves from beginning to end, which is not the case in the manufacture of any other stringed instrument—as is clear from what has previously been said.

"The body-makers of Schönbach do the first part of the work; and by body is meant the primitive form of the violin, with the belly off, not glued on. From the Schönbach makers (body makers) these bodies pass into the hands of the violin makers, and their first task is to work them, the backs as well as the bellies, to the correct thickness according to their theories, which is done by a constant use of the calipers, and also with the help of hollow chisels and very small round planes; then they fit in the bass bar and cut the soundholes with the so-called 'schneider', a specially formed knife which is the universal tool of the violin maker. It is only after this that the violin can be glued together and purled, and the neck and head, which consist of one piece of wood, fitted in. The insertion of the purling is done by the means of a two-edged knife, which can be adjusted to the exact width of the purling. With this knife delicate incisions are first of all made all round, the small space between is cut out with a suitable tool, and the purling itself is hammered in with a little thin glue, and the protruding part is carefully removed. When the whole violin has been carefully cleaned on the inside with sandpaper of the smoothest kind, the process of varnishing begins, together with all the different manipulations for polishing, rubbing down and reviving the varnish. There only comes the fitting of the fingerboard, the pegs, the tailpiece, the soundpost, the bridge and the strings.

"Through how many hands an instrument has to pass during all these different manipulations before it appears as the finished article, is difficult to say, for on account of this wholesale system of manufacture it has been arranged in such a way that some men do a certain work, some another kind of work, each into the hands of the other. Whilst formerly violin makers were taught to make their own accessories, such as fingerboards, pegs and bridges, special manufacturers have gradually arisen for such parts, and each maker is exclusively engaged in the manufacture of one particular part. The many villages lying around Mark-Neukirchen have each taken up one of these industries; thus, for instance, Wernitzgrün is the home of the peg manufacturers, and it is said that some of these people can turn out as many as forty dozen a day. The fingerboard is the home of the makers of tailpieces, etc. The manufacture of the scrollpieces is not so much confined to one place. The variety in the demand is too great. Some makers supply better, others inferior kinds. Some make a specialty of bellies which are carved very artistically, and are to be found on the so-called 'Tiefenbräuer' violins. Lion heads are also a favorite design; but on the whole, the taste, and therefore also the demand, leans towards an elegantly and boldly carved scroll, as to the traditions of the old masters. At Schönbach I saw them at the price of 2s. 9d. per dozen, for which price one could not in this country obtain even a portion of the necessary wood for them. The manufacture of bridges has been retained at Mark-Neukirchen, and it should be able to resist that they are also cut solely by hand. The idea of having them stamped out, or whatever process may be thought of, is entirely erroneous, and my companions were able to see to what a degree of artistic perfection this work has attained."

of warmth and beauty in tone. The principles laid down by Sevcik are excellent, especially the normal, free development of the left hand, but there is too much attention paid there to mere technique."

Mr. Whittney, the Boston voice teacher, said some time ago to the present writer: "There are many ways of playing the violin, but there is only one way of singing and that is the right way."

After investigating the work of several schools, the true artist and teacher will assimilate and apply the best points of each system to his own use. A course of study which suits one pupil will not suit another. For the following out of any one creed we cannot look to great artists. They are too great to be bound down by any creed.

Since teachers must have theories and practical ones, we can only test a principle, and if it is good we can apply it still further to our work. There are good points in most acknowledged systems and schools.

—Edith L. Winn.

• • • I. MUSIC USED.—The music used in our summer orchestras is not always the best. Among the music in it of many of the summer hotels the music is of a tiny light element. Little benefit can be received

The first question is naturally: Where shall we go, and to whom? Berlin swarms with teachers. There are Moser, Wirth, Markes, Wietrowski, Halier and Joachim at the *Hochschule*; Witke, Zayic, Frau Schawrenka, Arthur Hartmann, Gustav Hollander, and many others. Kreisler has taken up his abode there, but is not teaching. In Frankfurt one finds Hugo Heermann. In Paris there are Martinek and a corps of assistants. In Geneva is Marteau; in London are Johann Kruse, Wilhelm Hubay and others. In Brussels are Ysaye, Muesel and César Thomson. In Leipzig is Hans Sitt. In Prague in Sevcik, the technique-hypocrite. In Russia is Leopold Auer.

A letter from a Berlin student reads as follows: "Why do we come to Europe? I am sure I don't know! We can study in America far better, with good artists and under much better conditions and linguistic conditions. We are ground out here by rote and rule. Everything is planned for us, and our only escape from pedantry is to write a free fantasia and send it to an American publisher. Now, the question is a serious one, for our teachers here realize very little the needs of American life. At any rate, we become familiar with the classics here and learn to drink good beer!"

There is a serious reason why American teachers go abroad for supplementary study. It aids us in securing good positions in schools, colleges and conservatories. Very few college presidents like to consider applicants who have studied only in our large American cities. It is a narrow view, but one must consider it if one is to teach.

Speaking of the comparative merits of foreign violin schools, a Boston artist, who has studied in several centers, says: "I found my life in Brussels very congenial. We were, however, obliged to play great concertos until we were fairly worn out. Everything was sacrificed for public appearance. If we could only play these works, get over them, as it were, bowing and tone were of no consequence. Of course, I do not mean that we neglected tone altogether, but we had to play our concertos until we knew them. The Belgian school pays less attention to bowing than to other things."

"In Berlin everything depended on bowing. I was told that I could never be received by Joachim if I did not learn to move my wrist laterally. I was even discouraged from entering the *Hochschule* because I had not learned to swing my wrist."

Mr. C. M. Loether, formerly of the Boston Symphony Orchestra, has quite recently returned from an extended sojourn in Europe, during which he has investigated thoroughly the work of various schools. Mr. Loether thinks that the influence of the Berlin school is waning. While he does not entirely espouse the cause of the Belgian school, he leans to the creed of Ysaye. Of the Prague school he says: "Under the name of the Prague school, I mean, that they neglect tone. After listening to a Prague virtuoso, day after day one is struck by the absence

of warmth and beauty in tone. The principles laid down by Sevcik are excellent, especially the normal, free development of the left hand, but there is too much attention paid there to mere technique."

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A HOUSE CONCERT IN THE 17TH CENTURY.

(From an oil painting by L. Lemaire, 1640.)

where the daily programs are thus made up. The best hotels require both classics and light music. Trios and solos are always demanded. Under a good leader, one can improve greatly in ensemble work if a good grade of music is used. The programs in first-class hotels are always well selected. The house furnishes the music.

Mr. Kuntz, at Poland Springs, devotes one hour a day to classics and c-o-e hour every evening to light music. He permits no noise in the rooms when the classics are going on.

At the Grand Union Hotel, Saratoga, when the guests are noisy, the leader calls out: "Hush!"

II. MUSIC NEEDED.—Overtures, two-steps, waltzes, new operas, songs for orchestras and a few solos and trios. Music is soon out of date and can be played at the same hotel but one season.

The orchestra member leads a feverish life. He has very little time for real practice.

III. PERSONNEL.—The associates of an orchestra member are not always earnest students. They are quite often decided amateurs who are only playing to enable them to have a summer outing. Players who are satisfied with this kind of work the year round, are not good associates for earnest students. Glad become frivolous; boys fall into evil habits. Oftentimes, conservatory students are away from home and will give their services in orchestras for

their home and board. This hurts good players of experience. Theatre orchestra men, if in cities, are most frequently good players.

IV. PAY.—Hotel orchestra players, if paid little, are usually amateurs. In first-class hotels, orchestras are always well paid.

The Grand Union Hotel, at Saratoga, pays \$10,000 every summer to its orchestra.

Thirty years ago, salaries were \$30 a week to members of orchestras. Salaries are now less because symphony orchestras have brought down prices. They now work for continental wages.

Women orchestra players work cheaply. They bring down the rates for such work. The average salary for orchestra players is now from \$10 to \$15 a week.

Students save little by playing during the summer. New clothes must be had. Transportation expenses are often heavy. New music costs much and it must be up-to-date. One can easily pay \$40 out of \$50 for the summer library.

V. PROFESSIONAL ETHICS.—Professionals should play with professionals and amateurs with amateurs.

The leader must be authoritative and have tact. There is always friction if the leader is too conceited or too sarcastic.

Cornelius Gurlitt

FOUR SONATINAS for Violin and Piano

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Johannes Palaschko

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"These pieces are worthy the attention of teachers who are looking for easy teaching material. They are melodious, wholesome and in every way well written."—*Good Music*.

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These little pieces should be a welcome addition to the repertoire of violin and mandolin players. They are very melodious and the examples of the dance rhythms in which they are cast. They lie clearly in the first position.
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It is a good thing at every age to devote a portion of one's intellectual energy to the study of some subject entirely unconnected with one's vocation; the scientist, for instance, to art; the artist, to science. This is a needed protection against narrowness and illiberality or spirit. The musician who knows nothing but music, the lawyer who knows only law, cannot resist the stupefying effect of isolation from the general intellectual atmosphere of the day. It is like asphyxiation under a glass receiver for want of fresh air to breathe.—*Litaniendi*.

Teachers' Round Table

CONDUCTED BY N. J. COREY.

Material for Young Pupils.

"I AM a reader of that fine magazine, THE ETUDE, and obtain much assistance from it. I have been teaching for years, but many things puzzle me, and for which I have been able to find no particular help in the numerous books I have in my library, as well as in the TEACHERS' ROUND TABLE department. One thing specially troubles me: What material—technique, etudes and pieces—is best to be used with young pupils? Also, how can we bring out the best there is in pupils who have fine, sensitive ears for music, but no patience with things which do not seem pleasing to them at the moment, pupils who are from twelve to fifteen years of age, growing fast and—lazy! I have one now in Matthew's Grade I, using Schmitt's preparatory exercises, to be followed by Pischke, who distracts me. Gymnastics tie and hurt her hands quickly; Schmitt is dry and does not sound good; Matthews isn't pretty, and to find a piece that will be of benefit to her, and at the same time please her and be worth playing, seems impossible. In a small place there is no music house where one can look up things. Will you name a few first-grade pieces that will start right musical things growing in such hands? And also suggest how to treat the 'tired' kind that have their school and Sunday-school work to do in addition to their music!"

These are without doubt questions hard to settle in a manner that will be satisfactory to everyone; indeed, a fact that cannot be accomplished until we gain the power to recognize the individual nature. Every teacher is bound to come into contact with certain seemingly impossible cases, cases in which no one can render any adequate assistance. In such instances, the teacher will simply have to struggle along as best he may until satisfied that he can do nothing more for the pupil, and then frankly say so, and let the pupil try some other teacher. This may be an embarrassing thing to do, in a way, but will be the best in the end. It will be a better plan than to have the pupil leave eventually with the statement, which will be spread broadcast, that the cause for leaving was that you were such a poor teacher. Pupils never confess their own inefficiency, but invariably charge someone else with their failures. If you dismiss one pupil, you can remain master of the situation, by simply stating the truth, which is this: that the pupil would not follow your directions, and you therefore found it useless to carry the instruction farther.

I have made one curious observation along this line, by the way. I have often found that pupils who did the poorest work were most satisfied with their progress. This can be accounted for only on the ground that such pupils, and in most cases their parents also, have not the musical intelligence to realize what musical progress really means. I have seen some parents delighted to watch their children stumble and stutter through a simple piece, and be delighted with their "wonderful" progress. In some cases their progress might possibly be considered worse. Given a pupil whose talent may be represented by the figure two, almost any teacher might be able to multiply it by two and obtain four as a product. But given a pupil whose talent is best represented by zero, it would require almost miraculous skill to multiply it by two, and obtain even one as a product.

The use of material for instruction depends more upon the manner in which it is used, than upon the nature of the material itself. A good teacher can accomplish more with bad material, than a poor teacher with good. The preliminary instruction should be given away from the keyboard, at a table. The ability to properly shape the hands, and independently move the fingers as individual units, should

be partially acquired before the keyboard is attempted. Lay the hand flat on the table. Slide the fingers, all together, back and forth from the extreme tip of the index to a position as far as possible underneath the palm of the hand. Then slide the thumb sideways. Then take each finger separately and slide in the same manner. Next, shape the hand in correct playing position with fingers curved, and continue the sliding exercises as before, not even yet allowing the points to leave the table. This will help the pupil to acquire an individual use of the muscles. After this, teach finger raising and striking first with the fingers all together, and then with each separately. The best and simplest formula of this sort of work that I have seen in print may be found in the instruction book of the Virgil Clavier System.

In regard to fundamental technical exercises, I would like to use a word for Plaidy, the old-fashioned Plaidy. This manual may be old-fashioned, in a certain sense, and yet in another sense it never can become old-fashioned, for it contains the foundation exercises that every pupil must learn if he acquires any considerable facility, technical formula that no player can possibly do without. Nearly all modern technical manuals are merely Plaidy, fixed up in a slightly different manner so as not to conflict with copyright laws, and with more or less extensive additions. There is much said at the present time about modern technical methods, and much that is valuable, but after all is said, the fact remains that there are a certain round of fundamentals which must be mastered before the formulae of modern advanced technique can be profitably practiced.

Plaidy is nothing more than a compendium of these necessary fundamentals, and at which, as a general rule, pupils are not kept for a long enough time. Plaidy contains all the five-finger exercises that are necessary. Then the exercises with moving hand should be gone over several times, first learned with the metronome set at a moderate tempo, several months later with the metronome set for a fast tempo, and again another year worked up to a high rate of velocity. The rapidity of progress in this sort of work will, of course, depend upon the number of hours of daily practice the student has at his disposal. The scales, as everyone knows, should be practiced year in and year out. The five groups of arpeggios should be thoroughly mastered by all students, and reviewed many times until it is possible to play them at a high rate of speed, say 144 to the quarter note, four notes to a count, and with exceptionally gifted pupils at a still higher speed. It may not be possible to acquire this speed before the third year of study, and with small children and those with little time for practice, still more time may be required. These arpeggio groups must be mastered at a high rate of speed, and the pupil can be ready to take up modern technical formulae. The tendency of many teachers is to take the pupil from this work far too soon, so as to give the more complicated figures of modern technical writers. But this is a great mistake.

The fundamental passage work of piano playing, as catalogued in the Plaidy book, and which is absolutely essential to every player, should be practiced until mastered at a high rate of velocity. Then and only then should more advanced work be attempted. I do not mean to say that there are no other manuals that cannot be used equally well. I simply refer to Plaidy as a convenient summary of the fundamental passages that every player must have at his command. It makes no difference whether he find them in Plaidy or in some other manual. One thing in its favor, it can be procured for a very small sum, the Presser edition, for example, cost-

ing only seventy-five cents. Another thing, the most of these exercises should be given to the pupil by dictation. He should be taught how to figure them out for himself in the various keys. Every progressive teacher should also possess himself of a copy of Massini's "Finger and Technical Exercises" for thorough study, for he will find in it many principles that will be invaluable to apply in his regular work.

For your etude work I think you will find the "Standard Graded Course," published by Presser, are admirably adapted to your needs. The etudes are judiciously selected, provide very adequately for the needs of elementary teaching, and, best of all, are short. A three and four page etude is very disconcerting to a young student. With pupils like the one you mention, you will need to make the various exercises and pieces short and to the point. The power to concentrate the mind and fix the attention for a longer period of time will have to be acquired gradually. With most children it is a physical impossibility to hold the attention for long at a time. They must have frequent change of mental occupation. It is for this reason that they find long sonatas irksome. I should give these very sparingly to children, and if they will not listen after it he can have new things frequently, and the wise teacher will take advantage of every peculiarity that will aid to rapid progress.

For the inertia of laziness I know of no remedy. A lazy person will work, although not very vigorously, as a general thing, so long as he is interested. But his interest is extremely evanescent. Lazy people are and always have been the leaden weight attached to the feet of the active people who do the work of the world. Laziness justifies merits no sympathy, in spite of the fact that it is the cause of untold misery to millions. I do not know of any effective method of treating this disease.

There in another class that does deserve sympathy. These are the children who are not interested in the schools, and yet are trying to practice their music lessons as well. There is no doubt but that school children are pressed too severely in some cities. A certain course of study is laid out, with which they must jump up or drop behind. Bright pupils may get along with little difficulty, but it is another matter for those with slower minds. I have so often seen pupils come to their music lessons with such tired looking faces that I have pitied them, and felt like sending them home to tell their parents that they ought to drop some of their work. You or I, of necessity be obliged to let these pupils progress very slowly. Give them short lessons, made up of short and attractive pieces, as much as possible. Don't give too many etudes. Let them be brief, and let such students rest their minds as much as possible on pieces that they will enjoy. Above all do not attempt to give them pedantic sonatas. They will only hate their work as a result of it. There are many capable musicians in the country who do not seem to be able to understand the needs of the child's musical nature. From a literary standpoint they would not think of giving their children anything but "Mother Goose," "Alice in Wonderland," and kindred books. But at the very start in their music they expect them to enjoy Bach and Schumann, even though they have never been in the habit of listening to music of high calibre in their own homes.

I would suggest the following pieces in the first group which I think you will find pleasing to your pupils, and which you can order from Theodor Presser. Franz Behr, Op. 575, No. 1, French Child's Song; 2, In May; 3, Child's Play; 4, In Happy Mood; 5, Barcarolle; 6, Shepherd's Song; 11, This Little Me. Behr, Op. 503, Bohemian Melody; Gally Chanting Waltz; Little Spanish Melody; Albert Biehl, Op. 52, From Youstier. The Realism of L. and I. Engelmann, The Gay Little Fellow, Op. 107; Jolly Playmates, Op. 501; Listening to the Band, March; Merry Companions; Butterflies Waltz, Butterfly Polka, Butterfly March; Op. 556, The Chatter, The Fancy Dance, The Fox Dance, The Little Hostess, The Reception, The Surprise, To the Dinner.

Another reader of the ROUND TABLE has requested that I name a collection of pieces in the first grade. I would suggest: First Steps, No. 1, Pieces, Album, Little Home Player, all published by Theo. Presser.

I submit the following letter to the teachers who read the ROUND TABLE, and would request that those

(Continued on page 139.)

COMMENTS ON EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

AN account of the modern French school, in the *Signale*, invites comment on that school. It is now over eighty years since the birth of its founder, and yet Franck—a long period in musical history when we consider that a like interval would extend from the death of Mozart to the Bayreuth festivals. But Franck's works were almost unknown during his lifetime, and America did not even now fully acquainted with his disciples. It is even considered an unusual event for us to hear the master's "Beatitudes," or the great D minor symphony.

Franck was modest and unassuming by nature, and lived his life as teacher, organizer, and composer in modest obscurity. Yet his pupils honored him with unbounded enthusiasm. "He stands out from his fellows as one of another age," said de Repartiz. "They are softer, he was a believer; they want themselves, he worked in silence; they seek glory, he seeks him; he has left us the noblest example of artistic uprightness."

He has also left us much interesting music; modulatory in character, sometimes mystical in expression, but great with a massive solidity and grandeur. His involved polyphony and chromatic style prevent the success of his Viking opera, "Hulda," but he employed in masterly fashion in his symphonic poems "Psyche," with chorus, "Les Eolides," "Les Djins," and "Le Chasseur Maudit."

Of Franck's disciples, it may truly be said that some were born great, some have achieved greatness, while others have had greatness thrust upon them. That is to say, a few have shown evidences of real musical genius; others, more in number, have wrought something by earnest application; while many are drawn into undue prominence by the present success of the school.

Vincent d'Indy, the chief living representative, may almost be rated in all three classes. He has genius, as shown in his "L'Étoile du Nord" and many of his shorter works. But his symphonies and operas speak frequently the word "effort." The composer strives to find something new in the world of harmony; not with the frenzied strength of a Richard Strauss, but in a more calmly deliberate and far less inspired manner. Some of the modern French compositions lack all traces of feeling, emotional expression, or melodic charm. They are merely exercises in total mathematics, and have led the French critics to invent the term "Cerebral music." D'Indy inclines too much to this style.

Of the many Frenchmen who have attempted legendary subjects in opera, Chabrier has succeeded best, with his "Gwendoline." He has the most virile and forcible expression of all, the rather labored realism of Bruneau seeming decidedly less natural. Franck and his school, however, have been more successful with his "Attitude du Moulin," but followed with a series of partial or total failures. "L'Enfant Roi" is in lighter vein, but for the more captivating side of music one must still turn to such works as Massenet's "Jongleur de Notre Dame." One operative master has arisen among the younger men—Charpentier. The realism of his "Louise" is impressive in its intensity, but even this work succeeds in part because of its powerful plot. Charpentier is everywhere expressive—in "Louise," in "La Vie du Poète," in the lively "Impressions d'Italie"; but his music is interesting rather than great. The works of Debussy, like the songs of Fauré, show the ethereal charm of delicacy; but even in these (or perhaps especially in these) is lacking the robust vigor and direct utterance of the Russian school. Chausson was a master of rich harmonic effects, as he proved by his "Eolus" and other works. But their charm fades by comparison with the French school, and with the sixth symphony of Glazounoff.

The French school as a whole seems to the present writer much overrated; time is needed for just

appreciation, and a dozen years will clear the chaff from the wheat.

A discussion of exotic melodies, in the *Quarterly of the International Musical Society*, brings up the question of the value of folk-music in general. Fétis defines music as the art of moving the emotions by combinations of tone. At first glance, this might appear to exclude melody, which is a succession rather than a combination of tones; but that is evidently not what the historian intends. The primitive harp, croonings of the East Indians, the primitive harp, notes of savage African tribes, the favorite three-toned chant of the Abyssinians, and the entreating of the Chinese all cause the liveliest delight to their hearers.

Among the more civilized countries, nearly all have possessed a flourishing school of folk-music, at some time. When this material is adapted by trained composers, a truly national school is brought into being. Russia is the most famous example of this fact; even Tchaikovsky, characteristic as he is, is hardly claimed as a nationalist. The great group of five (Balakireff, Cui, Moussorgsky, Borodin, and Rimsky-Korsakov) went directly to the popular songs of their country for inspiration. Grieg did the same with the beautiful melodies of Norway. The young

lacking, but the desire seems equally lacking. Meanwhile, we plod along in semi-conscious imitation, and wonder why we have not yet set the musical river on fire.

POEMS A MUSICIAN SHOULD KNOW, WITH SUGGESTIONS FOR THEIR STUDY.

We have selected a number of poems that have special interest for musicians and others interested in music, and shall publish them in full or part, according to their length, with some suggestions for their study.

The lines that accompany this article are taken from Robert Browning's poem, *At a Waterfall*, which is intended to represent the composer's thoughts while extemporizing at an instrument of the organ type, which he invented. He was born at Würtzburg, June 15, 1749, died May 6, 1814. He was trained at an early age for music, studied under Padre Martini at Bologna, but did not readily fall in with his strict contrapuntal method; went to Vallotti, at Padua, and for a short time studied his method, more in accord with modern harmony, but even this did not hold him long. He went to Rome, where he met the priest

himself. In 1775, he founded a school of music at Mannheim, and taught a number of well-known musicians. After a roving life, he settled at Darmstadt, where he opened a school. His two most remarkable pupils were Weber and Meyerbeer. He was bold and daring in his ideas and example and must be considered the first cause of the innovations wrought in the music of his pupils. He ever refused to abide by tradition.

The entire poem should be read and carefully studied, as it gives a view of the poet's idea of music as an art, and the composer's function in the world.

The opening lines of the extract show the nature of musical thought and expression, the music "a wish of the soul" that becomes "visible"—appreciable—through the medium of the keys. The poem follows a comparison with painting and poetry, in which the forms are based upon nature and intellectual laws. Yet the musician, a poet in the sense of the old Greek, a maker, stands higher so far as the material with which he works is concerned; the "wish of the soul" is not a reproduction of some fact in nature, but springs from the Source of all thought and feeling.

Then comes the beautiful thought, one of those profound psychologic as well as scientific truths of which Browning's works are full: The "three sounds" indicate the members of a common chord, which united make not another sound such as they, but something higher, brilliant, glowing, a part of a system.

And as if to carry the reader still further into the workshop of the composer, the poet calls attention to the nature of the material of music. "It is everywhere in the world" around us, in the cathedral, in the busy factory, the clattering mill, the whistle of the locomotive, the "siren" of the tug, the pillars of the steel bridge, even the roar of the storm, yet these never make music. Isolated sounds can never praise, express "a wish of the soul." But the composer takes them, choosing one, rejecting another, softening one, increasing another, and little by little, *mixing them with his thought*, builds up the great structure of music, which our poet says has no prototype in nature.—Editor of THE ETUDE.

COUNTRESS MAGEE, the widow of General Tom Thumb, is about to begin, at the age of sixty-five, to study the piano. She has a midge instrument, made for her many years ago, and she already plays by ear, but insists on being taught "piano."

The well-known lecturer, Mr. Edward Howard Griggs, has recently published through B. W. Huebsch, New York, a handbook on "The Poetry and Philosophy of Robert Browning," which contains a study of the poem "At a Waterfall." Price, 25 cents.

ABT VOGLER.

All through the keys that gave their sounds to a wish of my soul,
All through my soul that praised as its wish flowed visibly forth,
All through Music and Me! For, think, had I painted the whole,

Why, there it had stood, to see, nor the process so wonderful worth:

Had I written the same, made verse—still, effect proceeds from cause,

Ye know why the forms are fair, ye hear how the tale is told;

It is all triumphant art, but art in obedience to laws,
Painter and poet are proud in the artist-list enrolled:—

But here is the finger of God, a flash of the will that can,
Existence behind all laws, that made them and, lo, they are!
And I know not if, save in this, such gift be allowed to man,
That out of three sounds he frame, not a fourth sound, but a star.

Consider it well: each tone of our scale in itself is naught:

It is everywhere in the world—loud, soft, and all is said:
Give it to me to use! I mix it with two in my thought:

And there! Ye have heard and seen: Consider and bow the head!

—Robert Browning.

Smetana, hearing Herbeck remark that the Czechs were merely reproductive, at one determined to strive for a true Bohemian school, and the world is only now learning to realize the result of his efforts. It was nationalistic that caused the success of Humperdinck's "Hänsel and Gretel," no less than the earlier triumph of Weber's "Freischütz." For contrast, however, the triumph of the Italian public demanded them; "Guillaume Tell" showed that he could do something better.

Not all music is national. Bach's exquisite polyphony and Beethoven's classic total architecture belong not to Germany, but to the whole civilized world. The ideal sentiment of Schumann, the poetic fire of Chopin, the fairy-like grace of Mendelssohn, the brilliance of Liszt, the superbly colored scenes of Wagner, these are not essentially German, Polish, or Hungarian, but belong to all the world. America has not brought forth a truly national school, because our education has been too cosmopolitan. Dvorák, in his great "New World" symphony, showed us the path to nationalism, but no one seems eager to follow his lead. It may be that strong ability is

ANNOUNCEMENTS *by the* PUBLISHER

THE HANDEL VOLUME that we have advertised for some time will not be issued for several months to come, as the work on it is much more difficult and far-reaching than we first anticipated. It may also be that two volumes will be published instead of one. Handel, in our opinion, has never been fully appreciated by the American teaching public. The overwhelming genius of Bach has rather thrown Handel in the shade, yet for technical and at the same time interesting work, Handel is to be preferred.

The volume that we will issue we hope to make one of the best we have yet put forth. In the meantime, all who are interested can purchase the book at a special price, 30 cents, postage paid, if cash accompanies the order; if charged on our books, postage is additional.

We will publish, during the present month, a set of studies by Loeschhorn, Op. 52. These studies are not very well known, yet they are one of the most interesting sets by this popular, educational composer. They are about grade 2 to 2½. There is a great variety of studies and at the same time there is melody in almost every one. These studies might be taken up after Op. 65, Book I, of Loeschhorn is finished. These studies are much more interesting than that opus.

We will send this book of studies during this month, for only 15 cents, postage, if cash accompanies the order; otherwise, postage is additional.

VOLUME I of the "Selected Czerny Studies" is now ready for delivery. The book has been well flattered in the unusually large number of mailings themselves of the offer. We are now offering Volume II at a special advance price. Volume II is a direct continuation of Volume I, equally interesting in material, carefully planned and accurately graded.

Although Volume I is no longer on special offer, we will, during the current month, make a special offer on Volumes I and II, if ordered together, of 50 cents. The Special Offer on Volume II alone will be 35 cents, postage, if cash accompanies the order; otherwise, postage is additional.

THE MUSIC IN THIS ISSUE comprises eleven pieces suited to all ages and designed to be played by Theodore Lack will be welcomed by many players. "Calm of the Sea" is one of the best of his recent works, graceful, melodious and characteristic. "Badrinerie" by Geza Horvath, is another novelty by a popular composer, a waltz movement in the French manner, full of style and gaiety. Another waltz movement of easier grade and well adapted for dancing as well as recreation is "Courtship," by Suter. "The Monkey and the Elephant" by Farrar, is a jolly little characteristic piece by a composer new to our readers. With pupils sufficiently advanced we would recommend the use of the glissando passage given as the ossia in this piece. Eggeling's "Going to the Woods" is a well-made little march movement, pleasing and of decided educational value. "The Persian March," by De Kontski, which has proved popular both as a solo and in its eight-hand arrangement, has been especially arranged for four hands in response to numerous demands, and appears in this issue. Liszt's "Consolation" is one of the most beautiful of his short pieces, melodious, expressive, and demands fine tone production. Beethoven's "Funeral March," from his "Andante, Op. 26" is one of the finest movements of this character in existence and should be in the repertoire of every pianist. "Love's Magic," by Chas. Lindley, is a new drawing-room piece of high order. The two songs have entirely different character. Grover's "Spilled," a jolly song, with the true national flavor, Newcomb's "Here and There," a dainty little crotch song, very useful for teaching purposes.

THE MOON QUEEN, A CANTATA.—We are pleased to be able to offer to our patrons a fine musical play, not difficult, requiring only 25 minutes for performance, to be sung by children in unison, catchy music, amusing dialogue, easily staged and costumed. The text is by Wm. H. Gardner, who has written several successful works for stage use, the music by Louis F. Gottschalk, musical director for a number of well-known opera companies. For the present month orders will be accepted at 25 cents per copy, postage paid, if cash accompanies the order; if amount is to be charged on our books, postage will be additional.

THE QUALITY ALBUM, announced last month, will be continued as a special offer during the present month. Gurilt was a voluminous writer of highly interesting piano pieces of an educational character. His works are chiefly published in volumes or sets of pieces. In preparing this "Gurilt Album" we have made a careful selection from all the various works, our endeavor being to assemble the choicest pieces under one cover. This volume will be of practical use to the teacher, and is bound to prove interesting to teachers and pupils alike.

The special advance price will be 20 cents, postage, if cash accompanies the order; otherwise, postage is additional.

MUSIC FOR EASTER: Choir directors and singers who wish attractive music for the Easter festival will do well to send to us for what they need. Our stock is a large one and contains the best from the catalogues of the leading publishers, as well as our own, some of which have stood the test of several years' use and are still in great demand. We shall be pleased to send a package of solos, duets, anthems, carols, etc., to organists, choir directors or singers, for them to examine. One early before the stock runs low. We call attention specially to the new song, "Victor Immortal," by F. H. Brackett, the well-known Boston composer, one of the best songs we have published. It is for medium or soprano voice. Last year we published an Easter song by H. M. Stults, which was very well received. This season we have brought out an edition for low voice, which we commend to church singers. A good song for PALM SUNDAY is "The Garden of Ages," by Holt. See one of the advertising pages for a list of standard music for Easter.

GREEN'S STANDARD GRADED COURSE IN SINGING, Vol. IV, which will soon be ready for issue to advance subscribers, contains what no other work in vocal technique has; carefully selected and edited studies in Recitation, Aria, Ballad, and Bravura styles, intended as finishing studies for pupils who wish to graduate in vocal culture. In addition to this, the author has added annotations which clearly indicate how vocal music is to be studied, the design being to teach pupils independence in their work, so that after they have left the supervision of a teacher they will be able to continue alone, or to teach. The feature is the most valuable of the course and is found only in Book IV. The advance price on Book IV is 40 cents, postage, if cash accompanies the order; otherwise, postage is additional. We shall be pleased to send Vols. I to III to teachers for examination with a view to adoption. The regular price is \$1.00 per volume, subject to the usual professional discount.

THE ETUDE MUSIC CLUBS, of which there are a great many throughout the country, have been greatly pleased with the small button which THE ETUDE has been distributing to their officers. We have two of these buttons, one with the portrait of Beethoven and the other with that of Mozart, and our offer is to send six of these to every music club free for the use of the officers; if they desire more, we sell them at about the cost, 30 cents per dozen.

VOCAL STUDIES FOR SOPRANO OR TENOR.—Some vocal teachers object to having technical and artistic material in separate books, that is, one for voice placing, one for style, one for scales, embellishments, etc. To such persons we offer a most valuable work, containing under one cover, technical studies for daily use, studies in the various technical forms, such as legato, portamento, staccato, embellishments, etc. The work provides a number of fine vocalises for style and finish selected from the works of Albi, Conci, Vaccai, Bellini, Marchetti, Sieber and others. The author of the work, Mr. George Welch, has prepared the book for use in his own private studio after a number of years of testing the studies specially selected. We recommend the book to vocal teachers and to singers as a useful work, containing necessary material for vocal training. During the present month we will accept orders at 30 cents, postage paid, if cash accompanies the order; if a charge is to be made on our books, the postage is additional.

DER KLEINE FISCHER (The Little Fishman), by Bernhard Wolff, will be continued at the special advance price during the current month only, after which it will be withdrawn, as the work is nearly ready for delivery. This modern compendium of foundational technique has become most popular and is now in general regular use among a large number of teachers. One of the chief advantages of this book is that each exercise is carried through all the keys, and is printed out in full without abbreviation. The technical work is developed logically, and covers all foundational work beginning with the five-finger positions and going through holding notes, contractions and expansions, scales and arpeggios.

The special offer during the current month only will be 30 cents, postage, if cash accompanies the order; otherwise, postage is additional.

The portrait of Handel that was given as a supplement to the January ETUDE may be purchased from us in better print and on larger paper, to correspond with the line of life-sized portraits of musicians which we already publish.

We will make a special offer to our subscribers for one month on this portrait; 35 cents will be the price for the month of March. The printing on this paper is much finer than in the supplement and the paper is the best quality. Size, 22 x 28.

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TEACHERS and students of the violin will be interested in the announcement in advance of publication of a new composition for violin and piano, by Felix Borowski. This composer's "Adoration" is one of the most popular and best-known of modern violin works in the lyric style. The title of the four-movement work is "Cantilene," and it will equal his "Adoration" in melodic charm, in expressive quality, and in the sympathetic handling of the instrument. We present this, if not greater, popularity for this new "Cantilene." The piece is in preparation and will be published within a short time.

A NEW WRITING BOOK.—We present a rather unique and handy arrangement in the form of a writing book. The idea was suggested by a well-known teacher of New York, Mr. E. F. Marks. The blank writing book contains a number of ruled lines for the writing of music on one side and on the other for hand writing, so that the music examples in dictation work in harmony and theory are opposite all the notes which are to be made and remembered in connection therewith.

The book contains also practical directions for music writing; the proper way to make the various characters and signs used in music notation. This book retails for 25 cents, but for introductory purposes we will make the price for the first 10 cents, postage, if cash accompanies the order.

ANNOUNCEMENTS *by the* PUBLISHER

THE advertising pages of THE ETUDE during each spring are full of the announcements of those schools and summer camps for teachers and students who intend to do summer work. Every year summer schools for teachers and students are becoming more and more popular. Those that are located at some summer resort, either seaside or country, are perhaps the most successful, for in this way a vacation may be spent both profitably and pleasantly.

We make special rates for this advertising. The April, May and June numbers are without doubt the best three for the purpose. Let us quote anyone interested. Our forms close on the 10th of the preceding month.

It will be a great accommodation if subscribers would give us prompt notice when they change their mail addresses. Please try to get notices to us by the 12th of the month for the following month's issue.

LAST MONTH we drew attention to the approaching commencement season and are pleased to say there was an immediate call for music for exhibition purposes, such as piano duets, music for two pianos, four and eight hands, etc., and although it is still comparatively early in the season, we do not believe it is overlooked until the near approach of the close of the school year, when many of our best selections may be out of stock and unavailable at short notice.

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SPECIAL NOTICES

Professional Want Notices are inserted at a cost of five cents per word, cash with order. Business Notices, ten cents per word, cash with order. Do not have replies directed to this office.

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WANTED.—THE CENTRAL LIBRARY OF MUSIC, 120 West 42nd Street, New York, has for sale a large quantity of binding. Address: W. B. H., care of THE ETUDE.

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TESTIMONIALS

I have had few musical advantages and what progress I have made has been the result of solitary study and connection. THE ETUDE has been of inestimable value.—*Phyllis Bennett.* I am very much pleased with "Lyric Pieces" and shall use the book again. I have been very much interested in using "Anthem Repertoire" in my choir and find it very useful and pleasing collection.—*W. H. Goodfellow.*

The "History of Music," by Baltzell, is a most valuable addition to musical literature, indispensable to the earnest student, and very suggestive to the teacher.

One who received the "History of Music" by Baltzell. The essential facts are presented in a lucid, concise and interesting manner, and the whole is so arranged as to be easily understood and thoroughly up-to-date.—*Fred J. Porter.*

I expect to introduce it as the text-book in my musical history class here next year. It is excellent for teaching purposes, and always good afterwards for a reference book.—*W. B. West, Jr., Weynesburg, Pa., Oct. 1903.*

With Dr. Eleanora's excellent work I was somewhat acquainted with your new work, "Baltzell's History of Music." I am delighted to find a work unique in the handling of the subject matter, arrangement of the text, and complete review of the most modern conditions and events. It is a book of great value to the student in the subject matter and presentation, and I wish—on the success with it that the work deserves.—*Fred Wolfe.*

I have received the sixteen copies of the new "History of Music" by W. B. Baltzell, and am very much pleased with the collection. An especially pleased with the sacred song.—*Miss Helen Barber.*

The article cover on January ETUDE tells its own story of the riches to be found within. An exceptionally fine number and the splendid portrait of Handel, framed, should be in every studio where THE ETUDE is a welcome guest.

The Handel number of THE ETUDE is a great success. The title is fine and the reading is so well relating to Handel makes this number exceptionally interesting.—*Sally Wigg.*

Our musical history club is studying Baltzell's "History of Music" and enjoys it a great deal. The children all read the Christus's Page of THE ETUDE. In fact, we could hardly have our club without the help of this.—*Mr. O. S. Bishop.*

I must commend you and your force of shipping clerks for the excellent manner in which you filled my recent request. I hoped when I sent the order, that the music would arrive before Christmas, but no one could have done so, as I had delayed sending the order a few days on account of illness. I am happy to say that the package arrived the Saturday before Christmas.—*W. W. Fuld.*

I want to say that your "First Steps in Piano Study" is the best book I have ever seen. It is arranged in a most attractive and logical manner, and so attractive that almost the dullest child becomes interested and finds beauty in them.—*Mr. E. B. Johnson.*

I have received the new "Four-Hand Collection" as per invoice, and much regret that I did not order and pay for more in advance. I was not so sure that such capital pieces of music would be so readily available. "Ballade" is worth the whole money, to say nothing of: "Hilary" and "The Kept and Pleasant." I have not yet had a chance to publish an "Edition de Luxe" because it would make a large book for desiring pupils.—*Donald Frow.*

I have received Cherry's "Dexterity Exercises," Op. 636, and have examined the book and recorded it is very highly. It is the simplest and best method to acquire speed there.—*Ed. Fairbrother.*

I have received Cherry's "Op. 636, and consider it excellent; have ordered 10 copies more.—*W. B. West.*

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I have received the "Graded Songs," No. 2, and find it treasure in one who enjoys the best class of songs.—*Jeannette Emmerling.*

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Thank you very much for sending me good collection of "On Sale" music; every piece will be useful.—*O. F. L. Smith.*

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I have received the "Friendship Songs." They are lovely and are learning them and using them very much.—*Mrs. J. A. H. Hering.*

I have received your new "Friendship Songs" and I am delighted with it. Every piece is a gem.—*Beate Neuenbach.*

I have received the "Popular Parlor Album." The selections are all excellent and are very new in style and are a good study, and at the same time music. Thanking you, I am, very much.—*Fred Allen Hering.*

After careful examination of the "Four-Hand Parlor Pieces" I do not hesitate in saying that it is absolutely the best collection of four hand music for work in grades II and III that I have seen.—*Fred Allen Hering.*

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REVIEW OF NEW PUBLICATIONS

CHOPIN: AS REVEALED BY EXTRACTS FROM HIS DIARY. By Count Stanislas Tarnowski. Translated by Natalie Janotha. Imported by Charles Scribner's Sons. \$1.00, net.

An interesting contribution to the Chopin literature, the aim being to show the side of the composer's nature seldom revealed to any but his most intimate friends.

THE DEEPER SOURCES OF THE BEAUTY AND EXPRESSION OF MUSIC. By Joseph Goldard. Imported by Charles Scribner's Sons. \$1.25, net.

A new work on musical esthetics, by an English writer. The author investigates the subject from the philosophic as well as the scientific side, seeking definite principles upon which to base musical esthetics. Some of the chapters are: "The Seeming Anomaly Between the Human Origin of Music and Its Elevated Beauty," "Contrast in Sonnet Effect and in Music," "The Source of those Distinct Suggestions of the General World which are Fundamental to the Musical Sensation," "Tonality," "Darwin's Hypothesis of Musical Expression," "The Tendency of Music to Grow Old." It is, as the above topics indicate, a work for the thoughtful musician on a subject the literature of which is quite scanty.

ESSAYS IN APPLICATION. By Henry Van Dyke. Charles Scribner's Sons. \$1.50, net.

A volume of essays on subjects of vital interest to everyone who is working in the cause of education and for good citizenship. The musician should keep in touch with the great movements of the day, as discussed in the writings of the best men of the day. We recommend this volume to all our readers as one of value, as well as fascination, from the reading point of view. Some of the essays are: "Is the World Growing Better?" "The Heritage of American Music," "The Flood of Books," "Books, Literature and the People," "The Creative Ideal of Education," "The School of Life." (See also page 114.)

EDWARD GRIEG. By Henry T. Finck. John Lane Co. \$1.00, net.

A new volume of the series, "Living Masters of Music," by the eminent musical critic of the Evening Post, of New York City. A book of the utmost importance to all music lovers, since it is the biographical sketch of the great Norwegian composer. Up to the present time there has been no work in English or German to which the student of Grieg's music could go for information regarding his life, personality and works, as the composer has uniformly refused requests for autobiographical sketches. Few of his letters have been made public, so that but little has been known as to the real man and his life. Much of the material in the book is based on the extensive correspondence of Grieg and his friends. Mr. Finck says explicitly that it is a "delusion that Grieg did little more than transplant to his garden the wild flowers of Norwegian folk-music; for, as a matter of fact, ninety-five hundredths of his music is absolutely and in every detail his own."

The book deserves a place in every musician's library as the only complete study of the life and work of one of the great figures of modern music. BRAHMS. By J. Lawrence Erb. E. P. Dutton & Co. \$1.25.

A new number of the "Master Musicians" series, of which eleven volumes are now before the public. The last year has witnessed an unusual stir in the literary world in regard to Brahms, several works having appeared in Europe, in German and in English. Mr. Erb's book is not a large one, less than two hundred pages, yet is very complete within its compass and gives a clear picture of a commanding figure in the music of the last half of the 19th century. We recommend it to musicians for public and private libraries and to musical clubs.

THE MECHANICS OF PIANO PLAYING. By Albert G. Carmichael. C. F. Summy Co. The author's object is to help students to the acquisition of the right technique, to obtain it at the least expenditure of time and energy, and to make it an obedient servant of the musician's consciousness. Effort and attention are concentrated upon those elements of technique which are vitally and fundamentally important. We commend the book to our readers as a carefully thought out plan for technical development.

MUSIC AND EDUCATION.

BY CHRISTIAN PALMER.

STRICTLY speaking, music cannot be called a means of education because art is not a means, but an end in itself. Therefore, we should not say that the same should study music in order to make his education more complete, but that he should be educated in order that he may profit from the study of music. In other words: Education is rather a preparation for art than art for education. Art is a priceless possession, an intellectual treasure to be shared by all.

So far as music is concerned, it should not be allowed to decay; the masterworks of our great composers should not lie lifeless in their scores. We must, therefore, have those who can keep them fresh and vital; that is, those who are gifted in playing and singing. Through such artists the torch is handed to those coming after, and younger talents are thus kindled into creative activity. On this account we must see to it that the young and rising generation have the ability to play the suites, preludes, and fugues of Bach and Handel; the sonatas and symphonies of Haydn, Mozart, and Beethoven; to sing the choruses and airs of the masters from Palestrina to Mendelssohn and Schubert. All this, however, will be of but little moment if the pupil fail to grow in intellectual stature and to realize his responsibility as a living link in the great chain of universal culture.

It is, as the Scripture tells us, the concern of parental love to give good gifts to children, a musical education is surely one of these gifts—and by no means the least.

It is true that one may have his musical capacity lodged to a high degree without rising above a dimly inferior moral and intellectual plane. It is just as true that one can be a prodigy of learning and still be narrow-minded, or even contemptible from a moral point of view. Whoever confines the learner to music alone and neglects the essentials of a general education acts foolishly, and even wickedly. The mind requires varied pabulum. Music, however, in the scheme of a well-balanced education has the right to demand a place of equal importance with science in general.

HOME NOTES.

MR. CARL M. GANTVOORT, baritone of Cincinnati, made his debut in Berlin last month. Anton Heikking, the celebrated cellist, assisted Mr. Gantvoort.

The artist recitals at Oberlin Conservatory of Music for the winter term, included Mme. Kitty Lunn (vocal recital), The Knebel Quartet (chamber-music), The Pittsburgh Orchestra, Henri Marteau (violin recital), Ellison van Hout (vocal recital), and Arnold Dolmetsch, music on ancient instruments.

The Fredericksburg College Orchestra, Mr. F. A. Penland, conductor, is quite a feature of the college musical work.

The New Rochelle (N. Y.) Oratorio Society gave highly "Creation," January 13th. The chorus numbers 100 voices and is under the direction of Mr. L. Frederic Evans.

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