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### Volume 24, Number 06 (June 1906)

Winton J. Baltzell

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JUNE, 1906.

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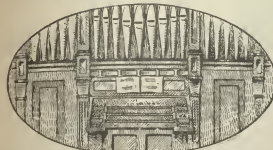
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## What Is American Music?

By HENRY T. FINCK

A FEW months ago the editor of the *Review Blue* asked some of the most prominent Parisian composers for their views on the subject of French music. Vincent d'Indy replied that there was no such thing as a national French music. Berlioz he considered a genius, but not a genuine French composer. Bruckner, on the other hand, he replied that in his opinion there is a specifically French music, and Berlioz is its Messiah!

When we thus find two leading musicians expressing diametrically opposed opinions on the subject of nationality in the music of their country—one of the oldest and most important musical countries in the world—we surely cannot wonder that there should be so little light, and such a conflict of opinion, on the subject of national traits in the music of a country which, like ours, is still in its infancy, so far as this art is concerned.

### The Current View.

Booker Washington writes in the preface to a collection of negro music edited by S. Coleridge Taylor, that his race realizes that "apart from the music of the red man the negro folk song is the only distinctively American music." This is the almost universal belief to-day among the whites of this country, too. In a recent article in *True News* (April, 1906), Mr. Constantin von Sternberg spoke contemptuously of the composers who claimed recognition for their insignificant effusions because they happened to be born in America. He declares that while we have plenty of "American" writers of compositions, the first "writer of American compositions" has yet to make his appearance. He gives this recipe for hastening the advent of such a composer:

"Bring up an set of musically gifted boys on contrapuntal and harmonic studies based no longer, or no longer exclusively, on the Bach chorale or *Mufty* and *Sankey*, but on plantation melodies for a *Cantata Firmus*, and we shall soon have a symphony which shall not be called American by its author, but which the public will spontaneously and enthusiastically acclaim as an 'American Symphony'."

Mr. Krebbs is somewhat more optimistic. In his opinion, as expressed in *True News* (Dec. 1905, and March, 1906), not only has the American slave music "a potential capacity for artistic development," but Dr. Dvorák has, in his "New World Symphony" and in a quartet (Op. 96), and a quintet (Op. 97), already shown what admirable use can be made of "the spirit of negro melody and some of its literal idiom." Then came Edward MacDowell with his "Indian Suite" and "his exquisite pianoforte piece 'From an Indian Lodge' . . . While the skeptical critics talked, Dvorák and MacDowell walked. To say the least, they set up finger posts which the public looked at more than once while composers are hunting for a distinctive note in American music."

### Music of the Red Man.

Less faith in the potentiality of Indian and negro music is shown by Mr. Louis C. Elson. While paying his tribute to MacDowell's "Indian Suite" as "the most important and beautiful work as yet evolved from Indian sources," he declares in his "History of American Music" that "the mine of folk music in this direction is far more restricted than the large repertoire would seem to indicate," and he adds that "one does not feel quite convinced that the Indian music is a substantial foundation for the native composer to use as classical work."

On the other hand, again, two of the younger American composers, Mr. Harvey Worthington Loomis and Mr. Arthur Farwell, have taken up with great enthusiasm the problem of building up an American art on Indian melodies.

Mr. Farwell has expressed his belief in *Out West*, that the American composer has at his hand "a wealth of musical material of the highest order, sufficient wholly to revolutionize the present Germanic aspect of our musical life." With the aid of the *Wa-Wan* Press he has attempted to impress this view on his contemporaries.

Mr. Loomis also has been impressed by "the wealth of Indian melody in this country." But melody, he says, is merely the skyline of music. "The notes that the Indian sings are the smallest part of his music.

It is the vibrato of his voice, the rhythm of the chant, the varying scheme of drum beats, his refined disregard of pitch, and of that conflicting tonality which his neighbor essays—these things go to fulfill the true beauty of its barbaric ugliness."

The problem for the American composer is to find a way of expressing the spirit and color of Indian music without the aid of that "vibrato of the voice" and the other barbaric accessories referred to. Here modern harmony and instrumentation come to our aid. Mr. Loomis believes that in the case of all pronouncedly nationalistic music, like Grieg, Dvorák, Tchaikovsky—"It has been either the harmonic or the orchestral color that has put the ethnological stamp upon the melodic specimen."

In his very interesting "Lyrics of the Red Man" (published by the *Wa-Wan Press*), he has exemplified his tenets, supplying characteristic Indian melodies with harmonies of the most wild and daring character, which emphasize their barbarian spirit; the result being music such as, in all probability, the Indians themselves would have made had they got as far as modern harmony in their artistic development.

Here we certainly have American music of a kind—unlike anything to be heard in Europe. Mr. Loomis deserves great praise for the ingenuity displayed in these pieces and songs, which will be widely known and admired some day. When, aided by Mrs. Katherine Fiske, he gave an Indian concert in New York in the Spring of 1905, half-a-dozen of the number to be born in America. He declares that while we have plenty of "American" writers of compositions, the first "writer of American compositions" has yet to make his appearance. He gives this recipe for hastening the advent of such a composer:

"Bring up an set of musically gifted boys on contrapuntal and harmonic studies based no longer, or no longer exclusively, on the Bach chorale or *Mufty* and *Sankey*, but on plantation melodies for a *Cantata Firmus*, and we shall soon have a symphony which shall not be called American by its author, but which the public will spontaneously and enthusiastically acclaim as an 'American Symphony'."

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Let us now see if the so-called negro music gives a more hopeful outlook for the future of specifically American music.

### Real vs. Alleged Negro Music.

On the subject of negro music the most amazingly vague and contradictory views are current. Some writers maintain that it is all African; others, that there is nothing African in it; and these, again, hold a picturesque variety of opinions, some treating negro music as purely American, others as European. "Originally from the Spanish," is the verdict of Mr. Farwell; while Mr. Sternberg stands up for Portugal: "The Portuguese and Spanish influences were subsequently crowded out by the Dutch and English, but the old song remained and the negro preserved it not only, but he has—through his numerous generations—adapted it to the cadences of the American language." Another Philadelphian, Dr. Martin Dworkin, sets forth the following views in the "Ancestral" number of *The Musicist*:

All the traits that are named as characteristics of negro music are, as a matter of fact, to be found in the music of Great Britain and Ireland. The pentatonic scale (without the fourth and seventh), we find among the Scotch and the Irish (not to be confounded with the German Ballade). The decided predominance of the major mode, even where the melody overflows with sentiment, is also a peculiarity of the music of the Anglo-Saxon race. In the so-called negro music there is nothing to be found that cannot be traced back to Irish and Scotch folk songs, English ballads, the waltz hymns of the Puritans, and so on.

Out of this mass of conflicting opinions, how are we to distill the truth? My answer is,

1. By conceding that there is a grain of truth in most of the opposing claims made.
2. By distinguishing carefully between the music created by the negroes and that which is merely sung and played by them.

Some years ago Col. Dangersfield Parker wrote to me in regard to the notion that we have a quasi-national art in the form of negro music:

The so-called negro music has been composed by the negroes and others, and in the (Cobbie) song of the negroes have been imitations of the (Cobbie) song of the negroes. I am half Southern by blood. I have been interested in this matter for years. I have been an extensive traveler, and have lived a study; but I have never yet been able to put my finger upon a piece of music composed by a negro excepting one song by Blind Tom, whose ear was educated, so to speak, to white methods, and whose song was an imitation of those of white composers. In my childhood I have heard, in the mountains of Tennessee, negroes singing a sort of wild melancholy carol, which may have been brought from Africa, but no one knew—they least of all. So with hymns of a peculiar wild and plaintive character, which have been in Louisiana.

It is these "wild and melancholy" strains that represent the true negro music. Booker Washington says that, "according to the testimony of African students at Tuskegee, there are in the native African melodies strains that reveal the close relationship between the negro music of America and Africa." Mrs. Jeannette Murphy, who heard these African strains during the days of her girlhood in Kentucky, has written an interesting brochure on them; she sings them in the true negro style at her lecture recitals, and they sound strangely exotic. This is real negro music, but its essence is African. The bulk and substance of American art music would be absurd; to call it "American folk music" is a foolish juggling with words. We might as well try to build up an American poetic art on Chinese or Japanese legends.

But how about the rest of the so-called negro music—that which has none of the African taint? It is not negro music at all, but merely white music that has been assimilated and sung by the black man. The negroes are astonishingly clever imitators. In Angola, for instance, they "whistle and sing every tune they have heard from a European." When the Austrian expert, Richard Wallaschek, who has written a book on "Primitive Music," examined the earliest collections of American slave songs, made by Miss McKim and H. G. Spaulding, he was surprised to find them "ignorantly 'arranged'—not to say ignorantly borrowed—from the national songs of all nations, from military signals, well-known marches, German student songs, etc." This tells the whole story. Most of the alleged negro songs are, a hedge-pole of European, Portuguese, English, German, French, American tunes; above all, American; and this brings me to one of the most important points of this article—the relation of our great folk song writer, Stephen Foster, to negro music.

### Justice to Stephen Foster.

There is a world of significance in the fact that Foster's best song, "Old Folks at Home," was bought by the negro minstrel, Edwin P. Christy, who published it as "written and composed" by himself. This sums up the whole situation. Foster was a poor fellow who had to make his living as best he could, by selling his songs in the most profitable market. In those days the entertainment of the negro minstrels (real "colored" acts), were about the only "concerts" for which the American public had any use. Songs about plantation life were particularly in demand; hence Foster attended negro camp meetings, studied plantation life in general, and used the negro dialect in some of his songs. This dialect, however, is the only negro trait in them: the sentiments expressed are those of whites rather than of blacks, and the music is entirely Foster's. Yet, because this plantation music is set to words in negro dialect, it is called "negro music," and is sung by negroes or blackened whites, ninety-nine persons out of a hundred of as still cling to the delusion that it is music created, or at least inspired, by the negro!

It is a sad thing, therefore, that there is not a black spot in these Foster songs, which are the best things by far, of all that is comprised under the head of plantation music.

They are white songs, the inspirations of one of the most original and emotional of melodists the world has seen; yet we have hitherto allowed these genuine American songs to be spoken of as part of that negro or slave music which is, we are told every day, "the only distinctly American music!" Surely it is high time to end this nonsense; to render unto Foster what is Foster's, unto America what is America's.

John Habberton has called Foster "the world's greatest song writer." Had he said "folk song writer" he would have come nearer the truth. I did not include Foster in my book on "Songs and Song Writers" because that is concerned with art songs, and Foster wrote no art songs; his harmonies seldom go beyond tonic, dominant, and sub-dominant. But as folk songs, his tunes rank among the very best in the world; and being different from those of all European countries, they are especially American.

If Mr. Sternberg wants to use these plantation melodies for a *Cantata Firmus*, well and good; the resulting exercises and compositions will no doubt be American (though not negro). We all know how that great Bohemian, Dr. Dvorák, gave his wonderful symphony "From the New World" a delightful American tang by saturating it with the spirit of plantation music. But, after we have had our roots in the musical world for this sort of thing. We surely cannot hope to build up our whole American music of the future on the folk songs of Foster. Quite likely, some of our future composers will feel tempted to follow the example of MacDowell, Dvorák, Chadwick, Gottschalk, Brookhouser, Loomis, and others, of spicing a few of their works with Indian or plantation melodies; they may even, in a humorous piece, or a boisterous finale, introduce a suggestion of "the rude chant of the cowboy," in which Loomis and Dvorák are interested. But the bulk and substance of American music will not come from these borrowed or suggested sources; it will come from the brains of original, individual composers, who are American in thought and feeling.

### Individual Genius vs. Folk Song.

What I cannot understand is why it should be so generally taken for granted that a national music can be built up only on folk songs. Are peasants the only composers? No, no doubt, we are influenced by Croatian, Chopin by Polish, Grieg by Norwegian idiosyncrasies of melody and rhythm; yet the weight of their individual genius reduced these influences to a minimum; there is infinitely more of Haydn, of Chopin, of Grieg in their works than of Croatia, Poland, and Norway. In Russia many composers have written national music but Tchaikovsky outspoke them all, because he has so much greater an individuality. That individuality is his contribution to Russian national music; he is one of the nation, and it is worth more than the contributions of a million peasant singers.

In Germany the cases of Bach, Weber, and Wagner are particularly instructive. Bach was influenced by the Lutheran chorale, Weber by the folk song of the country; yet in both cases, are not their individual contributions to the art quite as German as their borrowings, and infinitely more important? Wagner began his career with "indiscreet and undignified imitations of Donizetti." His "Rienzi" was modelled after the French spectacular opera. His "Flying Dutchman" and "Lohengrin" betray the influence of Meyerbeer and Weber; and then came his last and greatest work, undiluted Wagner. Shall we then say these are not German, because there are in them no imitations of German folk songs? Preposterous thought!

There is the guiding star for the American composer. Let him drop the notion that he cannot be American unless he echoes Indian, Foster, or cowboy tunes. Let him, like Wagner, study and copy Italian, French, German or other models; and finally let him, like Wagner, add to the treasures of our music the pearls of his individual genius. This will not prevent him from being racy of our soil, as Wagner is racy of the German soil. Although this is a cosmopolitan country, there is much that is peculiar or unique in our language, habits, climate, humor, sentiment, scenery, history; and these things will be reflected more and more in our music as they are, for instance, in the "Woodland Sketches" and the "Sea Pieces" of Edward MacDowell, whose later works have traits that differentiate them from the music of European masters and must therefore be called American.

## GLUCK AND LAVATER.

### HOW THE GREAT PHYSIOGNOMIST PREDICTED THE COMPOSER'S CAREER.

IN the latter part of Gluck's career, during his early efforts to reform the abuses of the opera, he had occasion to visit Zurich, where Lavater, the famous physiognomist, was at the time elaborating his system of formulating character and temperament through physiognomy. The musician had heard much of Lavater's studies, and without believing blindly in the deductions that the scientist drew from his observations, was intensely interested in his theories. He therefore took advantage of his stay in Zurich to visit him.

He found Lavater in his study, which resembled a museum, filled as it was with plaster casts of the heads of the most prominent men of the day. Lavater was immersed in the extensive correspondence which occupied most of his morning hours. He apparently did not notice the entrance of his visitor but went on with his writing without vouchsafing him even a single glance. For more than a half-hour he wrote thus until Gluck began to grow impatient. Suddenly, however, he found Lavater's mild blue eyes fixed upon him.

"Sir," he said benignantly, "to whom have I the honor of speaking?"

"Pardon me, sir," returned the artist, smiling, "if I refuse to answer your question and leave it for you to answer. I do not doubt your ability to solve the problem of my identity. Allow me, then, to ask you who I am—and what I am?"

Gluck's intention, of course, was to embarrass the savant, but the latter was not unused to such challenges. More than once he had amazed his numerous visitors by emerging triumphant from similar tests. Without being in the least disturbed, he began to study the composer's face; he scrutinized every feature with the utmost care. Finally, at the end of a few moments, he exclaimed: "No, I am not mistaken—you are a musician!"

"You are right," replied his guest. "But your answer lacks exactness. Can you not tell to what branch of music I have particularly devoted myself? At this fresh demand, Lavater was silent for a space. He appeared to be thinking deeply. Then he spoke quickly: "I have it! You are a composer—yes, a dramatic composer. The qualities which distinguish you are strength and animation, elevation and great ideas. See this—" he broke off, and going to a bookcase, took out a superb bound book. Holding this in his extended hand, he continued: "I should

be willing to wager that you have composed this score."

Taking the book, Gluck recognized it as one of his own operas: "The Fall of the Giants," which had great success in Germany. His host's astonishing penetration filled him with wonder not unmingled with awe.

"That is not all," proceeded Lavater, his face lighting with sudden inspiration, his voice assuming a solemn tone. "You are called to greater—to still more glorious achievements. You are destined to leave behind you an illustrious name and undying memories of the path you tread. You will be the founder of a great school; for you possess an immeasurable creative power and, what is more, that ardent for conflict on the field of honor, known alone to the truly great, which assures ultimate victory."

Three years later Gluck was in Paris. It was in 1774 and his masterpiece, "Iphigenia in Aulis," which laid the foundation of a new and higher form of the lyric drama, had just been performed. The musical world was torn into two parts, one contending lively with the other. The subject of the dispute was the new opera, but the strife in the end brought only fresh honor to the name of Gluck; he was soon acknowledged as the foremost composer of his time.

Thus were Lavater's predictions as to the future of this great master fulfilled to the smallest detail.

### THE REHEARSAL.

The illustration on this page represents a company of lurchers of the sixteenth century diverting themselves at music making. The student of the history of music will recall that at this period singing by male voices in three parts was a favorite diversion, the accompanying instruments usually doubling the voice parts, not playing independent parts. The instruments represented are: A form of the viol, predecessor of the violin, a lute and a *zink*, also called *corbett*. This instrument was made of wood covered with leather; there were several kinds, straight and curved. The one represented in the illustration is probably a discant *zink* which took the highest part in the music; the length of these instruments varied from about eighteen to twenty-two and a half inches; the compass was a *c* to *d* or *d* to *a*, the shorter the instrument the higher the pitch. The original painting was by Caravaggio.

So that genus exists, it matters little how it appears. Whether in the depths, as with Bach, or in the heights, as with Mozart, or in the depths and on the heights at once, as with Beethoven,—Schumann on *Beethoven*.



BURGER MUSICIANS OF THE XVI CENTURY.



# The Qualities of the Pianistic Hand

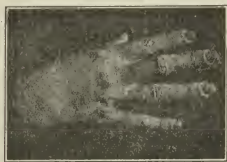
By R. BREITHAUPT.

From the German by Florence Leonard.

Not all hands are equally well adapted to the piano. Jaell says, in speaking of the piano playing hand, "The hand of the six or seven-year-old child is the only hand that is free from faults." Long-fingered, narrow hands are just as unfavorable as the thick, strong ones with ball-like muscles. There are few ideal piano-hands as there are ideally beautiful hands. The short, compact hand with broad anatomical structure, and the strong, fleshy fingers of medium length, strong bones, and large finger-cushions, together with a massive wrist, is probably the one which complies best with all technical demands. Especially must the hand be soft and pliant, with a certain elasticity, to be capable of development. Stiff-knuckled, knotty, hard hands, with thin, lean fingers, seldom accomplish much with the piano.

According to Czerny, Beethoven could hardly reach a tenth; his fingers were very powerful, but not long, and they were broadened at the tip from much playing. The cushions too, were broad, and he made continual use of them in playing; he felt with them, as one might say, "for his rendering of adagio and legato in singing style had an almost magical effect on his hearers, and so far as I know, has never, by any one, been surpassed."

The question whether the short-fingered or long-fingered hand is better adapted to playing I answer



LISZT'S HAND.

in favor of the short hand. Long fingers have disadvantages; small hands and fingers have not. The so-called advantage of the long one in passage-playing is really no advantage. Every short-fingered, compact hand can take any interval except the octave stretch in the swing of playing.

Long fingers are at a disadvantage:

1. When playing among the black keys at the back of the keyboard.
2. In positions combining black and white keys.
3. In contracted positions, especially chromatic.
4. In skips.
5. In grasping chords at the back of the keyboard; especially in jumping from one to another, and in chord-passages.
6. Even in octaves, because they must fix and keep the interval. Hands which can stretch a tenth come to many a mishap in octave playing.

Long fingers are in the way; short ones keep out of it. The practical proof of this is to be found in the hands of the great players. Out of twelve of them, from eight to ten have short hands and fingers, or



CHOPIN'S HAND.

those of medium length; only two to four have long ones. The compact types are Rubinstein, Tsing, d'Albert, Teresa Carreño (very small hands and short fingers), Frederic Lamond, Reisenauer, Pugno, Pachmann (ideal hand), Godowsky. The slender types are Paderewski, Rosenthal, Busoni, Silloti.



VON BÜLOW'S HAND.

Liszt's hand was abnormal. Its advantage lay, not in the long fingers as is generally believed, but in its great possibilities of extension and the elasticity of the tendons, which were set very deep in the cuts at the base of the fingers.

The second group testified somewhat against my theory, for it contained some of the players of greatest technique; on the other side, however, the esthetic and artistic qualities of the first group are found to weigh all the more heavily. Long-fingered hands, besides, have much more bone than fat and flesh, and therefore much less richness and power in touch, not the psychic qualities alone but also the material condition of the mass which feels and touches the keys, the fat flesh and blood of the cushions and their reflex action on the same is responsible for the difference in effect. Beauty of sound depends much



RUBINSTEIN'S HAND.

on this condition. And at least the by-sound of the touch on the keys is much greater with fleshless, knotty, thin, sparsely long fingers than with the broad, full, round, soft ones.

In the hands which are here reproduced the characteristics are decidedly marked.

Liszt's is a commanding, energetic national type. The fingers are long and strongly developed, bony structure strong and bold, the sinews powerful, the connecting muscles and flesh are loose and elastic. Note the extraordinary stretch of the separate fingers which results from the deeply set tendons. The first joint of the thumb is drawn in peculiarly so that the natural manner of playing octaves, especially on the upper keys, is strongly brought to mind, for the thumb then lies across the keys.

Chopin's hand is fine, soft, aristocratic, the artistic hand with wonderful modeling of outer and inner form. The back of the hand is well-developed, the bony structure of perfect proportion. Observe the fourth and especially the fifth finger. It belongs in the delicately firm type with fingers of medium length. The thumb is beautiful, plastic, set well away from the hand, definite angles and possessing admirable grasp. The halls and muscles of the second finger are well-developed, all the finger joints massive,



CARRÉNO'S HAND.

with finely marked lightly poised even cushions, especially on the fifth finger. The nail joints are peculiarly well molded, inclining to a flat touch or feeling of the keys. The wrist is supple, graceful, of delicate feminine lines.

Von Bülow's hand is a hand of difficulties, the narrow long-fingered hand, knotty and thin, the back falling away much toward the fifth finger. The proportions of the fingers are not good; the fifth is over-long, the thumb relatively short, the third and fourth are too near together, making the extension narrow. The wrist is small, delicate and aristocratic. The joints are well developed, the cushions beautifully formed and elastic, and the thumb is of the elastic type in which Chopin and Rubinstein lead.



JOSEF HOFMANN'S HAND.

Rubinstein's hand is of the powerful, ideal type—ideal in the pianistic sense. Its heavy, well-padded, with tremendously powerful back, and wonderfully massive finger-build. The halls are strong, fleshy and muscular, the cushions full and elastic. Observe the strongly marked ones of the fifth and second fingers developed through the intensive use—the touch which feels the keys by those cushions in the singing tone. The wrist is massive. The finger joints are of even and artistic proportions, as with Chopin. The thumb is truly pianistic, the fingers are almost perfectly symmetrical.

Teresa Carreño again has a hand of ideal pianistic type, masculine, energetic. It is thick, compact, short fingered, and has a powerful back of extraordinary breadth. The fingers are almost even, heavy, massive in build, classic and aristocratic. The wrist is of great elasticity, the thumb powerful, the cushions firm and strong.

Hofmann's hand is of the extremely daring type, a dancer's hand. It is muscular, energetic, the back symmetrical. The thumb is strongly developed, the



REISENAUER'S HAND.

fifth finger muscle abnormally large. The fingers are strong, tense "feeling" fingers, the wrist massive and the playing muscles are highly developed in the characteristic, well-molded hollow palm.

Reisenauer's hand almost entirely conforms to the broad Rubinstein-like type. It is fleshy and heavy, with strong wrist, fingers evenly tapering from broad and massive base, with fleshy cushions, thick, broad and soft.



ROSENTHAL'S HAND.

Rosenthal's hand has excellent proportions, powerful build, strong but elastic tendons, and almost web-like formation between the fingers which gives enormous stretches. Observe especially the fourth and fifth fingers. The cushions are firm and normally developed, the bone-structure indicates clear finger work. The right hand appears considerably stronger than the left. The hand itself and the wrist are normal and well-built, but are not of pronounced character.

Godowsky's is the hand of ideal medium type, and powerful, well-developed bone structure. The joints are not too long, the back of hand massive. The wrist is short, compact, the thumb plastic, developed, the left hand plainly stronger than the right.



GODOWSKY'S HAND.

It is an idle question to ask whether each different type requires a different treatment. Different hands must and do require different development. Practice alone can decide just what each needs. Out of the countless forms one can choose and prescribe certain positions. Each type has peculiarities and requirements which appear in practice. The typical modern position is

1. Firm joint support.
2. Hollow, cup-shaped hand.
3. Hand inclined toward thumb.
4. Adapting of fourth and fifth fingers to the rounded knuckle-shape. The slanting hand will thus be slightly altered, the outer side of the hand developed outward and a more even back gained, which gives the two weakest fingers a support like the other fingers.

The inward inclination of the hand gives the correct positions which does away with the harmful action produced by turning the hand outward.

These are the only pianistic modifications which any natural hand needs. All the rest of playing is a question of motion and weight.

There are three typical, bad forms of hands.

1. The lean, bony, long-fingered hand with short tendons and stiff connecting flesh.
2. The short, fleshy hand with stiff tendons, therefore short stretches, and indolent palms.
3. The wobbly, shaky, soft, inert fingers, flabby in muscle and grasp, with double joints or crooked fingers, or other unplastic qualities.

All these must conform to the same conditions as the better hands, but they must first be altered by special training before playing and natural pianistic movements can be thought of.

## NOTES ON RUBINSTEIN'S TEACHING.

By SANDRA BROUCKER.

DURING the lesson Rubinstein sat at his grand piano which stood close to the instrument upon which the pupil played, and carefully watched the manner of the pupil, for he laid a great deal of stress on this part of public appearance. For example, he would not permit the body to bend forward or to incline toward that part of the keyboard where difficult passages were to be played, or the pupil to shake the head from side to side, to indulge in facial contortions, and so on. Frequently he would hold the hands of the pupil tightly from above, so that they would not be too high at the wrist.

"See here; you will never succeed with that passage, because you have accustomed yourself to hold the wrist too high and to play with the hand. Now when you are compelled to play with the fingers you can't get the proper effect. One cannot play that way. Your technique lies here" (he struck with his right hand upon the surface of the left) "it must be here," he took hold of the left hand where it passes into the wrist.

"Don't throw your hands in that way; what kind of playing is that?" he said, on one occasion, to a pupil. "Don't play in the air; press deeper into the keys, play the notes that are printed and place the fingers where they belong."

"What are you doing there?" he cried when a player struck the members of a chord in arpeggio form instead of simultaneously. Such a style shows bad taste. "Two things particularly angered him: to play slowly or to be unsteady in rhythm. I recall now a pupil who had played one of Bach's preludes very well, made a mistake in the quarter note pause with which the figure begins, and thereby provoked an explosion of anger."

In general the remarks of the master had reference to the accurate execution of what was printed in the notes, that in studying one must give the closest attention to the correct rhythm, the right tempo, the right notes and the right nuances.

"If you are studying some work before all other things the right notes, and all the other notes, must be heard. All technical difficulties should first be practiced without the pedal, very slowly and powerfully that the fingers may become facile. In the beginning the pupil is not to seek pleasure in fine effect. Just as we first wash the body and then clothe it, so we must first study the work thoroughly and then think about expression. In order to reproduce the intentions of the composer, we must carefully study all indicated nuances; therefore we should not begin too soon to memorizing the piece lest we have overlooked some important nuance."

Concerning the *Sforzando* Rubinstein spoke as follows: "*Sforzando* does not mean *forte*, but that by a strengthening and some retarding of the tone of the separate notes one wishes to give them a special meaning."

In *forte* and *piano* he demanded pronounced and clean out nuances, which, however, should be in keeping with the character of the respective composers.

A lyric *forte* must sound quite different from a heroic one. The player must give careful consideration to the character of the piece and then take pains to lead to the attack the corresponding character. He must himself hear and work out thoroughly the tone shading.

"What character has the fourth 'Phantasia' of the Kreisleriana?" Rubinstein once asked a pupil who was going to play that piece.

"Dreamy," he answered.

"Then express that dreaminess in your attack," said he. "Strike the notes again and again until you get the true quality that fits." He himself struck the keys.

"Is that dreamy?" he asked.

"No; that is only piano." Then he played again.

"No; that also fails to express the dreamy character." A third time he struck the keys.

"Now, I have the true dreamy effect."

In regard to the Schubert-Liszt "Barcarolle" he said:

"In your attack you must express the swimming, the floating on the water; the stroke of the fingers on the keys must not be heard, they must glide. The *forte* is no march. Do not forget that you are playing a song."

In Tchaikovsky's "Chanson Triste" he wanted the sorrow to be plainly stamped upon the attack.

In regard to Schubert's Sonata in B major he asked for lyric repose, flowing tenderness, sonful rendering of the melody and the shading away of new modulations. "If some peculiar harmonies are not with you, you can hold back the idea a little, as this enables the ear better to appreciate the effects. But you must immediately come back to the original tempo." He advised that special or striking modulations be shaded or fined off into succeeding passages.

## STUDIO NOTES.

By C. W. FULLWOOD.

ETERNAL vigilance is the price of progress in Music Study.

Technic without expression is like an automaton. The movements are made with clock-like precision but there is no human touch to it.

Four-hand playing is invaluable for practice in sight reading, getting an idea of rhythm, free movement and, last but not least, it induces self confidence and repose. It is a cure for the nervous pupil. It is not the length of time you practice that counts but whether you practice intelligently and conscientiously. When a pupil becomes so absorbed in his work that he forgets to look at the clock he is practicing in the right way.

Systematic practice is the sign of progress. Divide your work into portions of the day to suit your time, occupation and other studies, and then adhere strictly to the day's schedule.

Analyze and study the piece or study before going to the piano.

Remember that music study is not merely a pastime and a filler in with other pleasures, but it requires the same faithfulness and concentration as other studies. Ay, even more so.

Then don't postpone your music lesson for anything save sickness. It is more your loss than the teacher's; although his time is worth money and consideration.

An ounce of determined, systematic practice is worth a pound of spasmodic work. Yes, much of the pounding that is called practice is enough to give hearers spasms.

Do not wait so long that you have to race to the studio, where you arrive breathless and flustered. It is a poor preparation for your lesson.

Try variety in your method of practice. One day scales first, then exercises, études and pieces. The next day reverse the order. Don't get in a rut. Keep your freshness and spontaneity.

Enthusiasm and diligence will advance you on the musical highway.

A music student should always be an optimist. Try to understand what your teacher has explained, but do not think that knowing is equivalent to doing. Some things must be fixed in the fingers as well as in the head.

Study your pieces as expressing thought, so that you may learn to think in terms of music as well as in words.



RUBINSTEIN AT THE PIANO.



## The Handling of Piano Technique for Very Young Children

By W. S. B. MATHEWS

### First Grade.

I HAVE several times called attention to the opinion which the piano teacher has of producing excellent playing of exercises and studies, or of producing good playing of a few pieces of music. This narrowing down of the possibilities is particularly emphatic in the case of young children who attend the day schools and rarely practice as much as an hour a day, often only forty minutes. With this amount of time and often the inevitably slow reading of the beginner, it is not possible for the child to play over his lesson more than a few times during the practice period—in many cases no more than twice. This being so, the forming of finger habits is one of the question, simply because it takes quite a number of repetitions to begin to form a habit, and any following of the same key-track successfully is the result of a habit, general in the case of scales or arpeggios, or specific to a particular track, as of a piece.

Such being the practical possibilities of the child who attends school and practices no more than forty to sixty minutes per day, with occasional interruptions from unexpected causes, it becomes necessary to plan the work very carefully and to select certain points of accomplishment as more important than others. This is what almost all teachers of young pupils do—by young pupils I mean those of about eight years of age. Younger than this lessons are of little value, unless the child is so situated as to be able to have about one a day or, at the very least, three per week.

### One Teacher's Plan.

The most curious working out of this problem that I have ever met came under my knowledge recently through a pupil whose teacher had adopted the following routine of study, a singular and weird routine, warranted not to result in any good whatever. No matter what the piece assigned, the same course was followed. During the first lesson the right hand part alone; during the second, the left hand part alone; during the third, both hands together; during the fourth, memorizing it; during the fifth, observation of the marks of expression; during the sixth lesson, the addition of the pedal wherever needed.

On the face of it this routine indicates a desire on the teacher's part to arrive at the end of the lesson but every rule of good pedagogy is violated. Take the memorizing after three lessons. The pupil has entirely lost the freshness of impression with which a new piece is greeted, and already about half knows the parts often repeated. In such a case it is much more difficult to complete the knowing than it is to memorize when the attention is fresh and one has not already acquired the misleading half-knowing. Then take the working upon hands singly during the first two lessons. This results, if it results at all, in the pupil's forming two half conceptions, very little or not at all related to each other, so that the third lesson is the first time when the pupil really begins to get the musical effect as a whole. And here, by the plan, expression is ignored—thus leaving each idea in its bare relation to notes, whereas the musical color of aural feeling of an idea ought to be a part of its radical conception—a phrase being not only such and such rhythms and pitches, but a melo-rhythm of definite character.

In modern teaching of the piano the teacher means to accomplish during the first grade, that is, during perhaps the first six months or year, certain specific educations. What are these educations?

**How Much Ought a First Grade Pupil to Know as a condition preparatory to promotion into the second grade?** A very important question.

In general the first grade is expected to enable the pupil to read successfully from the staff (both clefs), play easy music, in at least four or five keys, transpose a little, and have a certain handiness upon the most common keyboard cracks in the keys taken up for practice. No one of the first grade books in the market quite measures up to this, and some of them fall very much below. If we examine the easy

music of the European teachers we find that they seem to expect the young pupil to remain a long time in the key of C, the left hand confined to five finger positions, the music confined to the most common harmonic incidents.

To remain in the key of C for a long time, or even for several lessons in succession, is to produce the impression that C is the "natural key"—a most misleading conception. One key is as natural as another. Key is a question of relative pitch and the color thereby produced, according as the modulation is higher or lower in pitch. I consider that all attributes of specific color in the different keys have their location in absolute pitch as the only ground, excepting where the instrument is imperfectly tuned, as the organ fretted, and the near keys being more consonant, the remote less so.

### Bach, Hummel and Wieck.

Two very competent musicians have given some idea of how they proceeded with young pupils. J. S. Bach evidently expected the youngsters to work hard and overcome; he gave them as easy music as he could conceive, but at the same time he meant them to keep moving and get to the higher grades very soon. Anything like the long continuance in a state of musical infancy was remote from his thought. J. N. Hummel also wrote a large school, and as he prepared his own material, and was a good writer and a fine musician, we are able to see precisely what he intended to do, which was to go through all the keys one after another to become familiar with the keyboard tracks as such, through the use of five finger exercises, either stationary or moving along the keyboard by contractions or expansions. While the Hummel ideas are not practical in our modern teaching of children, they furnish many valuable hints.

The distinctly modern conception of piano teaching dates from Friedrich Schumann's teacher, who, in his little book, "Piano and Song" (1853), laid down principles which all good teachers of children are now trying to work up to. What Wieck imagined was keyboard handiness in different keys, along with ease of reading, and a musical capacity to transpose exercises or pieces from one key to any other assigned. He is not clear as to the time he expected to be occupied in covering the ground outlined in his work; but as school work then occupied less time than now, no doubt he expected much more rapid progress. I have no knowledge, except by hearsay, as to how long it took him, but think perhaps it took, which would make us need longer time than he needed to cover the ground. Beside, Wieck did not make a method, a course, or even a first grade; he merely lays down principles, intended to insure that the pupil acquires keyboard handiness, the mental grasp of keys, facility of reading, and musical conception.

Modern teaching now accomplishes very good results in the best cases, in establishing musical habits of playing. For instance, in one school with which I am acquainted the teachers get very careful and rapid, inductive, even artistic, playing of melody. In another school, harmony is taken as the starting point of the musical training, and the beginner is made to know and realize the harmonic effect of the first, and all the major keys during the first year, and all the minor keys during the second, to know the scales, signatures, and the triads contained in each; also to hear the relation of chord-successions.

### Easy Technical Forms.

Now in playing it is found that, owing to the fact that almost any little piece requires from two to four hours of real practice before the beginner can arrive at any degree of sureness and musical effect, in it, the year will hardly yield more than fifteen or twenty little pieces, and of these the beginner will be lucky if he is able to retain seven or eight at any one time; but so much the shorter. Therefore, as this will take up the hard work of the practice hours, the work in technique will generally be somewhat neglected.

For this reason it is necessary for the pupil to have a few very easy forms to work out on the keyboard, and I doubt whether on the whole there is anything better than such "lively" forms as the following, which could be carried out in every new key taken up.



These triplet forms lend themselves to change of accent and change of key extremely well. In connection with them the pupil ought to have the scale with each hand alone, in at least quarters, eighths and sixteenths, according to Dr. Mason's system of rhythmic tables. Even a single rhythmic table, assigned in this way, and carried through several keys, will tend to secure greater facility of motion than city pupils ordinarily get. It would also assign the "Two Finger Exercises," especially the light and fast form, to be played in every new key and along the track of the diminished seventh, as in Dr. Mason's system.

Now it is evident that inasmuch as the pupil can afford to have only about five or at most ten minutes per day to any technical form, only one such exercise can be assigned at a lesson; and if this is a scale, it will have to be continued for several lessons in succession before the proper speed for the sixteenth will have been attained, even at the slow tempo necessary for the quarters.

The total keyboard facility possible for children of eight, during their first year, will then consist of the ability to carry out such exercises as those above in quiet tempo (such as about 72 to 84 or 96 to a minute for quarters); at least four scales with each hand alone, in quarters, eighths and sixteenths successively, in the speed of 72 for quarters; and the "Two Finger Exercises" along scale tracks or the diminished seventh chord, at the rate of about 84 to 96 for quarters, the pupil playing two notes to each beat, and perhaps now and then spurring for short distances at the same speed with four notes to the beat. If all pupils can gain this much in the first grade, it will amount to very much more than they usually do, and all they can afford to do, and still have time for the essentially musical work.

It is well known to the older generation of teachers who have had much experience, that a pupil who fancies a piece can learn it by working hard, even when it is decidedly above her grade. For this reason I think it would be better if the books for the first grade had a few pieces of good musical character, so contrived that the teacher could prepare them by teaching the accompaniment forms as keyboard forms, by rote, the entire piece having perhaps no more than about four or five different patterns of this character. In this way musical results would be opened to the young pupil which are ordinarily not reached until the third grade or later. I have in mind quite a number of charming melodies of the better musical character, which might be treated in this way. The result would be to give to pupils a beginning in the higher routines of keyboard work much earlier than they now get them.

In the line of very easy pieces for children, which are at once musical, fresh, and suggestive, we are better off now than ever before. I have in mind the little pieces by Miss Melle Martin, and Mrs. Crosby Adams, whose "Singing and Singing" is about the very best musical easy two part piece, I have ever seen, the melody being charming and the cadences novel, easy and interesting. Mrs. Dingley-Matthews has also several attractive little things of like simplicity. These things would form a curious contrast in interest with such material as that, for instance, which fills up the first volume of the Kùbler "Practical School," or his "Instructive Pieces."

What the active teacher has to do is, to learn more and more to supplement whatever book she uses with extra material, in the same way as they supplement the school readers in the school room. She will need intelligence in her business.

## THE MUSIC TEACHERS' ASSOCIATION OF GERMANY.

THOSE of our readers who are interested in musical education will be glad to read the following, taken from a letter to the Editor. It is a short report of the recent meeting of the *Musikpädagogischer Kongress*, of which the eminent composer and teacher, Xaver Scharwenka, is president.

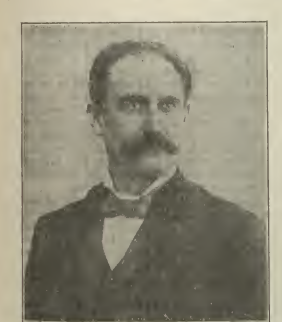
"Germany holds a high place of honor where music-pedagogies are concerned, and it is essentially owing to German initiative that this Congress has been inaugurated; the *Musikpädagogischer Verband* being the chief promoting factor. Representatives from all parts of Germany, from England, Holland and Sweden are attending the Congress.

### THE OBJECT.

"The object is to aid in generally raising the standard required of those who undertake to give instruction in music. A music teacher shall, if this reform commission brings about the results it desires, be obliged to recognize some other criterion of his capacity to teach than mere self-confidence in his own ability. It was remarked at the last Congress that many a music teacher perpetrates a direct fraud with every lesson he imparts.

### THE SYSTEM.

"The Congress is endeavoring to introduce a system which by means of examinations and certificates will provide the music-learning public with some reliable



XAVER SCHARWENKA.

standard by which to choose their instructors. Examining committees have indeed already been appointed in all the Prussian provinces and in other parts of Germany, though, as yet, their influence is inappreciable.

"Some few voices have opposed this system of examination, in the fear that mechanical precision of playing will be promoted to the detriment of artistic feeling. Of this, however, there is little probability. The proposed examinations will not be a test either for mere technique or for mere temperament and artistic conception. They are intended to test the general musical knowledge of the teacher, and, more important still, his capacity to impart such knowledge to his pupils and to develop to the full such musical talent, small or little, as is inherent in them.

### REQUIREMENTS.

"Considered in detail, some of the requirements to be as follows: The teacher must not merely be the master of his instrument—or his voice. Even if he does not intend taking up theoretical teaching, his training in theory must be so far advanced that he understands the works of the German masters in every branch of the total art. He must also be in the thorough comprehension of the historical development of music.

"Examinations are not, however, to be the only means of raising the standard of music-teaching. In every conservatory a department is to be founded in which the embryo teacher shall have regular practice in imparting musical instruction under the control and

advice of a competent master. The training in music-teaching shall be similar to that which the German state teacher of ordinary school subjects is obliged to pass through. This idea of systematic training has already been put into practice in a few German music institutions, and has proved itself of far-reaching value.

C. M. H.

## THE STUDY VALUE OF THE PEDAL.

By EDWARD DANTONITH HALE.

THE GENUINE piano teacher has not yet made up his mind what to do with the pedal. Commonly he counts it an enemy—to be throttled by and by, to be sure, and reduced to obedient service—but for the present to be abandoned.

### THE OLD IDEA.

This is not an laudable attitude in view of all the circumstances. For piano study, like all other study, has been reduced to a system and put in charge of text books. The keynote, the motto of the systematization, was technique. Technique, in the mind of the pedagogues, loomed up as the grand, commanding feature of the study, to be laid hold of and vanquished at all hazards. This Port Arthur one subdued, all the rest of the territory could be overrun at leisure. They were not as wise as our known brethren over the sea, who get ready so consummately for the campaign of the open field. The pedagogues not being up in the art of their war, isolated the technical problem and went at it tooth and nail and raised so blinding a dust that they were wholly unable to see just how matters were going. They most unduly determined that technique was an affair of music primarily; and being that, there was no reason in complicating the problem by other considerations. Get the music business done and then pay what attention you like or can to the other things.

### THE NEW IDEA.

A hundred years of this, together with the dawning of certain light from other quarters, has made very clear and positive this proposition: that music is the merest incident in piano playing; and that becoming a player is wholly an affair of the hand (and hence, of course you need ten good fingers—as you do a good stomach and the rest of the apparatus wherewith man works in this world—and you must have a healthy musical temperament if you are to play the piano. But given these things in some reasonable measure, the last thing you need to concern yourself about is the size and impenetrability of your biceps and flexors.

### THE KIND OF THINKING.

The matter about which it behooves you to be occupied is the kind of thinking you can do, and your ability to keep fresh and fervent your feeling, your imagination. Now it is a significant fact that all this is very plain to intelligent minds that are just outside the professional circle. The other night I was at dinner with a group of persons whose culture has made them known almost all over the world. Being the only musician present, when the conversation drifted to music, I became the target for some questions which we might ponder over without injury except, perhaps, to professional pride.

Would I explain the conduct of the soloist at the last symphony concert—his brutal treatment of his instrument; the absolutely heartless, unspiritual, inartistic (as they thought) performance; his attitude, generally, of a showman, a performer, a gaudier, an eccentric? And would I explain how it was that the soloist, at the Kneisel concert, conducted himself in all respects, as if he took the concert for a function project and presided to exhibit his own prowess? And more to the same purpose.

### PLEASURES, NOT ASTONISHMENT, THE END.

These persons, estimating musical performance in the same broad and sane way in which they do all artistic performance, being themselves in the truest sense artists, find something painfully lacking in what passes among us for very high art. And for a bit of genuine expression. "Simple, serious, noble," said Milton, the poet of any artist, said, they would cherish for once whatever astonishment d'Albert or any other man could induce!

It is obvious, I think, that such persons are our truest, soundest critics, partly for the very reason that they know little of the technical problem, and, in the long run, their judgment will have to be reckoned with. Sooner or later they will compel us to weed out the spectacular that so disturbed the great Tausig. We know very well, all of us, that their judgment is just—that unless performance is essentially musical, poetic, and so commends itself to every music lover, it is artistic and a sham.

### REMARKS OF THE PEDAL ON THIS.

Now there is one obvious and simple thing for the piano teacher to do under these circumstances: to lay the stress of his teaching upon the real thing—the artistic, the simple, serious, passionate thing which true music is; to make sure, first of all, that his pupil's head and heart are right. The purpose of this paper is to show what bearing the study of the pedal may have upon the end in view.

When Rubinstein called the pedal "the soul of the pianoforte," he uttered a sentiment which every true pianist understands and approves. There is a sense in which, in which the piano itself is but an adjunct of the pedal; in strictly Klaviermusik pieces it may be said to furnish the crude tissue which the pedal fuses into the rich and mellows music peculiar to the instrument. If this resultant music could be written fully out, the score would show an amazing elaboration of the original. The orchestra that could render it would be a kind of thing scarcely of this world—most like a company of aeolian harps, it might be. And if we could express what the composer actually wrote we should have left an ether of indescribable delicacy filling all the spaces in and around his score. And in it we should be aware of the soul of the pianoforte—its most subtle and characteristic element. In this the great students of the pianoforte are agreed. Yet this is the line that teachers have elected to leave out of their teaching—the finest thing about the pianoforte, its true distinction and its peculiar text of temperament and of artistry.

### THE PEDAL AND TEMPERAMENT.

They have feared, probably, that it would do some injury to the pupil's technique. And suppose it did! Which had better suffer, his technique or his temperament? But I think the pedal is one of the best friends to a technique. We that have been through the process and have clearly analyzed our experiences are sure of this: that the secret of sound and rapid progress is not any system or tradition or method, but mental alertness and intensity, the product of profound interest.

The dead business of technical practice begets no such thing. But let the imagination seize upon beautiful, moving effects and clearly conceive them, broadly and in detail—and where else does the teacher find his office? And every power will arise to do that thing, in the detail first, and then as a whole, which is the proper practice sequence. No pupil can spare the help and stimulus the pedal will contribute to this. For no discipline is so effective as the discipline of complete without it. But this is only part of the service of the pedal. It is the means, par excellence, of tone, timbre study. Refined sensitiveness to tone color, which the pianist needs so much the more because of the poverty of his instrument, can only be developed, if at all, through the pedal, as is demonstrated by all great players.

### TEACH THE PEDAL EARLY.

Now the meaning of all this is that in the first weeks of piano study the pedal should be introduced to the pupil and from that time on it should be not only intimately associated with every step of study, but be fully exploited for the sake of the pupil's development on the lines that have been indicated above.

And I have not the smallest doubt that a pupil of however moderate gifts who will master the pedal, will become a lovely if not a great player.

The pupil should never allow himself to criticize the music his teacher assigns him for study. He should realize that his own judgment is not yet ripe enough to pronounce a just verdict on its merit or beauty, and that he must trust to his instructor's experience in selecting that which is most useful for his advancement. He will find in the end that it will bring him to the desired goal far more surely and quickly than by his finding fault and holding back from his appointed tasks.—*Literscheid.*



## THE ABOLITION OF KEY.

BY JOSEPH W. G. HATHAWAY.

The three greatest powers in music are Rhythm, Climax and Melody. Harmony and part-writing are necessary adjuncts, and so is tonality, but they are subsidiary, and not primary factors. The first of the three great powers is RHYTHM, the one thing that even the most modern of composers cannot afford to ignore. The greatest musicians have always been the greatest masters of rhythm, and music that has ever got any hold of the public, whether it is music of lasting worth, or of mere ephemeral use, is the music that is strong in rhythm. I remember as a youngster going to hear "Siegfried." I must confess that at times I was bored, sometimes I longed for a chorus, sometimes even the magnificence and variety of the orchestration failed to attract me, but there was something that made me go to hear it again. What was it? Since then I have learned to love much in "Siegfried," and to me it is always the most fascinating of all Wagner's operas after "Die Meistersinger"; but from the moment the violas give out the triplet quavers associated with the lust of gold, until the forging of the sword, or, indeed, until the last strain of the great love duet with which the opera ends, the thing that holds me tightest in its grip is the extraordinary variety and power of its rhythm. And I am sure that it is this that first of all attracts people to whom the wonderful appropriateness of the music, the endless resource, and the picturesque and powerful scoring comes afterwards.

## CLIMAX.

It is clear that without key relationship there cannot be climax, for Climax is of necessity based on a system of tonality. Beginning quietly and adding in various ways to the interest of a passage until the highest point of strenuousness or of a crescendo is reached does not constitute a climax. Climax brings with it a supreme moment of concentration and is the result of contrast. Further, absolute repose is not possible without tonality, comparative repose is, but the mind soon longs for something on which to dwell, and for harmonies that do not require immediate resolution. I have before me as I write a "Symphonische Phantasie und Page," for organ, by Max Reger, who is apparently no believer in the necessity of tonality. It begins after a preliminary B-sharp, with C-sharp in the pedals and G, B-flat, D-sharp and F-sharp in the left hand, with the same notes an octave higher in the right hand, and all played simultaneously. Rather a startling beginning, especially as it is marked *fff* and *sempre crescendo*. There are twenty-seven pages altogether and occasionally there is an ordinary common chord; in fact, in one place there are four, one after the other—D major, F minor, G major and B-flat minor, but these are not generally considered sufficient to establish a key! The Phantasy is written with one flat in the signature and ends with the chord of D major, so I suppose somewhere in his mind the composer had feelings of D minor. Rhythm there is in abundance, but climax, never. There are various gradations of tone and pace, and the harmonies sound for the most part smooth, but when the end is reached you have a feeling of not having been anywhere in particular, and if the composer had chosen to go on for another twenty bars or so, or if he had stopped a page or so sooner it would not have made mattered. In fact, the music lacks conviction and definite purpose, as must all music that is not based on a system of key relationship.

## MELODY.

Before considering melody, pure and simple, it will be necessary to differentiate between melody and theme, for although they may be one and the same thing they may also be very different. Theme is possible without tonality but melody is not. A theme should be something you can remember, and be capable of expansion and development; it may be complex or simple, beautiful or ugly, and it may even be insignificant in its first statement and under its skillful treatment grow to importance. It would be obviously impossible to have any rhyme or reason whatever in music that had no theme. On the other hand, melody is not usually taken in combination but in succession. Melody is tune. It is self-contained and does not depend on harmony, though it may suggest harmony. Figure is not melody, nor is it theme,

though many people would have us believe it so. Further, a good melody should have climax, and though it is possible to take a succession of single notes and harmonize them in such a manner that the distinct flavor of key may be felt, the melody itself must point to some definite feeling of tonality or the result is without form and void.

## TONALITY.

And what has the man who wishes to abolish Tonality to give us in the place of climax and melody? Where would Beethoven have been without climax, or Schubert melody? True, the methods of writing employed by Beethoven and Schubert are the methods we use today; we brand them as old-fashioned. But surely the deep, underlying principles of composition are the same both in old masters and in modern? Historically, melody is the oldest of the kings of powers in music. From melody came climax, and from a combination of both came rhythm. The oldest tunes extant contain all these characteristics, more or less developed, and every composer up to the present day has made it his chief business, consciously or unconsciously, to bring them forward, some in one direction, some in another, according to their temperament and powers.

## EXPRESSION OF TONALITY.

Without abolishing tonality, it may be possible to expand its limits. It is possible to strain the bounds of key relationship to such a point that it is extremely difficult to point to a certain passage as being in this or that key, and yet far from outraging our sense of the beautiful we are enchanted with the result. Richard Wagner has shown us what can be done in this direction, and in a greater degree still it is easy to find examples in Richard Strauss. It was the fashion when Wagner first came to the front to accuse him of not writing melody, and it is probable that in the days when Bach was king, as he stood the same defect was attributed to him. Today people say that Strauss cannot write melody, but he is far too clever a man not to understand to the full the value of rhythm, climax or melody. His climaxes are terrific, his knowledge of the possibilities of rhythm is endless, and his melodies are full of beauty and charm, though less obvious than in the case of the music of the older writers. And when he makes a bit for anility and chaos, as in the fugue in "Also Sprach Zarathustra," and disregards tonality, he does it with full intent and with complete knowledge of the result. Whether the means are justified by the result, or whether the end is worth attaining at all is another matter. So, before we finally say good-bye to our old and valued friend, the common chord—for it is obvious that it will be impossible to use common chords that have any affinity with each other consecutively, for fear of establishing a key—it may be as well to see precisely how far the limits of a key may be carried to. Before a composer is justified in taking even this step he must have explored, first of all, all the resources of key relationship, for it be remembered that Wagner wrote "Die Meistersinger," and Richard Strauss, "Tod und Verklärung"—*The Musical Standard*.

## THE TEACHER'S INFLUENCE.

BY MARIE BENDER.

There are two principal means, among the many media of expression for an active personality, and deeper his influence in the development of the local public taste. The first, that of bringing the inspiration of noble ideas, as expressed in true music, or, in what we more commonly term language, within the grasp of the people, through concerts and lectures arranged for the home community. The second, a means of influencing the public taste which may be more continually exerted by the teacher, lies in the power which he may use in shaping the mental attitude of the pupils whose musical studies come under his direction. To far too great a number of pupils the study of the piano seems to mean little more than the association of certain combinations of fingers and keyboard movements with certain printed signs upon the page on the rack before them, to the end that certain combinations of sound, which they call music, may be produced. Of the broad significance, the all-in-

clusive influence of music, the world of tone poetry, the medium of expression of all the wide range of moods of heart and mind, of the otherwise inexpressible longings of the soul, they have not the slightest conception.

This is a condition which every teacher knows, over which every teacher has groaned inwardly, if not audibly. Let us then determine that this year shall see greater accomplishment in the end of remedying this state of things, than has been seen by any previous year of our studio work. Let us impress our pupils with the truth that they are working in tones, just as the students of painting are working in colors. That these tones are the materials, by means of which the "vision beautiful" may be evoked from the printed page; just as the colors are the materials, by means of which the students of music's sister art realize the charms of varied tint, of shifting light and shade, which belong to the subjects of their study. These are truths perfectly evident to any one who pauses to think for a moment, but how many of our pupils ever pause to really think? How many of our pupils realize this view of their practice periods and lesson hours? How many perceive the absolute similarity of the relationship of tones and colors to the two arts of which they are the essential media of expression? How many of our pupils have an aerial perception of tone, of the individuality of single tones, and of chords, which even begins in the slightest degree to approach, in quickness and accuracy, the visual perception of colors, which the students of the other art always have in fullest measure? A student of painting, who does not recognize and name at a glance, the most delicate change of color, is an unthinkable anomaly. And the day will come when the student of music, who is not able to recognize and to name each individual tone or chord as such as heard, will be an equally unthinkable anomaly. That this is so today is due to the widespread neglect of thorough, practical ear training in the general teaching of music. This is not a branch of work which should be left for special study when the pupil is older; the children should be taught from their very first lessons, to listen for, and to recognize the individuality of different tones and tonal combinations.

Let us see to it that our pupils' view of music is not limited to the field of the piano, for, great though this field is, and containing within itself ineffable beauty and power, if the student does not look beyond it, does not realize something of the world of tone belonging to other instruments, to the voice and to the orchestra, his conceptions will be narrow; he will fall to come to anything approaching a full realization of the power and beauty of his chosen instrument. I do not mean by this that one must of necessity make a study of other instruments than his own, but that he must know something of their life, and of their power of expression.

Let us institute classes in musical history in connection with our work of teaching; the story need not be made as dry as dust, but, with the assistance of the long list of interesting works on the subject, may be made most attractive. If instituting such classes does not, for some good reason, seem practicable, we can at least interweave work in this line with the regular lessons; we can require the pupils to look up certain facts, from lesson to lesson, and, through suggestion of the books most calculated to appeal to their different personalities, may do something toward forming, and directing the growth, of the habit of familiarity with the best musical literature.

If we can teach our pupils to think seriously and deeply of the art of music, and on lines associated therewith, lines which reach out until they include the whole of life's problem, we shall have attained our end.

The teacher's influence, through the pupils, may thus be incalculably extended; for who can place limits to the effect upon others' development, of the personality of one pupil with clear vision of what music really is, with unwavering devotion to the highest ideals of beauty, as the influence of that personality shall be exerted in the present, and through all the pupil's after life? And if this, too, be inspired, shall be multiplied by the extension of the habit of clear vision will be indeed beyond computation. What a noble thought for the earnest, devoted teacher, this ever widening scope of influence!

## Isadora Duncan and Her School for Classic Dancing

By C. M. HOOK.

How WOULD you like, when you were still quite young, to be placed in a reform-school, an experiment-school, not to make money, but with an Ideal Aim in view? A school in which all the details of daily life are arranged on ideal principles, and in which, when you have entered, you are bound by legal contract to stay all your school-days, until you have reached the "grown-up" stage?

Perhaps all this sounds rather formidable, and you feel that you would rather educate in the good old way, and leave the Ideal Aim to other people? As a matter of fact the children in this school are as happy and as healthy as they can be, and think their "home" the pleasantest place in the world.

Let me tell you all about it. The school I am thinking of is the one which Miss Isadora Duncan, the American artist-dancer, has established in Berlin, right on the border of the beautiful Grunewald pine-forest. And the "Ideal Aim" which her school has before it is to train a choir of dancers who will teach the world what dancing may be—to train them for twelve whole years without intermission in the art of classic dancing as Isadora Duncan herself has conceived it, by dint of years of study of antique classic models.

Isadora Duncan is a native of San Francisco. As a little girl her mother gave her lessons in dancing; but she very soon had to learn all that her mother could teach her. Whenever she had time time to herself she would spend it inventing, composing, and teaching little dances of her own; and these little dances had no regular steps, but just consisted of whatever motion the music seemed to suggest; and this motion was not only a visible expression of the rhythm of the music, but of its feeling, its emotion as well. It was, in fact, an interpretation.

As Isadora Duncan grew older she continued to dance, and her interest in the art was more passionate than ever.

One day she saw some antique Greek statues showing Greek girls dancing. Everyone has heard of the unsurpassable grace of the Greek dancing girls of olden times. This first fired the imagination of the American girl whose whole mind was filled with devotion to the art it represented. From that moment she interested herself in studying Greek statues and pictures of figures of Greek dancers. She studied their attitudes and poses, their motions—so clearly suggested in the life-like marble—she modeled on the loose, diaphanous Greek robe, so much more graceful than any of the latter-day costumes—more graceful than the treasured accordion-pleated skirt.

Well! Isadora Duncan's Greek dancing began to be talked about. She was asked to dance in leading society drawing rooms, and often she did. She came to London; was the fashion of the hour in aristocratic salons. Then she crossed to the Continent, making for Germany. Here, in art-loving Berlin, she became the vogue. She gave a performance after performance in a small but high-class Berlin theatre—always dancing classic dances to classic music, usually played by a whole orchestra. Not only Berlin's art students but members of the highest aristocracy crowded to see her, and the streets outside the theatre in which she danced were nightly lined with crowned carriages.

All this naturally spelt financial success for Isadora Duncan. There was nothing to hinder her carrying out her further plans, and when the season ended she and her mother, brother and sister left Berlin for the country which was Isadora Duncan's promised land—and that was Greece. In Greece they lived for a whole summer, dressed exclusively in Greek garments, from flowing white robe to sandals and hair-belt. They spent their time among the ruins, mentally absorbing the beauties of the ancient architecture, and studying the old Greek vases and friezes.

And among the ruins in this atmosphere of classicism, Isadora Duncan continued to compose and practice her dances.



HOME OF THE ISADORA DUNCAN DANCING SCHOOL.

She came back to Berlin with her art matured and perfected, and again danced publicly, arousing intense enthusiasm. But she did not mean to rest at this stage of accomplishment. For a long time her thoughts had been busy with a far-reaching scheme. She was conscious that she had now brought the art of dancing to a higher plane than any other dancer in the modern, civilized world. And she felt that she had reached this level must not be allowed to die out—it must be perpetuated. It was this train of thought which led to the idea of founding a school in which the art of classic dancing should be taught.

One of the lovely villas near the Grunewald forest was finally chosen for the purpose, and an immense amount of thought, care and money were spent upon its fittings and furnishings. All through the school other considerations were made to give way to those of hygiene and art. The building there were large bare of carpets, hangings and drapings were omitted, and knick-knacks made conspicuous by their absence.

You are beginning to think it is a dreary place perhaps? Why, not at all. For where the hangings

and draping and knick-knacks might have been there are costly and beautiful antique Greek and Italian friezes; statues, statuettes and classic pictures. The rooms have very little furniture—only just as much as is necessary. And what there is is admirably simple, though none-the-less beautiful for that.

But though art is everywhere, system and order (which of course in their way are art too) are prominent enough. You would smile if you could see the row of twenty little girls in the bathroom, standing shoulder to shoulder, with twenty little tooth-brushes protruding from them, all at a uniform angle. And beneath the mirror, twenty little towels, and twenty little sponges, each towel and sponge beneath the mug of its respective owner.

All over the school the same absolute order prevails. There is nothing of Bohemianism anywhere.

There are now over twenty children in Isadora Duncan's Dancing School. The number has grown slowly, not only because few parents are willing to submit their children to a unique system of training for a long span of years, but also because only certain children are admitted. To become a pupil at this school the child must be possessed of a temperament which will respond in a high degree to artistic training. Usually the children are admitted merely on trial in the first place; then, if they show themselves teachable where dancing is concerned, they are allowed to remain, and the contract is signed. Many of the small inmates of the school have parents who are famous in the world of art. Warsaw, Prague, Vienna, Dresden and Berlin are amongst the continental cities which have contributed to the school's enrollment list. There is one little Dutch girl, and only one wee mite of American parentage, the niece of Isadora Duncan herself.

The two little daughters of Professor Humperdick, whose opera "Hänsel und Gretel" is well-known in America, are permitted to take the courses as day scholars, this being a special privilege. Professor Humperdick and his family occupy the villa adjoining the dancing-school, and the composer himself, like most of Germany's leaders in art, is a warm admirer of Isadora Duncan. He has, in fact, composed special music on the lines of "Hänsel und Gretel" for the children of the school to dance to.

Miss Duncan bases her unique educational theories on that old saying of Plato's that oratory, dancing and music are the three great educational factors, including in themselves all others. In these three branches of art, and

particularly in dancing, the children of her school are therefore instructed. Dancing is of course the *pièce de résistance* in their educational menu, and it is a charming sight to see this score of children, gowned in tiny white Greek robes which leave bare their plump little pink chests, arms and legs—to see these children dancing together with a grace of motion which cannot be imagined by those unaccustomed to the ordinary children's dances. They learn to walk, to run, and to march; and the grace that they put into these simple actions transforms them into very poetry of motion, and one rules one's eyes and wonders whether these little beings with their exquisite charm are really children such as other children are.

As supplementary art lessons the children are taken on regular visits to the magnificent Berlin art museums, where they systematically study the pictures and statues. It is difficult to believe that intellects so young as these of these small devotees to art should be able to derive benefit from such study. But the children are always under the guidance of a teacher who knows how to explain each aspect, adapting it

(Continued on page 365)







# The Etude

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JUNE, the "Commencement" month! Commencement of professional life to many, of life freed from the restraints and discipline of school to others. The Etude wishes the many graduates from schools and conservatories throughout the land a pleasant and successful course of life, as life goes. Not every one can be uniformly successful and always "on the heights"; there are times, and well for us all perhaps that it is so, when things do not go just as we would have them. Yet these times when we must struggle and be watchful are the days when we strengthen the fibre of our characters. So let us take heart and keep "everlastingly at it" when we have our days of trial and we will win through.

The music graduate who has done honest work in school, who has endeavored to learn music as well as to play and to sing, who has learned *how to study*, will be able to learn *how to teach* as the days go by. Lessons in pedagogy have value to the student who is to enter the profession, practice in the model school is valuable, but the application of the principles learned at school by oneself without special oversight or direction in what gives the young teacher confidence and authority. If you expect to teach, get to work at once, with one, two or more pupils and study the duties and opportunities of the profession as well as the music you have in your repertoire.

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**HUMILITY** is not generally regarded as one of the essential characteristics of the average American. In fact, American boasting concerning the vastness of the country and the bigness of her enterprise is one of the standard jokes among Europeans and of books on European travel.

And yet in certain matters Americans are wont to be too humble. This is especially true in things artistic. For half a century America has habitually underestimated its own artistic possibilities; and not only this, but there has been a spirit formerly of contempt for American art and artists and later a milder form of belittling such matters.

The new century has brought a greater feeling of self-reliance in art matters to the new world. Americans are beginning to be less humble in this particular. They are beginning to have more faith in themselves and their possibilities in the field of creative art. The American architect, painter, musician, is taking stock of himself and finding he can hold up his head with those of his profession in other lands.

There is a new birth of interest in the works of American composers and even the foreign artist deems it well to include that long neglected individual, the American composer, on his programs. America is the most prosperous country in the world and when it develops the necessary pride in its own abilities and pursues aesthetics with something of the ardor it now follows commerce America may become one of the beauty-loving lands of the earth.

## CHARACTER AS AN INFLUENCE.

Our educative influence is determined by what predominates in us. We communicate to children less of what we say than of what we are, and if our moral path be crooked, it is useless to point out the straight and narrow way; the child holding our hand walks as we walk.—Charles Wagner.

WE CALL the attention of our readers to the article on "American Music" by Mr. Henry T. Finck, of the N. Y. Evening Post, which appears in this issue. This should be read in connection with the previous articles by Mr. Krehbiel and Mr. Von Sternberg to which reference is made by Mr. Finck. Bearing on this subject we reproduce here some portions of a letter from Mr. Edward Dickinson, of the Oberlin Conservatory of Music, author of several important works on the history of music. He says:

"I think we are apt to over-rate the part that the folk song holds in that mysterious composite of influences that moulds and directs the mind of the musical genius. I never could feel that the music of the Negroes and Indians had vitality and sap enough in it to serve as a foundation for a distinctive and prolific form of art. Perhaps this is because the genius has not yet appeared who has the ability to develop it. If this is to be done it is pretty certain that it must be accomplished by a composer of the same blood. It must be the Indian or the Negro who will fulfil Mr. Von Sternberg's prophecy, not the white man. The alien may produce a curiosity, a clever piece of fancy, as Dvorak and MacDowell have done (the latter certainly with remarkable skill) but nothing more. The sympathy must be racial, instinctive, hereditary, unconscious. Only so can the work have that inevitableness that distinguishes a truly national art from that which plays with novelties, and hunts simply after new colors and decorations. The insincerity of the latter is always apparent, however earnest and respectful the artist may think himself to be. I am sure that there is nothing in the history of music or of any other art that contradicts this proposition."

THE ETUDE considers this subject of infusing the American spirit, true and unmistakable, into our music as one of great importance, and hopes that American musicians, and particularly American composers, will give the matter most careful and continued thought.

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THE VACATION season is near at hand; in fact at the present time, in the large cities, the teaching season is about over, and teachers who have not been prudent enough to lay by during the winter will face a serious proposition. The problem is a simple one. The teacher should make a record of his earnings for the season, eight, nine or ten months, as the case may be, and divide it into twelve parts, thus making provision for the unoccupied months. Another way is to estimate the amount needed for Summer and vacation expenses and, by wise economy, save that much out of the earnings as soon as possible, after which the amount should be put aside and remain untouched until the season closes. Every teacher who works faithfully during the season earns a vacation and should provide for one. This applies with special force to teachers in the cities and in schools where the work is concentrated in a few months of the year and the hours correspondingly long.

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SOME TEACHERS, especially those who are alert to their professional needs and are ambitious to make progress use a part of the vacation season for study with some specialist or some well-known artist. The winter's experiences have presented many problems, have shown places in the teacher's equipment that must be strengthened, have revealed ignorance, partial or complete, in certain important matters. The Summer is a fine time for the teacher to devote to personal work, especially when this study is carried on in a place which offers the beauties of nature, as we can find in the mountains and at the sea shore. The work which gives their time to study this summer. The kind of devotion is a good promise for better work next season.

IS THE music teaching profession becoming overcrowded? It would seem so, when we think of the number of teachers now at work, and of the number of new teachers every season. This question is brought up every Spring by the press of the country in reference to the medical and legal professions, particularly. Not so much discussion is evident as to the ministerial profession, or public school teaching, especially for men. Therefore, reasoning from past experience we need not concern ourselves as to the number who will enter the profession this Summer. They will take the places of others who have dropped out, they will fill the demand from the natural increase in the number of pupils from year to year. And there must be such an increase. Every year thousands of new instruments are sold, pianos, organs, violins, etc., new singers are needed, so why should there not be an increase in the number of pupils studying music.

The thing that gives the most concern to education in music is that there shall be a gain in the quality of teaching, not merely in the quantity. Better is it for a town to have ten teachers, each doing careful, honest, thorough work into which they can put their energies, work based on correct and sufficient knowledge, than to have twenty-five teachers, some of whom do their work in a superficial way, largely to make pin money.

Therefore we say to young teachers: Do not be afraid of competition. Quality is the watch-word to success in music teaching.

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THE GREAT disaster at San Francisco will doubtless retard musical progress for a time. The city was the musical center of the Pacific Coast, and contained a number of flourishing schools, successful teachers as well as competent artists. In addition to these forces the authorities of the University of California, at Berkeley, had just completed arrangements to give the lacking of their influence and means to a season of orchestral concerts of high class. Altogether the outlook for musical work was most promising. To-day the musicians of the city and vicinity face a serious problem. Many of them have doubtless lost their pianos, studio furnishings, music books, records, etc., and their patrons are in equally unfortunate circumstances. It can not be otherwise than that there should be but a limited demand for the music teacher's services and for the artists as well, for some time. Readers of THE ETUDE, who may send contributions to it, should think of their brethren and sisters in the music profession and ask that preference be given to needy music teachers. For the present no doubt all can find work of some kind, but we trust it will not be so before the music teacher can be back at his professional labors with plenty to do.

It may be news to many of our readers that one of the heroes of the hour in San Francisco, Mayor Schmitz, is a musician by training, was at one time president of the Musicians' Union of San Francisco, and director of the orchestra in a local theatre. Yet he has proven himself essentially a man of action in this great emergency, one who reflects credit on the profession. When he was candidate for Mayor a speaker for the opposition attempted to make capital of the fact that Mr. Schmitz was a "fiddler." He said, "He elected he with fiddling when San Francisco is in ruins," referring to Nero, the imperial musician of old Roman days. Yet when the time came this musician proved that his musical training and temperament did not interfere with clear judgment, poise and executive capacity.

## FAIRY FINGERS

LES DOIGTS DE FÉE  
CAPRICE D'AGILITÉ

PAUL WACHS

Intro.

Allegretto M.M. ♩ = 88



[illegible]This image shows a page of musical notation for a piano piece, likely a technical exercise or a short composition. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo). The tempo marking *a tempo* appears at the beginning of the sixth system. The piece concludes with a double bar line and a *D.S.* (Da Segno) marking. The paper is aged and slightly discolored.



## POLKA GRACIEUSE

from "KINDERBALL"

Edited by PRESTON WARE OREM

Secondo

FRANZ BENDEL, Op. 4, No. 4

Allegretto grazioso M.M. ♩ = 104

*p*

*f*

*ff*

*p*

*staccato*

*a tempo*

*rall.*

*1*

*p*

*f*

*Fine*

a) This entire passage must be given out broadly in the manner of the 'cellos and basses in the orchestra.

## POLKA GRACIEUSE

from "KINDERBALL"

Edited by PRESTON WARE OREM

Primo

FRANZ BENDEL, Op. 4, No. 4

Allegretto grazioso M.M. ♩ = 104

*p*

*f*

*ff*

*f*

*ff*

*f*

*f*

*p*

*a tempo*

*rall.*

*p*

*f*

*f Fine*

\* This "Polka" is taken from a set of characteristic dances entitled "Kinderball" ("Dancing Party").

These pieces are original four-hand compositions, not arrangements, hence the independent writing to

be found in both parts and the occasional touches of orchestral color. The interpretation of this piece should suggest throughout the light, airy and graceful character of the dance.



## Secondo

b) Make this counter-theme slightly prominent.

### Primo

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It features a grand staff with a treble clef and a bass clef. The music is written in 3/4 time and includes various dynamics and articulations.

The notation includes many slurs, ties, and fingerings. The dynamics range from *p* (piano) to *f marcato* (forte, marked) and *pp grazioso* (pianissimo, graceful). The piece concludes with a *D. C.* (Da Capo) instruction.



## THE LANGUAGE OF FLOWERS

G. N. BENSON

Andante cantabile M.M. ♩ = 69

*p espressivo*

*Ped. simile*

*cresc.*

*dim.*

*rit.*

*a tempo*

*mf*

*pp*

*cresc.*

*f*

*f brillante*

*p*

*Ped. simile*

*a tempo*

*dim.*

*rit.*

*mf*

*Più mosso*

*a tempo*



Musical score for "THE ETUDE" on page 376. The score is written for piano and violin. It begins with a piano introduction in 3/4 time, marked *Andante tranquillo*. The tempo then changes to *Tempo I* (2/4 time). The score includes various dynamics such as *cresc.*, *f*, *p*, *rit.*, *dim.*, and *a tempo*. There are also markings for *Ped. simile* and *l.h.* (left hand). The piece concludes with a *pp* (pianissimo) marking.

## CANTILENE

FELIX BOROWSKI

Musical score for "CANTILENE" on page 377, by Felix Borowski. The score is written for violin and piano. It begins with a tempo marking of *Andante tranquillo* and a metronome marking of *M.M. ♩ = 72*. The tempo then changes to *Andante* (marked *M.M. ♩ = 88*). The score includes various dynamics such as *p*, *f*, *piu forte*, *cresc.*, *largo*, *rit.*, and *pp*. There are also markings for *con Pedale* and *l.h.* (left hand). The piece concludes with a *pp* (pianissimo) marking.



2<sup>a</sup> ieme Corde

*cresc.*

*dim.*

*f*

*dim. sempre*

*p*

*Sul G*

*rall.*

*frangillo*

*sempre sul G M.M. = 72*

*sonore*

*p*

*cresc.*

*cresc.*

*sempre sul G*

*cresc.*

*largo*

*cresc.*

*f*

*p*

*M.M. = 88*

*cresc.*

*rall.*

*p*

2<sup>a</sup> ieme Corde

*cresc.*

*f*

*dim.*

*p*

*dim. sempre*

*Sul G*

*rall.*

*ossia*

*rall.*

*lunga*

*pp*

*rall.*

*lunga*



# PARISIANA

## WALZ

Tempo di Valse M.M.  $\text{♩} = 69$ 

G. BACHMANN

The first system of the musical score for 'Parisiana' consists of five staves. The first two staves are a grand staff (treble and bass clef) in 3/4 time, featuring a melody in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'Tempo di Valse M.M.  $\text{♩} = 69$ '. The key signature has two flats (B-flat and E-flat). The first staff begins with a forte (*f*) dynamic and a fermata over the first measure. The second staff includes a piano (*mf*) dynamic and a 'Ped. simile' instruction. The third and fourth staves continue the melody and accompaniment. The fifth staff concludes the system with a 'rit.' (ritardando) marking.

The second system of the musical score for 'Parisiana' consists of five staves. The first two staves are a grand staff in 3/4 time, continuing the melody and accompaniment from the first system. The tempo is marked 'a tempo'. The first staff includes a 'con grazia' marking. The second staff includes a 'Ped. simile' instruction. The third and fourth staves continue the melody and accompaniment. The fifth staff concludes the system with a 'Fine' marking. The key signature remains two flats (B-flat and E-flat).



## CHIMING BELLS

CARILLON

A. TROJELLI

Moderato M.M.  $\text{♩} = 63$ 

Musical score for "Chiming Bells" (Carillon) by A. Trojelli. The score is for a carillon and consists of six systems of two staves each. It begins with a "Moderato" tempo marking and a metronome indication of 63 quarter notes per minute. The music features various dynamics including forte (f), piano (p), mezzo-forte (mf), and piano (p), along with crescendos and decrescendos. Fingerings are indicated by numbers 1-5. The piece concludes with a "rit." (ritardando) and "lento rinforzando" marking.

Continuation of the musical score for "Chiming Bells" (Carillon) by A. Trojelli. This page contains three systems of two staves each. The music continues with various dynamics including mezzo-forte (mf), piano (p), fortissimo (f), pianissimo (pp), and pianississimo (ppp). It includes markings for "dim." (diminuendo), "rit." (ritardando), "a tempo", "allarg." (allargando), and "sempre dim." (sempre diminuendo). The piece ends with a "morendo" (fading) marking and a final "ppp" dynamic.



THE ETUDE  
POLONAISE

FR. CHOPIN, Op. 26, No. 1

Allegro appassionato M.M. ♩ = 108

*ff* *f* *p* *pp* *cresc.* *sotto voce* *sempre piu f* *poco rit.* *a tempo con forza*

*Meno mosso* M.M. ♩ = 94  
*con anima* *sempre tenuto* *dolce* *pp* *p* *f* *cresc.* *dim.* *rit.* *dolciss.* *poco cresc.* *dim.* *con molto espressione*



Musical score for "The Etude" on page 386. The score is written for piano and bass. It features various musical notations including triplets, slurs, and dynamic markings such as *dim.*, *dolce*, *cresc.*, *rit.*, *cresc. ben legato*, *ff*, *al tempo*, *dolce*, *f*, *dim.*, *rit.*, *dolcissimo*, *DOCCO cresc.*, and *D.C.*. The score is divided into several systems, each with a piano and bass staff.

## CARNIVAL SKETCHES

## The Drummer Boy's March

KARL BECHTER

Tempo di Marcia M.M. = 120

Musical score for "The Drummer Boy's March" on page 387. The score is written for piano and bass. It features various musical notations including triplets, slurs, and dynamic markings such as *mf*, *p*, *f*, and *ppp*. The score is divided into several systems, each with a piano and bass staff.



# MUSICAL DEPARTMENT

Conducted by H.W. Greene

## A WARNING.

A MALE teacher of singing was heard giving a lesson to a soprano not long ago. Least the least suspicion of intentional listening should exist in the minds of our readers. It may be well to add, that to listen was entirely unnecessary. The sounds I am about to describe could be heard distinctly through the closed doors of a long corridor of studios. The lesson was "Elizabeth's Prayer" from *Tannhäuser*.

From the beginning to the end of that difficult aria, the teacher sang with the pupil and they both sang as "loud" as possible. Could a teacher do a pupil a greater injustice? You, who value the correct position of the voice, who aim to encourage self-reliance on the part of the student, know the results of such malicious methods. Those who occasionally find themselves doing this thing, which rapidly becomes a habit, are the objects of our warning. Don't do it!

If your pupil falters at a difficult passage or shrinks from attempting the climax, leave it to him, moment, go back to first principles or tone study, lead her to and beyond the tones involved. In a few well selected exercises show her that every tone in the phrase is easily within her control, and then take the phrase separately and quietly demonstrate its ease when unassociated with the stirring impulses of the rest of the song. If such treatment fails, the music should be put aside for three or four months. Such issues cannot be forced. The patience to wait is one of a teacher's most valuable qualities.

There are rare moments when the voice of the teacher may be used to rouse the sluggish temperament into a realization of its own resources, but even then, should this be advisable, a well selected duet is safer, and the effect far more permanent.

Self-reliance is most difficult to inspire in some pupils. They feel as if they had disgraced themselves if the voice breaks or is flakey, from whatever cause. Such sensitive natures, not infrequently baffled by the teacher and greatly retard their own progress. When balance—that nice point between too much physical demonstration and too little vitality—is being established, there are many disasters; but they have their value, and it is only through them that the sense of security is finally reached. Not the slightest injury can result from any quip or crackle of the tones if the voice is not being used physically or with force. Pupils must recognize this and sing their way through them to the steady, pure tone.

The great obstacle with which the teacher contends is the mental attitude of the pupil to the work in hand. To him the work of to-day is viewed as a finished product. He fails to see that the voice of to-day is only slightly related to the voice of a year from today, that whatever its value, it bears only upon the future. While this in no degree excuses carelessness, or a disregard of technical accuracy, it should aid the pupil by enabling him to place the true value upon present conditions. With a mind thus adjusted, no sensitiveness should be out of the question.

## AN OFFER DECLINED.

A MAN entered the studio of a prominent singing teacher, not long ago, with his daughter. He was one of those practical, hard-factured business men, who have made money through or by which, if such a thing were possible, they can be said to have risen from the lower ranks. The ability of such men to estimate art from anything except a money standpoint is not cumulative like wealth.

Addressing the teacher, he said: "You teach singing, I believe."

"Yes, sir."

"Well, that's something I don't know anything about, but I have been told by a number of people that this girl here has a fine voice and I want to get it trained. I wish you could hear her sing and tell me what you think of her."

The teacher tried the young lady's voice carefully, after which he said: "You have been rightly informed. Your daughter has an excellent voice."

"Then you say that this girl can learn to sing, do you?"

"No, sir, I did not say that," replied the teacher; "I said that she has an excellent voice."

"Well, perhaps what you mean is different from what I mean, but if she's got an excellent voice, she can learn to sing and that's what I'm here for. You have been recommended to me as a man who understands his business and of course I've got to leave it to you. What do you charge for lessons?"

"\$100 per quarter, sir, as my terms, payable in advance."

"\$100 per quarter? Why, how long are the lessons?"

"The lesson period is 30 minutes in length."

"You don't mean to tell me that I've got to pay you at the rate of \$10 per hour for teaching this girl to sing?"

"No, sir, not that you have got to, that's between you and your daughter. But as between you and me that's what you will have to pay if she studies here."

"See here," said the man, "that's as much as I pay many of my men for a whole week's work."

"Yes," said the professor, "many good laboring men are getting only \$10 per week."

"But I tell you what I'll do. I'll pay you \$50 a quarter for this girl's lessons, and at the end of the quarter, if you make a singer of her, I'll pay you the balance of your charges."

A smile escaped the singing teacher, but he, too, had an eye to business, so he said to the father of the prospective pupil:

"What business are you in, I may ask?"

"I am a horse fancier, and raise horses for the market and for trotting."

The opportunity for retaliation was nearer than the teacher had at first hoped. So he said:

"Well, I think we can make a bargain. You say you raise trotting horses."

"Yes, sir."

"Well, have you any promising two-year-olds?"

"Well, I've got some well-bred colts, but we don't break them in for trotting at two years—very often."

"Well, have you got one that's very promising?"

"Yes, I've got one colt, a bay gelding, that ought to trot in 2:20 by the time he is four years old."

"What do you hold him at?"

"Well, as he stands, I'll sell him for \$300. If he trots in 2:20 when he is four years old, he will be worth \$3,000."

"Well, here's my return proposition," said the teacher. "You say your colt can't be trained to trot in 2:20 before he is four years old. Well, your girl may be trained to sing any quicker than your colt can be trained to trot, because, as you know, she hasn't been broken yet. Now, this is precisely what I'll do: I'll buy that colt and pay you \$300 for him, you to keep him and train him during the intervening two years for which I will pay the regular market price for board and your usual price for training, and at the end of that time I will pay you \$300 for him provided he trots in 2:20—which is exactly what you have offered to do in me in case the girl learns to sing. If he fails, then I don't pay you anything extra for training or for board but have the colt at the original price of \$300."

"Well, of course," said the man, "I can't guarantee the colt to trot in 2:20."

"Neither can I guarantee that the girl will be a singer at the expiration of that time," said the teacher.

"You see that breeding and inheritance have quite as much to do in one case as in the other."

Rather an agreeable smile flitted across the man's face, he turned to the teacher and said: "I catch your point, old man. You take the girl, and do the best you can for her, and I'll pay you your price: if you ever want a good driving horse come to see me."

and while I'll do the fair thing for you, you'll have to pay my price."

All of which goes to show that it is a good thing for a singing teacher to have a little tact, and use it when occasion offers.

## NOTES ON THE SEASON'S GRAND OPERA STARS.

BY RALPH LEECH STEINER.

OF ALL the artists who have appeared at the Metropolitan Opera House, no one is more popular than dear old P. Plancon. His grand, noble style of singing has made him an immense favorite here. The great French basso has been in magnificent voice this year. He is superb in *Sonnambula* and in two of his rôles, Mephistopheles in *Faust* and Alvirre in *La Gioconda*, he finds opportunity to display his robust style, both vocally and dramatically. He is a fine type of the basso profundo, and his voice, in its best moods, is almost the most perfect known, being a splendid imitation of the beautiful "cello. One of his strongest points is his almost perfect enunciation.

Mr. Journet, Mr. Corried's next bass of importance, unlike Plancon, is a *sans cantante*. He is good in almost anything he sings, his voice being very rich in quality. In *Don Giovanni* he has splendid opportunities as Leporello.

We are glad to have something to say of Madame Emma Eames, inasmuch as all who have heard her this year agree that she has shown far more temperance than ever before.

While not so great a coloratura singer as either Mme. Sembrich or Mme. Nordica, she is nevertheless an artist of high ideals and sings so artistically that at all times she commands the respect of her audience. Her pianissimo is charming. Her *mezzo* voice is excellent, but lacks heaving of prodigious when it is needed.

Signor Antonio Scotti, the celebrated baritone, is a great artist. Not only is his voice rich, powerful and resonant, but he is such a magnificent actor that in Italy he would be sung in French and Italian. He even "Lohengrin" and "Tannhäuser" were his last roles; German is to be entirely eliminated.

## WHAT IS VOICE?

BY DR. H. W. SHEPHERD.

To have answered this correctly twenty years ago would have exposed one of the greatest of fallacies. The theory which has been taught for many years and is to this day, that the vocal organs must be developed in strength and suppleness in order to produce true voice, has caused much discouragement and endless drooping. Many good voices have been ruined by such teaching, which lacks definite principle. Science, however, comes to our rescue, demonstrating that the true base of voice production is in the mind rather than the muscles. Lescatichy, who has taught piano for many years, and is one of the greatestponents of touch and tone, says, "I find in my teaching that piano playing is three-fourths head." Have we not as great or greater claim for voice?

An attention physiology has received during past centuries has nearly obliterated the psychological side of voice, hence the error that in order to produce true voice much development of the vocal organs is required; the student is content to vocalize "Marchese" until after exercises by the hour, thinking that her microscopic voice will develop in proportion to the number of hours thus spent. Who is most to blame, the teacher who tells the pupil that all that is required is to have patience and to vocalize faithfully, that the vocal organs are weak and need much strength and development, or the pupil who is seeking the teacher who has studied abroad with the great Strobinski, and claims to be the only teacher here teaching this great method: little thinking that it is an utter impossibility to impart method, much less that she will sing method. For the singer who sings with no particular method by which the voice has no fixed method, the result of these three laws properly applied, namely: Shaping, which produces true tone; Pitching, which gives intensity and resonance; Quantity of breath, which gives purity and flexibility of voice.

These will be explained later under the heading of "how true voice is produced." At present we will confine ourselves more strictly to the question what is voice?

Is pitch, as given by the vocal chords, voice? Is the hammer that sets the charge of a gun free a gun?

Is the knocker in the church bell the bell that peals forth its resonant tone far and near?

The vocal chords, vibrating in mid-air, cause no audible sound whatever.

The knocker in the church bell must be proportion to the size and the thickness of the bell. At the peal of the bell what usually strikes our perceptive faculties first? If we analyze we would say that the pitch rather than the intensity of the tone, the resonance rather than the purity and flexibility would be in evidence. Suppose we reduce that bell to seven eighths its thickness what result? Less tone; take off another one eighth and so on. As the bell grows thinner we have less and less tone; the resonance, purity and flexibility entirely disappear; the tone dwindles to sound, and lastly we have pitch. If we cut off the lower end of the violin we immediately destroy all tone, because we have but one resonant cavity. We can still produce all the scale in pitch. Fortunately the human voice is differently constructed; if we were to remove the vocal chords above the nasal chambers we would have much less tone; if we were to remove the body below the vocal chords and force air through them we would have but little tone for the greatest of all the human resonant cavities, the chest, would be put out of action, and the cavity of the mouth and nose would not add much to the pitch of the chords, let us remember this applies to developed voice for the small voice uses these resonant cavities but little.

I read an article in THE ETUDE some time ago, written by an experienced teacher, which stated something like this, "Nevertheless all that has been said and written about voice not being developed by developing the vocal cords is utter nonsense."

The writer then gives an instance of the present in a laboratory when vocal cords were caused to vibrate under air pressure, were made more tense to give the different pitches, the whole scale being thus produced. This, the writer says, proves conclusively that the vocal cords produce voice. If voice were pitch this would be conclusive. But, true voice has character, and the difference between sound and voice is definite quality. Manuel Garcia, the inventor of the laryngoscope, hoped to reduce to scientific accuracy the art of singing, which had always been taught according to empirical methods. If pitch were voice the use of this instrument might be more practical; even then it would be questionable, as the action of the vocal cords is automatic.

If teachers were to recognize the great fact, that voice culture means first and last, the development of a true concept of what voice is and its source, instead of the senseless development of the organs, our identity in standard of tone would soon be attained. If pitch were voice, any person who could cause a vibration of the vocal cords would have an equally good voice, instruments producing the same number of vibrations would produce voice or its equivalent. As vibration only produces pitch, the theory of developing voice along the line of physical strength is unjust and retained by endless practice would leave it indefinite. True voice is the result of certain applied laws: if the knowledge, or knowledge of application of such laws exists in our consciousness, we may, as we say, naturally, and our study is limited more or less vocalizing. Under this head come Patti and others. Many of our best artists cannot teach because they do not know the source of voice. Next come the perceptive faculties; if they perceive the source of voice and analyze tone according to the laws of Form, Intensity and Resonance, Purity and Flexibility and can impart this knowledge, we have the teacher of true voice. If we have a happy combination of all these, we have the singer and teacher combined.

Let us suppose that a teacher is visited by a number of pupils to "have their voices tried." What is to be done? Give them all the same exercises? Certainly not. No two teachers would. Some one says all do not serve as correct vocal conditions. Some one has fittingly replied, "The greatest essential in the vocal profession to-day is not similarity of method, but identity of standard." What shall this standard be? Let us take for a standard a tone that possesses all the requirements that voice can give. We have all heard such tones, I remember hearing Jean de Heerde sing the "Swan Song" from *Lohengrin* and nearly every tone had these characteristics:

Form, which made the vowel distinct; intensity and resonance accompanied every vowel sound; purity and flexibility accompanied every vowel sound.

Let us remember that the difference between true voice and sound is character. Intensity gives voice carrying power and distinctness; resonance gives brilliancy or ringing effect; purity, the absence of guttural, twanginess, or metallic quality; flexibility that carries the voice through every vowel sound.

The sixth sense, through which telepathy and true clairvoyance manifest themselves, has not yet become universal, therefore we must have our material bodies to make manifest our thought. In the great gulches of music we find at first an unusual development of the brain along the particular line; at the age of normal strength we are surprised at their daring feats and their wonderful quality of tone even without the aid of human suggestion. If the genius is a pianist, a violinist, a singer, his hands, forearms more developed than those of the ordinary boy of his age? The muscles of both may be the same in quantity, but not in quality. Psychologists believe that the muscle-elements arrange themselves to carry out the thought best adapted to do the bidding of the mind, because this body is the result of thought so put together as best to carry out its master's plan (the mind). A step farther. The more we train our mind in music, the greater will be our influence for good, and the uplifting of humanity along higher lines. Is not the mind the seat of action rather than the muscle?

To-day at the University of Minnesota thirty-five lectures on psychology are given to a class of physiological psychology. We are studying brain to-day, not muscle. Phenology or cerebral localization, as it is called to-day, has done much toward pointing out to us that the brain does not act as a muscle, but as a part well-developed and the will power to send this stored up knowledge to the muscles, will, by such will power, cause those muscles to co-ordinate and adjust themselves so as best to make manifest this idea to the interest of the student, through one or more of the five senses. I heard a remark made by a teacher of one of our largest colleges that to tell the truth she did not understand voice. She gave the standard exercises and that was all she could do; she had a very fine voice and always had. We cannot teach by intuitive knowledge; the perceptive faculties must come into play.

Several years ago I heard a lady sing who had a rich and full speaking voice, strong and resonant; her singing voice was weak. She was a teacher, and after three years of study with a teacher who claimed to teach the pure Italian method, her voice had evened up, more, but the tone was light and had the abundant tremolo in it, which she thought was the natural voice of any person who could cause a vibration of the vocal cords would have an equally good voice, instruments producing the same number of vibrations would produce voice or its equivalent. As vibration only produces pitch, the theory of developing voice along the line of physical strength is unjust and retained by endless practice would leave it indefinite. True voice is the result of certain applied laws: if the knowledge, or knowledge of application of such laws exists in our consciousness, we may, as we say, naturally, and our study is limited more or less vocalizing. Under this head come Patti and others. Many of our best artists cannot teach because they do not know the source of voice. Next come the perceptive faculties; if they perceive the source of voice and analyze tone according to the laws of Form, Intensity and Resonance, Purity and Flexibility and can impart this knowledge, we have the teacher of true voice. If we have a happy combination of all these, we have the singer and teacher combined.

In the past voice has always been thought to be sound produced by the vocal cords. In 1880 we read of Madame Selli's experiments. She says of the head voice that the sound is reinforced by the resonance from the nasal-pharyngeal cavity. Now I would like to ask, is not all tone reinforced sound? I think I have explained this by describing the head cavities, the chest etc., as the only thing that makes tone; the study of the vocal cords and pharynx does not benefit the voice materially. The head is the source of a better idea of tone. He says that all sound, emitted by a single body, is compound; by the use of resonators he has shown that the quality of sounds may be modified by reinforcing the overtones as the third, fifth, and octave.

Developed voice, then, is pitch with all its reinforcements which means the cavities of the chest, head, nose and mouth, pharynx and ethmoidal



cells, and the larger frontal and malar sinuses. Now how is the vibration to be gotten into all this space? I reply by proper tone placing, relaxation and breath control, and not the senseless jargon of development of the vocal organs.

Is the child's voice weak and undeveloped? Let the smallest child compete with the singer before an audience. One test will remove the doubt, if the singer will sing while the infant cries. The child is subjecting its vocal organs to several times the strength required of any vocalist; the child that shouts on the street does not injure its voice. What better evidence do we want?

Let us get out of ruts and fads as to voice. It is nothing so mysterious; it can be analyzed just as well as a fine painting; it can be taught through the faculties of the mind; it will develop just as fast as the mental faculties are developed and concepts established; it is the result of the law of nature applied.

#### THE HYGIENE OF CORRECT BREATHING.

BY CHAS. A. ITTEL.

It is a remarkable truth that over half the ill to which the human flesh falls heir are due to incorrect breathing. Three-fourths of the American people do not allow enough fresh, pure air to reach the bottom of their lungs; in other words, they do not know how to breathe. Were it not for the involuntary action of the upper chest muscles in raising the chest walls and permitting the air to flow in perhaps a sufficient quantity of oxygen would not be supplied to sustain life. A large percentage of the blood is composed of oxygen—in fact, it is the mission of the red corpuscles to distribute it to the tissues—and the muscle fibers are composed of nitrogenous matter. These elements being abundantly supplied in the air, the importance of deep breathing can readily be recognized.

The tiny lung cells seem delicate, but are capable of very great development; yet, if allowed to remain inactive, they disintegrate. The direct cause of consumption and other pulmonary troubles is improper usage of the respiratory organs. No person has continuously enjoyed robust health who has not learned to breathe. To breathe deeply is an instinctive impulse of Nature, as will be observed by the feeling of relief following a sick. A small child, before it breathes correctly, and this accounts for the fact that a baby's voice is more powerful proportionately than that of some grown-ups.

Singers whose voices have made them famous appreciate the value of correct breathing; musicians who have not been able to withstand the strain of playing difficult scores can, in nine cases out of ten, attribute their failures to improper development of the breathing capacity. The lungs are like a reservoir which supplies the pressure to operate the vocal cords as the will commands, the greater the power of the lungs the greater will be the effect produced by the larynx, just the same as a whistle will blow louder with fifty pounds of steam pressure than with ten pounds. Orators and public speakers with hollow chests and screechy voices do not long remain in favor with a scrutinizing people.

It is true that diaphragmatic breathing requires some effort, but is it not worth the effort to enjoy good health rather than be susceptible to colds and other diseases? To breathe correctly does not mean to puff the chest out like a pigeon; to utilize every one of the minute cells of the five lobes of the lungs the entire torso should expand, beginning at the abdomen and gradually inflating the lungs until the entire chest is filled with air. The air should pass through the nasal passages, where all foreign particles are removed, and is warmed before entering the bronchial tubes. To breathe in this manner, however, the body must not be hampered by tight clothing. If the waist is restricted by such articles as corsets and belts it is held practically rigid, and the breathing must go on in the peritoneal region of the chest. This means that the blood is diverted from the region of the stomach, and indigestion, dyspepsia and other diseases are the result. Fainting spells and palpitation of the heart are also caused by overconstraining the heart in this way.

To breathe in the manner indicated, as well as at any other time, the air should be pure. Many persons labor under the delusion that air is harmful, and

consequently live in close, stuffy rooms, inhaling and exhaling the same devitalized, poisoned, oxygen-depleted, carbon-laden air for a whole day at a time. The only time they allow fresh air in the room is when the door opens; some persons go so far as to equip their houses with extra winter doors.

The average lung capacity is forty cubic inches; at the rate of twenty respirations per minute the air consumption is about six hundred and sixty-seven cubic feet. Ordinary atmosphere consists of about twenty per cent. of oxygen, the balance being nitrogen and carbonic acid gas. If more than one person occupies a room the danger from impure air is even greater. To insure perfect ventilation the rooms should be so arranged that the air is changed constantly, then the proportion of oxygen will remain about the same, and will impart the same amount of nourishment to the blood continuously.

It does not matter so much whether the air is warm or cold, so long as it is pure; personally I prefer the cold air. The sleeping room should always be well ventilated, and the colder the air the better. Do not be afraid of night air, as that is the only air provided at that time of the day, besides in large cities, where the smoke and grime of factories and shops permeates the atmosphere during the daytime, it is generally pure at night.

The breathing of fresh, pure air during the entire twenty-four hours is essential to the well-being of man, as is demonstrated by the remarkable cures effected among consumptives by having them sleep out of doors and remaining out of doors during the waking hours.

Gradually accustom yourself to sleep with all windows in your room wide open. At night when the body is free of clothing deep breathing can be done to better advantage. It will not hurt you, but on the contrary will make you more robust. If, when out of doors, you feel cold, several deep breaths in the air, you feel cold, several deep breaths in the bottom of the lungs will create a feeling of warmth. Air, as well as the bread and vegetables you eat, should be regarded as a food, and as it is the most abundant of the necessary elements there is no reason why anyone should deny himself of Nature's generosity.

#### A THOUGHT FOR VOCAL STUDENTS.

BY FREDERIC S. LAW.

"How much better you sing these opening exercises today than you did at your last lesson," I said to a pupil, after hearing her sing a few preliminary tones.

"Perhaps it was because I went to the library after I came into town and sat there quietly for a quarter of an hour, thinking over my lesson," she replied.

I had no doubt that it was. She was of a nervous, impressionable temperament, recently recovered from a severe illness, and came from a quiet country town for her lessons. The jarring effect of even a short journey in a railroad train, the noise and bustle of a great city, the shopping often done on the way to the studio, all tend to disturb the mental and physical poise so essential to a successful singing lesson. Even when this is not the case, a pupil sometimes comes full of some engrossing subject foreign to her study—it may be dress, fashion, society, or an entertaining companion who has diverted the mind from the matter at issue, that it may take half the allotted time before the necessary concentration to secure the best results is attained.

Not many, to be sure, are so sensitive to external impressions as this particular singer, but all would do well to consider the advisability of some such preparation for a lesson. A brisk walk in the fresh air, head up, shoulders erect, drawing deep vitalizing effect, is perhaps as good as any. But preferably alone, or with some one who does not require to be entertained by conversation, which necessitates fast, noisy mouth breathing and competition with street noises.

It often happens that those going to a city for lessons arrive with commissions for themselves or others; they shop in crowded, dusty stores, match confused, tired state which prevents them from gaining the full benefit of instruction. Then, too, on their journey they are apt to meet friends on the train; they talk and laugh together, at the top of their voices. In a smoky, sooty atmosphere, and the consequent strain is materially felt in the lesson that

follows. I have noticed the effect of such encounters in pupils who complain that it is awkward and sometimes impossible to avoid them. Surely the best way is to explain the situation frankly and ask to be excused from conversation under the circumstances. It is not at all necessary to imitate the example of certain prima donnas who never speak aloud on the days they are to sing, but a reasonable amount of care given to conditions of voice use is no more than rational, and could readily be understood even by the uninitiated.

#### QUESTIONS AND ANSWERS.

**Isola.**—If you are only eighteen years of age, it is far better to have the tones above F light and floating. Wait two or three years before you attempt to sing with any strength on those upper notes.

When you have a good opportunity to breathe in a song it is well to take a long, deep breath through the nostrils. Under other circumstances it is perfectly proper to breathe through the mouth.

In song singing the breath should be controlled, not at the throat but at the diaphragm, which insures it against a loss, also aids in securing the legato.

**Fidelio.**—Sometimes it is well to give the vowels o and oo with an upward movement of the tongue, but how can a person, who is unacquainted with the needs of a particular pupil, advise in such matters? What is good for one voice at a certain time would not at all do for another at anytime. Only a few rules can be applied to all cases.

The enunciation of the vowel in the word "yes" should be the same precisely as a perfect pronunciation of the vowel i. Of course it is a diphthong but the second vowel effect should be only slightly suggested at the very end. In this way a good legato is secured.

One can breathe through the open mouth in sustained tone study, if preferable. Here again singers differ. Those who have a dry throat or a scanty flow of saliva cannot as well afford to breathe through the mouth as those who are more fortunate in this regard. The deeper the breath is taken the better and safer. The less movement there is of the upper chest in breathing the better the control of breath ultimately, but not at first.

As for humming; again it depends upon the needs of the pupil.

Why do you say Marched after Shakespeare? They are both living and both excellent teachers, one French, the other English. The Dresden teacher is undoubtedly quite as capable in the German language.

I enjoyed Cheney's little book "The Tone Line."

As far as it goes, it is excellent.

**R., No. 2-1.** A long phrase which it would be difficult to sing in one breath and which is so constructed that it will not admit of the long stop necessary for a deep breath without interfering with the flow of thought, usually contains one or two places at which a little breath can be taken which will enable the singer to complete the phrase without discomfort. These are designated as half breaths.

2. Usually when the voice becomes flat at this place it is because in ascending, pupils tighten or contract. Any tone omission that is not entirely free is apt to be off pitch.

In answer to question No. 3, I refer you to the "Standard Graded Course of Singing," page 68, Sec. III, No. 6.

4. I do not at all get your meaning when you say "release last note of any number of slurred notes."

#### OUR VOCAL MUSIC.

The songs which are included in the present issue are the work of American composers, Mr. E. A. P. Newcomb, composer of a number of popular tunes and Mr. R. M. Stults, who has also struck the popular taste. "The Two Maidens" by Newcomb, is a light, coquettish little song that will make a useful number for a recital or to use as an encore. Its educational quality lies in its aid to teaching style and lightness.

"The Message in My Dream," by Stults, is a high class ballad with a special value for young singers who want something melodious and simple in style. It will therefore be useful for the home, social circle or monthly recitals. The value of this piece to teachers lies in its natural sentiment which is of a character to appeal to every one. The song will repay careful study to present to learners every possible expressive quality.

## TWO MAIDENS

EDGAR A. P. NEWCOMB

ARTHUR MACY

**Allegretto**

One lit-tle maid-en with black eyes, One lit-tle maid-en with

*f con celerità*

blue; Adding the maidens to - geth - er makes two. A One lit-tle maid-en's a

dar-ling, I'm sure that the oth - er is too. But wheth - er I best love the black eyes or

*espress.*

blue, Will nev - er be known for the tell - ing; For e - ven sup - pos - ing I

*capriccioso*

knew, I nev - er would whis - per the se - cret, Would you? Would you?

*colla voce*

*pp* *f con celerità*



Dedicated to my friend Mr. Robert S. McCarthy

## A MESSAGE IN MY DREAM

Words and Music by  
R.M. STULTS

Andante

Not too fast

*mp*

1. Last night as I lay
2. O sweet, en-tranc-ing

dream-ing, I thought that you were near; I heard you whis-per  
vis-ion! Speak to my heart once more! And tell me that you

soft-ly Those words "I love you dear." Just for one fleet-ing  
love me As in the days of yore. Sweet spi-rit of my

mo-ment Did I your form be-hold - All clad in ra-diant splen-dor, With  
slum-ber, Dwell near my soul, I pray, Till in the realms e-ter-nal We

di-a-dem of gold. I heard those words "I love you," Just as in days gone  
meet to love al-way.

by Fall like a ben-e-dic-tion - An ech-o from the sky:

They ban-ish-ed all my sor-row So real did they seem: Those lit-tle words, "I

love you" A mes-sage in my dream. mes-sage in my dream.





Edited by EVERETT E. TRUETTE

# NEW ORGAN IN RICHMOND, INDIANA.

A fine large organ has just been erected in the Reid Memorial Church, Richmond, Ind., by the Hook-Hastings Co., of Boston, having the following specifications:—

GREAT ORGAN.		COMBINATION PISTONS.	
FEET	VIOLIN DIAPASON	FEET	FOUR FOR GREAT AND PEDAL ORGANS. ONE RELEASE.
Open Diapason, No. 16	No. 44..... 8		Three for Choir Organ. One release.
First Open Diapason, No. 40..... 8	Gedach..... 8		Three for Pedal Organ, duplicated for each Manual. One release.
Second Open Diapason, No. 42..... 8	Salicional..... 8		
Gamba..... 8	Viol d'Orchestre..... 8		
Gross Flute..... 8	Aeoline..... 8		
Melodia (open)..... 8	Octave..... 4		
Octave..... 4	Flute Harmonique..... 4		
Flute d'Amour..... 4	Flauto..... 2		
Fifteenth..... 2			
Trumpet, CC 5-1/2 in. 8			

## CHOIR ORGAN. (IN A SEPARATE SWELL BOX.)

FEET	
Open Diapason, No. 45	8
Concert Flute..... 8	
Dulciana..... 8	
Fugara..... 4	
Flauto Traverso..... 4	
Piccolo Harmonique..... 2	
Orchestral Clarinet..... 8	

## PEDAL ORGAN. (ADJUGMENTED.)

FEET	
Open Diapason..... 16	
Violon..... 16	
Liedlich Gedach..... 16	
No. 11..... 16	
Dulciana..... 16	
Octave, No. 37..... 8	
Violoncello, No. 38..... 8	

## SWELL ORGAN.

FEET	
Bourdon..... 16	
Open Diapason, No. 43	8

## ECHO ORGAN (IN SWELL BOX.)

FEET	
Hohl Flute..... 8	
Viola..... 8	
Vox Celeste..... 8	
Wald Flute..... 4	

## CATHEDRAL CHIMES.

A complete set of Tubular Chimes from A to 20 notes to be furnished and applied to the Echo Organ, and to be played from the Choir Organ Key-board.

## COUPLERS, ETC.

FEET	
Great to Pedal..... 4	
Swell to Great..... 4	
Swell to Pedal..... 4	
Swell to Choir..... 4	
Choir to Pedal..... 4	
Choir to Pedal..... 4	
Choir to Great..... 4	
Great to Great..... 4	
Great to Choir..... 4	
Swell to Choir..... 4	

## COMBINATION PISTONS. (ADJUSTABLE.)

Four for Great and Pedal Organs. One release.	Three for Choir Organ. One release.
Five for Swell and Pedal Organs. One release.	Three for Pedal Organ, duplicated for each Manual. One release.

## ONE GENERAL RELEASE.

## PEDAL MOVEMENT.

90. Full Organ Sforzando.	93. All couplers.
91. Full Organ Piano.	96. Balanced Swell Pedal (Swell).
92. Great Mezzo, double-acting.	97. Balanced Choir Pedal (Swell).



only one blind opened at a time. The Swell also contained a Clarion (four feet) and Octave Coupler. The reeds were all made of thick, hard, spotted metal, giving great power and brilliancy. When closed with full Swell the effect was very soft; but when opened, stupendous; the crescendo, wonderful.

The thin, paneled boxes of the average builder are very unsatisfactory. I had the Swell stops voiced fully as strong as the Great (heavy pressure). The Pedal Diapasons were made of two-inch lumber, and were a very firm foundation to the upper stops. The "king of instruments" should possess sweetness and also grandeur. The reeds and mixtures should be a powerful addition. An organ lacking these is always thin and monotonous.

An organ of the following stops and only two manuals can, if properly built, possess more grandeur than many of four manuals costing ten times as much.

## GREAT ORGAN.

1. Open Diapason, very full, smooth and rolling.
2. Dulciana, soft and sweet.
3. Gamba, very stringy and like a "cello" in the bass.
4. Melodia, round and full.
5. Flute, to balance No. 4.
6. Principal Octave, brilliant and full.
7. 12th, voiced a trifle softer.
8. 15th, to balance No. 6.
9. Mixture, voiced very full and brilliant.
10. Clarinet, from C.
11. Trumpet, very loud and brilliant.

## SWELL.

12. Bourdon, soft voiced, but large scale.
13. Open Diapason, see same stop on Great.
14. Stopped Diapason, very full.
15. Salicional, very soft.
16. Vox Celeste, light, like an Aeolian harp.
17. Flute, to balance No. 3, and softer in upper tones.
18. Octave, very full.
19. Tierce, very full.
20. Cornet, voiced to balance full Swell.
21. Oboe, with distinctive character.
22. Trumpet, very full, large tone.
23. Clarion, very full and brilliant.

## PEDAL.

24. Open Diapason, great scale.
25. Sub Bass, rather soft, but pervading.
26. Violoncello, trancy, like the real string.
27. Tremolo.
28. Couplers, Ped. and Gt.
29. Couplers, Ped. and Gt. Sva.
30. Couplers, Ped. and Swell.
31. Couplers, Ped. and Swell Sva.
32. Couplers, Gt. and Swell.
33. Couplers, Gt. and Swell Sva.
34. Couplers, Gt. on itself, Sva.

A Choir Organ, voiced in medium wind, would give more variety, but the above organ will give immense power.

E. P. SPRAGUE.

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UP to within a few years, the prevailing method of constructing organ wind-chests for centuries, was in the use of single valves operated by the tracker action with perforated slides for the stop action. This system was exceedingly faulty on account of the leakage of air from the valves to the pipes.

In order that the stop-slides should not bind with the atmospheric changes from dryness to dampness, they were made to move freely by the use of thin holders which raised the pipe-board sufficiently high to prevent any friction of the stop-slides.

This bolstering caused such a leakage of air in passing to the pipes, that the top, or "veneer" boards on which the slides moved were scored with deep grooves so that the wind leakage should not pass to adjoining pipes and cause them also to sound.

The undersides of the pipe-boards were also scored in the same way with deep grooves around each hole, and the surplus air was led so that it would escape to the outside, and thus only the pipe belonging to its stop-slide drawn.

If the bolstering was insufficient, then in damp weather the stop-slide would bind so that it was sometimes impossible to draw a stop-knob, or use the pedal composition-action, or the slide could not be drawn sufficiently open so that the pipes would sound in tune.

The larger the number of stops on a wind-chest, the greater would be the leakage defect, because, as each additional stop-slide would be drawn, the greater would be the robbing of the wind from the pipes. This was not the chief difficulty, for, the single valve system only supplying all the stops on a wind-chest through narrow channels, every stop more remote from the immediate opening of the valve would receive a decreased wind pressure, and thus be thrown out of voice and be made flat of the correct pitch, so that perfect tuning of the organ could not be accomplished, while the effect of the full organ was weak and unsteady.

Moreover, the Open Diapason, the fundamental stop of organ tone, was usually placed over the remote end of the channel, the farthest removed from the valve openings. For this reason the very foundation stop was weak, and often could not be made to give its proper intonation without increasing the bellows pressure. The conscientious organ builder was always troubled on account of these defects which were impossible to remedy with the slide system.

These same defects existed after the pneumatic lever was introduced, which device afforded a lighter key touch in large organs as the bellows pressure was increased.

A few years ago American and English organ builders began to introduce Tabular Pneumatic Action with individual valves in an experimental way, in order to overcome the great defects of the slide-system, which is always operated by tracker action. The first attempts were met by serious obstacles, principally in the use of imperfect materials, which were the least expensive and which operated in a simple way. Thus the problem of giving each pipe its full wind supply with rapidity of speech was approaching solution.

While the membrane system operated well at first, it did not withstand the test of long usage, giving the changes of climate, on account of the absorption of dampness by the membrane leather, and in winter weather, until the wind-chests became thoroughly warmed, the membrane valve would so shrink that the valves would not be tightly closed, and the pipe would sound whenever a stop was drawn, and often such organs could not be used.

Thus this membrane system proved itself unreliable, and there are hundreds of church organs in the United States which have been in this condition in the winter season, to the disappointment of organists and church committees who have been led to expect a great improvement over the slide-chest operated by tracker action.

The most progressive organ builders have now avoided these defects by using firm collapsible valves in connection with Tabular Pneumatic Action, giving each pipe its full intonation and wind supply, with a reliability which is not affected by any climatic condition, which has been thoroughly proved under every test, and which may always be guaranteed as sure upon every occasion for years to come, providing the organ receives proper care in the hands of a trustworthy builder.

In the manufacture of small organs with four or five stops on a wind-chest some builders yet adhere to the slide-system with tracker action, as it enables them to contract for new organs at a lower price, with sixty-one valves to each manual chest, compared with the increased expense of construction where each pipe has its own individual wind supply.

WM. HORATIO CLARK.

"The art of Organ Building," by MIXTURES. George A. Ausley, has recently been published by Dodd, Mead & Co. This monumental work, in two large volumes of over 1300 pages, copiously illustrated, and representing years of research, thought and effort, marks an epoch in the literature of the organ. An extended review of the work will be given to the readers of THE ETUDE at a future time.

On a Sunday early in 1850, F. Edward Bach, sixteen years of age, and studying music under Scrimdelle Bennett in London, accompanied his friend, Mr. Eustace Burton, then a student at University College, to St. Luke Church, in Old Street, in order to hear Mr. Henry Smart (1813-1879), the organist of that church, who enjoyed a high reputation as an accompanist of the service, and as a splendid extemporizer. Edward Bach went into the organ loft to await his arrival. "Suddenly the verger came up hurriedly to say that a high city functionary, who was coming in state, was on the point of entering the church, and that the organ must be played at once to welcome his arrival. Edward got on the seat immediately, and began to improvise a voluntary in the style of a festival march. Shortly arrived Mr. Smart, whose cab had been delayed by a sudden frost unfavorable to horse travel. Sitting down by Edward, he gradually took up the march bit by bit without break, as Edward surrendered it while sliding off the other end of the seat; and after thus getting the organ entirely into his own hands, Mr. Smart continued the original idea of the voluntary, finally modulating into the key for the opening hymn, of which Edward had received no intimation when so unexpectedly called upon to play the voluntary.—Ea.

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H. H. L.—What stops are necessary for a two-manual pipe-organ which would cost in the neighborhood of \$1500?

Answer.—We would recommend the following stops: Great Organ; Open Diapason, melodia, dulciana and Octave, Swell Organ; Salicional, Aeolian, St. Diapason, Flute Harmonique and Violina. Pedal Organ: Bourdon. The usual union manual and pedal couplers.

V. E. B.—With a fairly good chord of twenty voices, excellent basses, good alto, fairly good low sopranos and doubtful tenors, what oratorio or cantata would you recommend for a musical service?

Answer.—"A Song of Praise," by Frederick N. Shackley, or "The Holy Infant" of Frederick Field Bullard. Both cantatas require good soloists. If they are too difficult we would suggest "The Peace of Jerusalem" by J. E. Trowbridge.

## REFLECTIONS

BY ELLEN G. PARKHURST.

GENIUS.—We can never be grateful enough to genius, for when it hitches its wagon to a star, it takes us all a ride.

THE COLOR QUESTION.—It makes no difference whether a key is black or white, if only its tone is pure and true.

BE TRUE TO YOURSELF.—You can never sing a tune beautifully in one key, while your heart is playing the accompaniment in another.

CRITICISM.—We have a quick ear for the faults of others, but no one can hear himself sing.

SELF-RELIANCE.—The teacher who fails to train a pupil to study things out for himself falls in a most important part of his work. The pupil should grow out of the rucks of the followers into the company of the leaders.

APPRECIATION.—Hear music with the mind as well as with the ear, that is, with the inner as well as with the outer ear.

DISCRIMINATION.—We go to a concert and because a program does not please us are apt to condemn the player as being a poor one. We need to take all conditions into account in forming an opinion.

WAITING.—It is a good thing to wait on our impressions of a concert or an artist. It helps us to a clearer understanding.

## New Sacred Songs

Ambrose, Paul	Just for To-day. 2 keys. . . . 40
Ambrose, R. S.	Gold Holds the Future. 2 keys. . . . 50
Bischoff, J. W.	Open to Me the Gates. 2 keys. . . . 50
Lenzing, A. W.	Like as a Father. 2 keys. . . . 50
Metcalf, John W.	Defend Us, O Lord! D (c-c). . . . 50
Scott, Chas. P.	Father, in Thy Mysterious Presence. 3 keys. . . . 50

## SACRED TRIOS

Brown, G. R.	I Will Lay Me Down..... 18
Chadwick, G. W.	Abide With Me..... 18
Paul, Arthur.	The Way, Not Mine..... 18
Scott, Chas. P.	God is My Strong Salvation..... 18
Scott, Chas. P.	Give Us One More Day of Pleading..... 18
Scott, Chas. P.	Patience, Take My Hand..... 18
Thayer, Arthur.	Teach Me Thy Way, O Lord..... 18
Thayer, Arthur.	Thou Lord of Hosts..... 18
Thayer, Arthur.	O Love of God..... 18

ARTHUR P. SCHMIDT  
New York  
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## FOR THE ORGANIST

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# Violin Department

CONDUCTED BY GEORGE LEHMANN

OLD "SCHOOLS"

We have just received an interesting letter from a gifted American girl who is studying in Berlin. What chiefly attracted our notice in the following brief sentence: "I have just met Mr. X—who is now studying in Berlin. He tells me that he left the school because the most important principles and ideas of that teacher can be acquired in seven or eight lessons."

Now this is, in truth, an interesting statement, more especially as it is the verdict of a player with whose merits we are acquainted. We happen to know that Mr. X—has considerable ability, and that he is in a position to estimate, more or less accurately, the true worth of Sevik's teachings. The statement that Sevik's most important principles and ideas may not be acquired in seven or eight lessons may or may not be actual fact. In all probability Mr. X—underestimates the time actually required by the average gifted player to comprehend and absorb the weightiest principles of Sevik's "method," but what Mr. X—probably meant to convey to our correspondent was that an able and gifted player like himself could grasp the truly valuable ideas which Sevik teaches in a comparatively short time.

If this is what Mr. X—really meant to say, we are strongly inclined to agree with him; for experience has taught us (that is, the experience of examining the master's ideas as they are illustrated in the work of his best pupils) that it is fully necessary to accept the Sevik School as a structure on which the art of violin-playing can, in any degree of dignity and nobility, thrive and mature.

When one remembers the prodigious technical achievements of such men as Wieniawski, Vieuxtemps and Sarasate, not to mention a host of other less noted players of the "Old Schools," one begins to appreciate the futility of the Prague structure. These artists were master technicians in the truest sense of the word. Their technique never descended to a mere display of virtuosity. It was the brilliant, highly finished product of incessant study and a special gift for technique, employed in conjunction, as a rule, with the higher musical attributes, without which even the most dazzling technical skill must necessarily fail to feed or satisfy our musical cravings.

Does the "New School" really offer us anything new? It sends out into the musical world players of splendid technical attainments; but this is no more than all other "Schools" have accomplished since the days of Paganini. Gifted players of all "Schools" of the past and present day, have realized the urgent need of a fine technical equipment. Of these, the players who had a special gift for technique and who, because of this very gift, devoted an exceptional amount of time and energy to its highest development, naturally achieved exceptional things. But they were always taught, and they, in turn, always sought to convince us, that their technical skill, however astounding, served only to further their musical ends.

The "New School," however, obviously lays no stress on the higher beauties of the art. Its feverish, never-ending cry is "technic, technic." Necessarily its aim is achieved in a degree always proportionate with the player's gift for technique and his physical strength and tenacity. Under any other capable instructor Kubelick would have unquestionably developed the technical skill which he acquired under Sevik's guidance, simply because his talents and perseverance would have enabled and impelled him to do this; but there can be little room for doubt that the Bohemian violinist would have developed a higher sense of what is truly musical and artistic had he studied in a "School" whose aim is the cultivation of the various branches of musical art, not merely its technique and its superficialities.

We consider Mr. X—fortunate in making the discovery that there is something better, nobler to strive for in art than the gymnastics of the Sevik School; and we hope that other talented Americans who have been lured to Prague under the misapprehension that left-hand technique is high art, will follow Mr. X—'s example and abandon a course of life and work which, at best, is shallow and inartistic.

A FINE BOW.

The anecdote is told of Wieniawski that he ordered his house-keeper, in the event of a fire, to save his best bow, at all hazards, regardless of what happened to his violin. This anecdote, of course, is meant to illustrate that Wieniawski considered a fine bow of greater importance than a fine violin, and that the latter, but not the former, could always be satisfactorily replaced.

Whether Wieniawski so commanded his house-keeper, or whether he prized his best bow more highly than his violin, is of little interest to us. We also seriously doubt whether the anecdote in question has any solid foundation of fact. But we are interested in the practical value of a good bow, and in the views entertained by some enthusiasts regarding its importance to the player.

A fine bow is obviously a necessity to a good player—not necessarily a fine Tourte bow, but a firm, elastic, well-balanced stick, of a weight that satisfies the individual need. And we say individual because a beautiful bow that may meet the requirements of one player may be wholly unsuited to the physical conditions or peculiarities of another.

A beautiful Stradivarius would probably always give great pleasure both to those who listen to its brilliant and sonorous tone and those who are capable of drawing forth its tone beauties. The degree of pleasure which such an instrument is capable of giving its players or listeners naturally varies in accordance with conditions—that is with the degree of sensitivity, musical culture, etc., of the individual; but appreciation of the beauties of a Cremonese masterpiece will doubtless always be found to be general.

The finest Tourte bow, on the other hand, may be quite useless to one player, though of great value to another. Unlike a Strad., it appeals strongly only to such players who find that it meets their own peculiar requirements. In one hand it may prove a clumsy tool, while in another it may satisfy every need.

It is for this very reason, this question of utility, that we wish to dwell for a moment on the matter of selecting a bow.

Let it be said at once that fine Tourte bows are anything but plentiful, and that many modern bows that are sold as the genuine article for outrageous sums are easily obtainable from honest dealers at a moderate price. We have seen many good bows, the product of a certain good German maker, that were sold in the United States for sums varying from \$100 to \$200. The best bows of this maker are obtainable for \$25 to \$50, and are easily obtainable from any conscientious dealer. The bows made by Viorin, Vulliamme, Pevet, etc., naturally fetch higher prices, but only sons, not necessarily all, of the bows of these makers are either desirable or worth the prices asked for them.

A good, fine sticks are sometimes found among low-priced bows, and good ones are always obtainable for sums ranging between \$25 and \$50. Dealers who always have on hand a number of genuine Tourte bows for from \$100 to \$300 should be shunned. They are impostors.

THE object of Sevik's "Technical Exercises" is to furnish drill work for students. Half an hour daily is the least time which should be spent on these details. None of the exercises can be played without the enforcing of some important principle of violin playing. Long and tedious exercises enforce many principles. Each one of Sevik's exercises stands for some principle which should be mastered at the outset.

Success in violin study depends upon attention to small details. The perfect relaxation of the left hand is necessary before any progress can be made in daily left-hand technique. The fingers must be arched, and they should fall quickly into place. Again, the thumb should be in advance of the first finger, and should rest just below the fleshy part. The elbow should be well under the violin. If the first finger does not bend sharply because of too much flesh at the first joint, let the pupil rest only the tip of the finger on the strings. Usually, however, the hand rests as it creeps at the first, or basal point. All the fingers fall in the same plane. For an attack, the fingers fall curved, with perfect freedom, upon the strings. The great strength of the Sevik system lies in the fact that its exercises lay the greatest emphasis on left hand development, each hand being perfectly relaxed, and each finger treated individually, with all its possibilities and defects.

Such a system in its entirety is too detailed for American study. What it teaches us is the power of detail. "A few things mastered are better than a book of studies merely played," said Julius Eichberg.

I have come to think that attention to detail is one of the attributes of genius, and that it raises as above mere commonplaces.

Why do our pupils dislike technique? Merely because they have not been taught to see what technique means. We eat meat because we have learned that meat strengthens. We dance because dancing gives grace. In a hundred ways we see causes and effects, and violin study every exercise teaches us to do something for which we are striving, and which is allied to an ideal in art. If we do not keep our fingers upon the strings ready for use, we are like careless soldiers disregarding signals and commands. Correct position in the first principle of the Sevik system is an earnest that the enormous amount of time and energy spent in violin study to attain success and power, could be abbreviated by early attention to fundamental principles. This is also a plea for the psychological development of the violin, and good teaching from the first—Edith L. Wain.

A mere list of the instruction VIOLIN SCHOOLS books published for the violin.

THE STORY OF A It was nearing Christmas. Leopold Mozart took to the latest one of importance, that of Joachim and Moser, would prove a somewhat formidable undertaking, at the same time serving a very useful purpose, but a few remarks on the salient features of some of the best may prove of service to many new recruits in the ever-growing army of violinists. Leopold Mozart, the father of the great composer, published his "Gründliche Violinschule" in Augsburg, in 1757, and its interest is not diminished in our day. In his little book, which is held to the right of the tall piece, evidence of which practice is to be seen today upon the belly of many an old fiddle.

It is a singular fact that the majority of the violin schools, though theoretically correct, are from a practical point of view, objectionable in their earliest point of view, objectionable in their earliest point of view. A bold statement indeed to make! But I am glad to find an opinion long held, confirmed by such eminent authorities as Messrs. Joachim and Moser. And this great initial fault consists in the selection of the key of C for the first exercises, under the mistaken idea of the natural key with which one starts at the keyboard, it is necessarily the best for the young violinist. The practical reason why the most experienced teachers ought to begin with C is not in the fact that on the upper strings the hand is not so free and most natural position, but that the finger-board, which is of course, owing to the formation of the hand, from any open string, tone-on-tone, conforming to the tetrachords of those major scale which may start from one of the open strings, the violin being a very difficult instrument to play for beginners.

It is not to be forgotten that in spite of all the telling at lessons, the too early setting back of the first finger to make F on the E string, is certain to

lead to bad habits at the start. No piano teacher would begin by teaching the chromatic scale; and all agree that the natural position of the hand upon five white keys is first to be secured, yet strange to say, the same principle has been overlooked by the writers of the violin studies—even so great a master as Spohr (who never taught beginners and whose own early struggles had probably faded from his memory) falls into this error. Later, in his method (perhaps the earliest instruction book for the violin of any real merit) seems to have had some perception of the truth; at any rate, he begins in the key of G, and each new key is exploited in turn. Although in many respects superseded (the different kind of bowing now being very systematically provided for), his work was decidedly progressive and fairly modern, and his features lacking in many German works. Of these follow the teaching of the Italian violinist, Gemiani, endeavoring at the start to form the hand to the position.

D, 4th finger, (G string), G, 2d (A string), C, 2d (A string), F, 1st (E string), and constructing exercises upon it, holding the fingers in turn while two fingers are released to play semiquavers in alternation, after the principle of the Hens or Paganini finger exercises for the first finger. In Germany and France the schools of Ferdinand David, De Bériot and Baillot formerly enjoyed great favor, and many very excellent studies may still be drawn from them. The great classical school of Spohr, so useful to advanced students, is one of the worst which could be placed into the hands of a young beginner. The author apologizes for the fact that he never had to teach such, and apparently is unconscious of the mistake of presenting exercises in the form of flat keys too early. It has thus discouraged many a learner by cramping the hand at the outset into difficult positions prematurely. Hermann's violin school, which is much esteemed in Germany, though practical and progressive, errs on the side of drudgery. The teacher has to place himself mentally in the position of a child to whom the implied harmonies of his studies for violin alone will not at first, except in rare cases, be at all clear unless based upon melodious and "singable" intervals and phrases.

It seems perfectly intelligible that he would in many instances not have appeared so in early days before he had studied harmony, and unless the intervals were first laid naturally under the fingers, and are anticipated by the mind before they are sounded, false intonation, when the child practices alone, will undo some of the teacher's work. Instead of progress being made between lessons—J. Mattheson, in "The Strad."

## II

(The first part of this little romance was printed in THE ETUDE for May.)

THE STORY OF A It was nearing Christmas. Leopold Mozart took to the latest one of importance, that of Joachim and Moser, would prove a somewhat formidable undertaking, at the same time serving a very useful purpose, but a few remarks on the salient features of some of the best may prove of service to many new recruits in the ever-growing army of violinists. Leopold Mozart, the father of the great composer, published his "Gründliche Violinschule" in Augsburg, in 1757, and its interest is not diminished in our day. In his little book, which is held to the right of the tall piece, evidence of which practice is to be seen today upon the belly of many an old fiddle.

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Marie had an inferior violin. Professor Weidt had told her that she should play upon one of his beautiful instruments, but, like a proud girl, she refused to borrow.

"Anst Hellen," she said, "people would say that it was the Professor's violin that won the prize if I accepted it and really succeeded."

I kissed my little girl, and loved her the more. Oh, for my Strad! With it Marie could surely win the prize. I could not buy her a violin which had the tone of that masterpiece.

Christmas passed with its usual festivities. My dinner was an eminent success. One thing transpired that day which had a marked influence upon the future of at least two people.

Professor Weidt brought me a note. "It is from a young man who wishes to compete for the prize," he said. "He probably wishes the honor of calling upon our charming Fräulein Marie here." The Professor laughed softly.

Marie looked worried. "He is going to win, Herr Professor," she said, and her eyes were full of tears that she tried to hide.

I left the room. I had seen the handwriting in that letter and I felt nervous. Safe in my room, I clutched the missive, my hands trembling violently. It read:

"MADAM—I have seen you and your gifted protégé in Berlin. Your violin has been a good angel to me for years. Your letter to my old teacher, in which you told him to find me and to tell me that the violin was to be loaned to me until the owner should ask for its return, has been to me precious and sacred all this time. I felt that you would rejoice at my success. You—you and my adopted father have helped me to be what I am. I am not going to play at the concert. You have this young girl. She shall win, but only with your precious violin. I shall hear her and rejoice. Truly I too, have a great violin, but yours is a part of my soul."

RETROVKA VACHIE.

The night of the concert arrived. Marie was very nervous. I could see a feverish light in her dark eyes. Her breath came quickly, but she was not moved with two great live spots on either cheek. Professor Weidt was by her side; he spoke kindly to her, begging her to nerve herself for the test.

"Your only rival is not to play," he said; "he has a lame finger; sprained it yesterday." I heard Marie. "But his name is on the list," she answered; "I have seen it."

"Oh, yes," he replied, "but that's nothing. I hear that he has telegraphed his adopted father, for whom he is named, not to come on from Prague. He is really not to play."

A look of relief came into Marie's face.

How my little girl played that night! Shall I ever forget it! Professor Weidt conducted, and his joy was visible in his earnest, artist-face. The audience went mad and shouted themselves hoarse with their "bravos."

During the second movement, I suddenly felt myself watched. Some strange instinct directed my eyes to a door at the left of the hall. Near it sat a young man with dark, waving hair. Every drop of blood seemed to have left his white face. His hands were clenched. I could see that his teeth were hard set and that he breathed quickly. His body was bent forward with intense interest. In that fellow, how he suffered! He had loved my Strad!

Marie was just finishing the second movement of the Concerto when Petrovka rose to his feet, his whole form trembling with agitation. He could hear just as I reached it by a shorter route. I met him face to face. For a moment we stood staring at each other—they then he touched my hand and spoke: "I told you that that violin would win. It has an angel in it—she will win, the little Præflein. Great Heaven, what a tone she has!"

His voice broke. I touched his hand, and, with tears in my voice, cried out, "Poor Petrovka!"

Marie won the prize that night, with the assistance of my Strad.

Later, the Professor said to me, "How did Miss de Leach come into possession of that Strad, Miss Webster?"

"Professor Weidt," I answered, "Marie played upon my violin to please me. She did not know its value. She thought it a whim of mine, and so yielded

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# Teachers' Bureau

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## Eternal Repetition.

Some pupils are extremely musical, enjoy playing a piece when it is once learned, indeed will sometimes then play it to death, but cannot conquer their dislike of drudgery sufficiently to do the work necessary for learning new compositions. Here is a letter from a teacher who has a pupil of this sort.

"I am a teacher of the piano, and have been a subscriber to THE ETUDE for years. I write now for advice in regard to a rather wilful and stubborn pupil. He is sixteen years old, and yet persists in spending the greater part of his practice time on old pieces, giving only a few minutes to exercises and new work. Pieces he learned more than three years ago he plays over every two or three days, because of which his mother is constantly complaining to me. I have advised him repeatedly but he reads, but he persists in following his own way. He reacts very poorly and is a long time in learning a new piece, yet plays his old pieces with more finish than most of my pupils, and always has something ready to play, being rather fond of showing off. I realize that this needs to be dealt with in a tactful manner, and have reasoned with him until I am at my wit's end. Would I be justified in dismissing such a pupil?"

Some natures find great pleasure in doing and conquering the things that are new and difficult to them. Others are only happy when doing the things that are easy for them. They do not enjoy the preparatory practice of going over things until they become easy. But in music the popular maxim must be made to read, "Eternal repetition is the price of success." No one ever accomplished anything of definite and distinctive in this art, until this had become thoroughly assimilated. It is a difficult and perhaps disagreeable fact for everyone concerned, and perhaps even more not concerned, for the success of the piano player often means the despair of the neighbors. The piano practice application of this maxim that causes them to wish that they could erect barricades and noise exterminators, and to perpetuate such jokes as the following, which purports to have been found on a tombstone near Versailles:—"With the exception of the time during which she studied the piano, she led an exemplary life." I have heard that in some cities in Germany, ordinances have been enacted regulating the permissible hours for this eternal repetition. But it is only among the pupils that it reveals that good players are sure to result.

Your young pupil seems to have "taught on" to this secret, although apparently in an unconscious sort of manner, and not in the thorough-going way you would like to have him. You admit that he plays better than your other pupils, and you also admit that it is because he keeps constantly at his piece. Now this is just what the majority of teachers would give a good deal if they could get their pupils to do. The insane desire for novelty which fills the minds of American people, leads pupils to desire to case a piece before it is even well learned, to say nothing of artistic finish. They ramble about from one to another with a desultory sort of interest that never concentrates itself upon anything long enough for them even to learn what thorough practice really means. I believe that it would be immensely to the pupil's advantage if more reviewing of work could be done. Would it not be a good plan if the same amount of time were spent upon the studies as at present, but upon half as many? I think, for example, to review the most important of Czerny at a higher rate of speed. It is rare for a pupil to attain the proper tempo the first time over.

As a matter of fact, this reviewing process exercises an important function in the making of virtuosi. They acquire a certain repertoire, which they practice and play throughout their artistic careers, and to which they add comparatively few new pieces. It is

the going over and over this same repertoire, year after year, until it becomes a part of themselves, that constitutes so largely their beauty as performers. I heard of Paderewski playing several programs during his first tour in America in the season of 1891-92, and have heard him on all succeeding tours, and the repertoires of every tour have contained a large proportion of the same compositions. I realize that this needs to be observed with all the great pianists. It is true, the critics complain bitterly of this monotonous repetition of the standard repertoire by the public players. But I have noticed that those pianists who have attempted to present programs out of the beaten path have received but scant recognition.

You may interrupt here, that your pupil has not yet reached the advanced stage in his career when he can select his repertoire from the standard works for the piano. True, but he apparently possesses one of the habits that greatly helps in the making of players. If you can imbue him with a strong desire to advance in his work, and then keep the habit of repetition and the desire for progress well-balanced, you can perhaps make a good player of him. You might try what would be the effect of a little extra attention for a time. Assign him a short lesson in advance. When he comes to you, take one thing, his étude for example, and make him spend the entire lesson hour practicing it. This is a practical example of the manner in which he should practice. Assign another hour in order that you may give him a little extra attention, and repeat the process. Do this again at the next lesson, and try to make him realize that a practical example of the manner in which he should practice. Try to make him realize that by working earnestly in this way, he may much more quickly learn new pieces to "show off" with. Try to make him realize how much greater display he will have choice in the selection of pieces that he is able to play to the advantage himself so as to represent you and his audience with honor, and how much more both he and his audience will enjoy him. By continually hammering at him in this way you may be able to produce some practical results. I would not advise you to dismiss the pupil who, as you admit, represents your best. On the other hand, I would point him out to the other pupils as an example of the brilliant results that may be produced by the continued practice of pieces already learned. Try in this way to induce them all to have a repertoire of a few pieces which they keep in constant practice, and which will enable them to acquire that fluency that will cause their playing to become attractive to their listeners. Without this fluency which comes from a perfect mastery of technique as far as they have time, it will be impossible for them to represent the spirit of their music. It will prove a good plan. Now this is just what the majority of teachers would give a good deal if they could get their pupils to do. The insane desire for novelty which fills the minds of American people, leads pupils to desire to case a piece before it is even well learned, to say nothing of artistic finish. They ramble about from one to another with a desultory sort of interest that never concentrates itself upon anything long enough for them even to learn what thorough practice really means. I believe that it would be immensely to the pupil's advantage if more reviewing of work could be done. Would it not be a good plan if the same amount of time were spent upon the studies as at present, but upon half as many? I think, for example, to review the most important of Czerny at a higher rate of speed. It is rare for a pupil to attain the proper tempo the first time over.

## A Letter from China.

The editor of this department does not object to criticism, even vigorous criticism, especially when it comes from so remote a city as Shanghai. Indeed, we should be glad to learn of so much musical activity in a country where the ton-tou is popularly supposed to reign supreme. I have heard of attempts being made to inculcate China with some of the results of Western musical culture, which were treated with little else but contempt. "A Chinaman is said to hold feelings of deep sympathy for us in our ignorance and pitiable attempts at music." And how could it be otherwise? says the Celestial, "for Chinese music has the sanction of the remotest antiquity, dates back thousands of years, while yours is only the futile result of the experiments of a comparatively short period." It is Mrs. Patton who successfully working to break down this spirit of

Chinese contempt for the music of the Western civilization. It is to be hoped this is true. She takes me to task for certain things I said in regard to the teaching of harmony. Space will admit of only a small quotation from her letter.

"I noticed in the October and November numbers of THE ETUDE, articles on modulation, in one of which I find the following statement:—'Any book of harmony that I have ever seen, leaves the subject of modulation until the student has acquired quite a comprehensive knowledge of harmony, and then introduces modulation, and generally in anything but a simple manner.'"

The writer then calls attention to the works of John Curwen, Sr., which, she says, "totally disprove every word I have quoted from your article," although she is a little difficult to follow in this. I heard of Curwen can disprove that certain books that he has seen teach harmony in certain ways. She then makes a vigorous plea for the use of Curwen's educational system, and outlines something of his method, particularly as to the teaching of harmony. She says:—"It is right that those in America who write musical subjects should be made aware that there lie in the works of John Curwen, Sr., a wealth of material for educational purposes which they would well do well to turn to ask lessons from, and which would be of great value to them. It is impossible to quote all that she has to say on the subject, but I would say that it is probable that a teacher who is so vigorous in her loyalty to a system must be equally successful in presenting it to her pupils. In such work the personal equation figures very largely, and one may be permitted to infer from Mrs. Patton's letter, that her success is likely to be quite as much due to the influence of her dominant personality in presenting the system, as in the merits of the system itself."

In regard to the Curwen system I would say, that twenty years ago I bought some of Curwen's books, but did not find them new or especially original. Many of them I should practice. Another another hour in order that you may give him a little extra attention, and repeat the process. Do this again at the next lesson, and try to make him realize that a practical example of the manner in which he should practice. Try to make him realize that by working earnestly in this way, he may much more quickly learn new pieces to "show off" with. Try to make him realize how much greater display he will have choice in the selection of pieces that he is able to play to the advantage himself so as to represent you and his audience with honor, and how much more both he and his audience will enjoy him. By continually hammering at him in this way you may be able to produce some practical results. I would not advise you to dismiss the pupil who, as you admit, represents your best. On the other hand, I would point him out to the other pupils as an example of the brilliant results that may be produced by the continued practice of pieces already learned. Try in this way to induce them all to have a repertoire of a few pieces which they keep in constant practice, and which will enable them to acquire that fluency that will cause their playing to become attractive to their listeners. Without this fluency which comes from a perfect mastery of technique as far as they have time, it will be impossible for them to represent the spirit of their music. It will prove a good plan. Now this is just what the majority of teachers would give a good deal if they could get their pupils to do. The insane desire for novelty which fills the minds of American people, leads pupils to desire to case a piece before it is even well learned, to say nothing of artistic finish. They ramble about from one to another with a desultory sort of interest that never concentrates itself upon anything long enough for them even to learn what thorough practice really means. I believe that it would be immensely to the pupil's advantage if more reviewing of work could be done. Would it not be a good plan if the same amount of time were spent upon the studies as at present, but upon half as many? I think, for example, to review the most important of Czerny at a higher rate of speed. It is rare for a pupil to attain the proper tempo the first time over.

## A Condensed Course for Adult Pupils.

Most teachers have a clear idea in their minds as to what to do in teaching young pupils, especially when they expect to follow a consistent and long course of study. But occasionally one encounters an adult pupil who can study but for a comparatively short time, yet wishes to obtain as comprehensive a knowledge as possible more intelligently than the mere practicing of elementary études and pieces will permit. Such pupils generally have a taste for music far in advance of any technical facility they may be able to obtain in a limited time. They wish to be able to obtain an intelligent grasp of high class music of moderate difficulty, not for purposes of public performance, but simply for their own edification. The desire is such that people are not to be scoffed at. They wish to be able to do this in a more intelligent manner possible. I have the following letter in regard to such a student.

"Will you kindly suggest a course of study for a young lady about twenty years of age, who is very ambitious and desirous of making a reasonable amount

of progress in two years. She has taken a few lessons in the first book of the 'Standard Graded Course.' She reads well and has much musical ability. Would you advise me to continue with the same line of work?"

I think you will do well to continue with the "Standard Graded Course." It is comprehensive and complete as such a course could be made and leave the teacher any individual liberty. With such a pupil you can use such music as Schumann's pieces for children, which are too advanced in conception for the average child. Theodore Presser publishes a book which is unique in the annals of piano study literature, a book that is practically indispensable in this class of work. "Suggestive Studies for Music Composition," I give a five minutes' talk on some composers, and play one of his representative compositions. The pupils ask questions, and sometimes the interest is varied by playing games. I have found a continued interest in the class for gaining knowledge, and it has helped much in the better preparation of the piano lessons. By attending to general and theoretical matters at these meetings, the time at the regular lessons can be entirely devoted to technique and interpretation."

The following letter from Eben H. Norris contains some pertinent suggestions in regard to

## Some Mistakes Made by Teachers.

"During a teaching experience covering over twenty-five years, I have made some observations which may be of interest to others. First, I am fully convinced that the most glaring error made by teachers is to let up. This fault is to doubt due to the natural desire of teachers to advance their pupils as rapidly as possible. It is particularly noticeable when pupils are allowed to play in public recitals which they have been unable to master. Some cases I have heard of to attribute this to a species of vanity on the part of the teachers as they apparently think it enhances their prestige to show the names of pretensions placed on their programs."

"Second, too many teachers insist that the pupils shall have choice in the selection of pieces that are given them to play, ignoring equally their likes and dislikes. I believe better results may be obtained by the teacher's playing over several pieces of equal merit, the pupils selecting the one that makes the most forcible appeal. This is more applicable to pupils who are somewhat advanced. Teachers are mistaken in thinking that this compromises their dignity."

"Third, some teachers give sonatas too freely to all sorts of pupils without discrimination. Sonatas are of great value to good pupils, and of doubtful value to others. Pupils who lack time, taste and tune will fare better on a variety of things containing obvious melodies and well marked time. Likewise too many pieces of a single composer are given in the same grades, one teacher confining himself too much to Lang, another to Liszt, and others, who desire pupils to make a display with little mechanical skill, using many pieces by Sidney Smith. When I have observed the limited repertoires of some teachers, I have felt quite sure that they are not readers of THE ETUDE or any journal devoted to the interests of teachers. Many teachers go through life using only the pieces that were "good enough" for them when they were students, ignoring the fact that the musical taste and practice of the people is changing constantly. In these days when publishing houses are sending out thematic catalogues and advertising in every way possible, there is no excuse for teachers not trying to keep up with the times."

Readers will notice that Mr. Norris' observation in regard to pupils selecting pieces is directly opposite to an opinion recently expressed in these columns by another teacher. The following letter has been received from Miss Ada Harwood, in regard to the "one lesson a week" question recently given in this department.

## One Lesson a Week.

"I am always interested in the 'Teachers' Round Table.' I was especially interested in the request for advice in regard to pupils who only take one lesson a week. My experience has proved to me that few pupils

can practice enough to learn two lessons well while they are in school, and allow time enough for the necessary outdoor exercise in order to keep well and strong. They have home work for their school lessons, and oftentimes home duties. A few suggestions from my teaching experience may help the inquiring teacher."

"I require one lesson each week, well learned. Friday afternoon each pupil is expected to answer to roll call for a free class lesson. If they fail or are tardy, a certain percentage is deducted from the grade markings of their lessons. At the class lesson we take up ear training, sight singing, theory and musical history. A member of the class is selected each time also to play a thoroughly prepared and memorized composition. I give a five minutes' talk on some composer, and play one of his representative compositions. The pupils ask questions, and sometimes the interest is varied by playing games. I have found a continued interest in the class for gaining knowledge, and it has helped much in the better preparation of the piano lessons. By attending to general and theoretical matters at these meetings, the time at the regular lessons can be entirely devoted to technique and interpretation."

## STUDIES IN PREJUDICE. A PHASE OF MODERN ART.

BY GEORGE HAINES.

It is safe to say that nearly every musician is more or less influenced by a prejudicial view regarding phases of art. This is not doubtful when we consider to what an extent prejudice is implanted in the human make-up, and to imply that a musician is exempt from its subtle influence is expecting too much; the great and the little alike have a share of it.

Suppose a gentleman renowned for his success in research and the like should suddenly declare that a certain Hans Schmidt wrote the sonatas credited to Beethoven, or the majority of them. What would be the verdict of the musical world? "Impossible!" "Impossible!" would be the unwilling to believe that the musical "public" had, for so many years, been deceived regarding so vital a matter. Now, the author of such a statement would doubtless have his reasons for making it, and we say "impossible!" without examining his arguments, we betray an unjust attitude, even if our implied belief may be correct. And should we give the matter a fair hearing we would still be influenced by an innate prejudice; unless absolute proof regarding Hans Schmidt's authorship was given us we would not believe in him. If, however, sufficient proof were given us to make it very probable, our unwillingness to accept it would again stand up as prejudiced.

But prejudice goes further than this. We find that many of those who worship at the shrine of a favorite composer will be as strongly disposed against all others. They will not judge works upon their merits, and upon their merits only. Prejudice will enter into every decision. The works of the lesser lights are found wanting and are promptly shelved. Even if passages seem excellent, the verdict continues unfavorable; the glamor of a name is too strong.

Nationality has a distinct bearing upon the subject. In Continental countries such enclaves upon its contribution to the great in music, and naturally disparages that of its neighbor. A Russian and a German musician once had an informal argument over the relative merits of the symphonies of Tchaikovsky and Beethoven. The Russian maintained that the works of the Russian master were superior to those of Beethoven; the German as vehemently maintained that the latter had said the last word in symphonies. They would not compromise, and each declared that the other could not appreciate the beauties of their respective cities. Between two intelligent and thoroughly educated men such an argument may frequently occur; it merely illustrates to what lengths birth and nationality will lead.

There was a time, not very long since, when the musician found it difficult to recognize the merits of the Wagner school. The innovations of the Wagner music dramas called forth a storm of protest and ridicule. In our day, now that Wagner

has conquered, it is apt to be just the opposite. The devoted Wagner disciple conjures with the name and compares every other name with it.

There are those who are biased in favor of the past, and are so conservative that everything bearing the imprint of newness is stamped as inferior, even if no examination has been vouchsafed. If these persons should accidentally meet with a composition which a rational intellect would deem worthy to live, their deep-seated prejudices will still force them to find it "good, but unequal to 'this' or 'that'" by a favorite author of the past. To them, anything that does not come from the sacred archives of the classic period is not worthy serious attention. They would not pay to read a modern composition, or at least several of them on one program; and probably that is why so few are ever attempted by artists of repute.

It is the duty of every musician to subdue a force so contrary to right thinking. One way is not to decide a point until every phase of it has received the closest scrutiny. An unwillingness to do this betrays a biased view. Upon debatable questions we will invariably find that a discriminating judgment rendered with an honest desire to get below the facts appearing, perhaps, only too evident on the surface, will be closer to the truth than an unreasonable prejudice would ever allow us to get. And it is no easy matter for humanity to discard a weakness that is seemingly born in it, a weakness so prevalent that there is hardly a phase of musical activity that is not affected in a greater or less degree by it.

So let us recognize the good that is done by someone for whom heretofore we may possibly have had an unfriendly feeling. Let us recognize merit from whatever source. Let us recognize the great, the fair and the indifferent, and be prejudiced against neither. Let us give everybody his due, and be inimical to no particular style, sort or species of music; nor disparage the works of any particular artist. Let us be just, remembering that "a fair field and no favor" will injure nobody.

## CARE TO PRACTICE, THEN CAREFUL PRACTICE.

BY KATHERINE MORGAN.

How often teachers write: "Careful practice," but how much better it would be not only to write but to have the pupil learn to practice.

A great musician was once asked: "What is the secret of your success?" His answer was: "When a boy, my teacher made me do those things I did not like to do, and now that I am no longer young, I make myself do what I do not want to. I do the task until it becomes a pleasure." In other words, he makes himself "care to do."

If as a student you find yourself in a "don't care" mood, stir yourself, pretend to care, make believe you care, and soon you will find that you really do care, and will sit for hours working on what you once disliked.

"Grasp your work," said Sydney Smith, "as one grasps a nettle; do it lightly and you get molested; grasp it with your strength, and you get rid of its asperities." There is nothing so disagreeable as languid study, when you sit looking at the clock, wishing the time were over, or that some one would call you and put you out of your misery. "Beware of entering your day's work thinking: 'I wish I did not have to,' try to say: 'I will make friends of this master of music. I will admire his thoughts, try to express his ideas; he is my friend. This day I will do him no wrong; he is my guest for today.' Enter into it, and then think that should anyone knock at your door it will take you five seconds to determine if it is your parents or Bach's to answer."

Not many months ago I found there was little love in my heart for Bach. One night I asked him for my guest. He was a quiet, small, fat man, altogether unimpressive, but he was my guest and as such he was to be regarded. I asked him to return the next night at the same time, trying ever to listen to what he had to say. I soon found I did not grow so fatigued as I had supposed. I found myself less and less myself less weary. Soon I ventured to hope that we would be friends and that I would be admitted into his thoughts. One night, the melody grew infinitely sweeter, the harmonies lovelier. He was no longer stupid and dull.



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# STORIES

According to the expressed wish of the Pope the Choir of the Sistine Chapel is to be reconstituted. The soprano part will be carried by thirty boys; the other members will be two first and three second tenors, two first and three second basses. The director of the choir is the Abbe Froel.

The Third Congress of the Music Teachers' Association of Germany, Xaver Schwarzwald, president, met in Berlin, April 1-11. In addition to discussing the work of the association, papers were read on topics connected with vocal and piano study by leading musicians and teachers of Germany.

A FOREIGN exchange gives a few notes in regard to Mozart's family. The widow married a Danish diplomat named Nissen, largely in the interest of her children. Of the latter, Charles took up with a commercial career, ultimately occupying a position in the government service of Austria. The youngest, Wolfgang, entered the musical profession but did not possess the genius to add lustre to the name. He died at Grätz in 1843.

Mrs. MARCHESI entered on the eighty-first year of her age last March. She is German by birth. Her father was that of a successful concert singer. In 1854 she joined the faculty of the Vienna Conservatory; in 1861 went to Paris; in 1865 to the Cologne Conservatory; and in 1869 returned to Vienna, where she remained until 1881 when she decided to make her permanent home in Paris, where she added to her previous great reputation by the success of a number of her pupils.

Isidorus de LARA's new opera, "Sangre," is to be produced in the state theatres of France, Germany, Italy and Belgium. His "Messaline" has received more than three hundred performances. Mr. de Lara is an Englishman by birth, but was educated principally in Italy, in the conservatory at Milan.

The Deutsche Musiker Zeitung has recently published an article on the social condition of the orchestra players of Germany. In cities as large as Berlin and Frankfurt-on-the-Main the plays in the municipal theatres get what can scarcely be called other than starvation wages. In Hamburg a family of four lived on a food allowance of five marks a month.

MARTIN VEBELIUS, one of the best known composers of Finland died recently, aged sixty. He belonged to the National Finnish school, of which he was a distinguished exponent. He was a social organizer, the national music festivals at Helsinki were largely due to his efforts; since 1882 he was the director of the Conservatory at Helsinki. In addition to this he did considerable work as critic and theorist, having prepared text-books for use in the school of which he was the head.

The Russian tenor, Alcehfeld, has been engaged for the Manhattan Opera House, in New York, directed by Hammerstein. Manager Combs' rival. He is the favorite singer of the star.

The prize offered by Mr. Josef Hofmann for the best piano composition (fulfilling certain conditions set by him. Was awarded to Miss Isadora Martin, of Boston. The value of the prize is \$500.

The Metropolitan Opera Company was a heavy loser in the San Francisco disaster. A number of the leading artists lost their entire wardrobe.

Mrs. SCHUMANN HANKE returned to the United States in April bringing with her three of her sons. Two other children remain in Germany, one in the next school, the other a daughter, is married. She will make her home near Montclair, N. J., a charming suburb of New York City.

According to a new recently published treatise on the following about his pupils. The English are good musicians, good workers and excellent; the Americans are more spontaneous, quick of perception, possess considerable technical skill. The Russians stand first, they have prodigious technique, dramatic power, considerable technical skill. The French are strong, lean more to the poetical side of music; the French are dainty, crisp, clear cut in their playing and phrase well, the Germans are earnest, devoted to detail, orderly, systematic in their work. The Swedes have much talent, the Italians fervent. What a marvellous world of music we have if all these qualities could be mixed up in one player.

The Minnesota Music Teachers' Association meets in Minneapolis this month. Mr. Gustav Johnson is president.

The City Orchestra of Leipzig has over six hundred rehearsals and performances in a year, an average of about two a day, excluding Sunday.

The St. Petersburg Conservatory was closed some time ago on account of the political troubles, but it is expected to be re-opened in the near future. Alexander Glazunov has been elected director.

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## THEODORE ALPERS

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The fourth annual competition for the W. W. Kimball prize of \$100 has been announced by the Chicago Madrigal Club, Mr. D. A. Clippinger, conductor. The setting is for a chorus of mixed voices, and it is to be sung unaccompanied. The competition is open to any composer born in the United States and will close October 1, 1906. The composition to be set to music is Alan Cushman's "A Wet Sheet and a Flowing Sail." All communications should be addressed to Mr. D. A. Clippinger, 410 Kimball Building, Chicago, Ill. He will send a copy of the poem to any person who wishes to enter the competition.

BETHOVEN'S Ninth Symphony was given in Paris in April by the Lamoureux Orchestra. Schiller's "Ode to Joy" was sung in French.

Mrs. THEODORE STUBB, a prominent musical amateur and founder of the National Federation of Musical Clubs, died in New York City, April 29. Mrs. Stubb's activity in general musical work included several books.

THE RICHMOND, Va. May Music Festival was very successful. Dr. R. H. Peters was the director. A feature was a chorus of children from the public schools.

THE BALTIMORE ORATORIO SOCIETY celebrated its twenty-fifth anniversary last month. The present conductor is Joseph Paché.

THE MUSICAL REVIEW, a monthly magazine published at San Francisco, lost its entire plant in the recent disaster. This paper was a strong force in musical matters on the Pacific Coast.

MR. FRANK L. SEALY, a musician of New York City and a well known composer, is arranging to give four symphony concerts for young people in Newark, N. J. next season. Each symphony will be thoroughly explained before being performed.

THE LOSTING MONUMENT will be given a prominent position in the Piergarten, Berlin. It is a life size figure.

Two of the Conductors said to be engaged for the Hammerstein Opera Company, to be established in New York next season, are Leonardo Chaminade, brother of Camperio, the baritone, and Cleofante Campanelli, brother of the great tenor, now deceased, of the same name.

SUZZAL Concerts are allowed in Massachusetts provided that three-fourths of the receipts go to some charitable institution.

AN EFFORT is being made to get Richard Strauss to come to this country next season to arrange for and supervise a performance of his latest opera "Salome."

THE SIXTY CITY, Iowa Music Festival, May 23-24, will be attended. Mr. Judson W. Mather conducted the choral society; Mr. Frederick Schuch, conductor of the Thomas Orchestra, of Chicago, had charge of the symphony concert. Mendelssohn's "Elijah" was the principal work.

THE NEW YORK STATE MUSIC TEACHERS' ASSOCIATION meets in Geneva, June 26-28. The Association is raising a fund for San Francisco musicians.

THE PHILADELPHIA ORCHESTRA, closed the season with a smaller deficit than last year. The managers have been called upon to pay only 42 per cent of their subscriptions.

PIERRE, the French composer, has written a work in the romantic style founded on the story of the "Children of the Crusade," which took place in the 13th century.

THE LEAVENWORTH MUSIC TEACHERS' ASSOCIATION met at Leavenworth, Kan., June 12 to 15. The President is Glenn Dillard, 202 Michigan Ave., the Secretary is E. J. Davis, 20 Van Buren St., both of Chicago. The program presents both educational and musical features.

THE KNOXVILLE SYMPHONY meets in St. Paul, Minn., in July. About 1800 singers will attend.

A NEW PIANO has been exhibited in Berlin which, by means of a mechanism provided for the purpose, has a varying weight of action from quite light to quite heavy; further, the bass and treble can be separated and a light action given to one hand while the other has a heavier.

PROF. JOHN KNOWLES PATRICK, late professor of Music in Harvard University, died in April last. He retired from active work in teaching last Fall, but continued an honorary connection with the University. Prof. Patrick was born at Portland, Me., in 1838, attended with local schools, went to Germany in 1858, where he studied for several years, getting particular attention to the organ. In 1862 he took the post of instructor in music in Harvard, in 1870 became full professor. He wrote important works in both large and small forms, including two symphonies, two symphonic fantasies or poems, and an overture for the orchestra; nine choral works with orchestral accompaniment, an opera ("Astarte"), organ compositions, chamber music, songs and part songs. A number of prominent American musicians were pupils of his classes. A very interesting sketch of Prof. Patrick's influence on American music is given by Mr. Louis C. More, published in THE ETUDE for March of this year.

## OUR PUZZLE CORNER.

We suggest that teachers and other persons who are interested in providing musical entertainment for clubs and social gatherings carefully preserve their copies of THE ETUDE, or cut out the puzzles and games and file them in their scrap-books. They will prove very useful later.

ANSWERS TO PUZZLES IN "THE ETUDE" FOR MAY. CURE PUZZLE—1, 2, Cymbal; 1-3, Chorus; 2-4, Legato; 2-7, Legato; 7-4, Thomas; 6-4, Subito; 9-3, Sonata; 4-6, Organ; 5-4, Ambros.

CHARADE—1, Harpichord; 11, Piano.

ENIGMA—Wolfgang Amadeus Mozart.

WORD SQUARE.

1. A well-known writer of études.

2. A French operatic composer.

3. A German operatic composer.

4. A favorite composer for the 'cello.

5. An artist known by his wonderful piano playing rather than by his compositions.

6. A composer whose works are characterized by great grace and charm.

The key to this word square is found in the fact that by taking one letter in each name in a certain but not obvious order, the name of a seventh composer, who stands in the first rank of those who have written for the piano, is spelled.

F. S. L.

## MUSICAL PROVERBS.

a	e	y	r	e	v	e	h	t	a	i
e	o	h	a	u	q	i	n	h	c	e
o	u	n	e	u	a	i	p	p	a	e
c	l	b	a	e	n	h	g	u	a	y
d	e	b	a	e	c	k	a	o	a	y
o	n	a	p	a	r	m	r	e	n	m
i	o	u	a	c	p	e	o	h	o	i
o	i	b	y	c	i	n	h	c	m	i
r	a	y	c	f	a	c	i	n	h	e
d	e	i	t	a	r	t	h	a	a	r
e	a	v	a	i	n	h	e	b	y	i

Begin at P in the center and, always using contiguous letters, make five rules for music students.

## A MUSICAL GAME.

Below is a musical game which will prove highly entertaining and instructive. Any number of persons can participate in it. Every member of the game is furnished with paper and pencil, and a letter is then selected, say "B," for instance. At a given signal all begin to write composers' or musicians' names beginning with that letter. The first person completing a list of fifty or other number agreed upon gets two points; any one having more than forty, or some number proportionate to the full number, when the 50th member through calls time, receives one point. Ten points win the game.

This game is very appropriate for gatherings and shows who can think rapidly and is acquainted with the most names of musical celebrities.

Daniel Bloomfield.

## BREAD DYSPEPSIA

THE DIGESTING ELEMENT LEFT OUT.

Bread dyspepsia is common. It affects the bowels because white bread is nearly all starch, and starch is digested in the intestines, not in the stomach proper. Up under the shell of the wheat berry Nature has provided a curious deposit which is turned into diastase when it is subjected to the saliva and to the pancreatic juices in the human intestine.

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