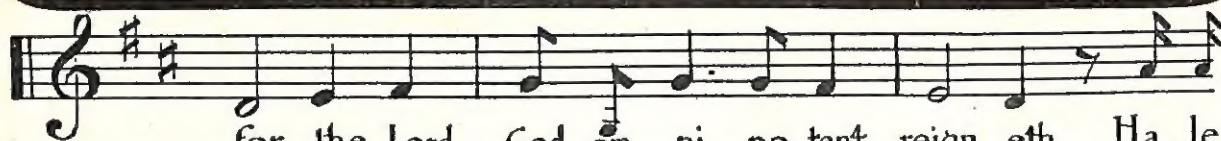


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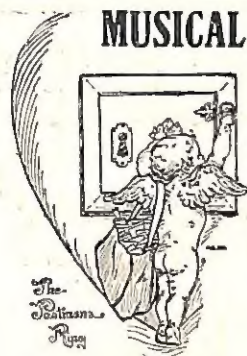
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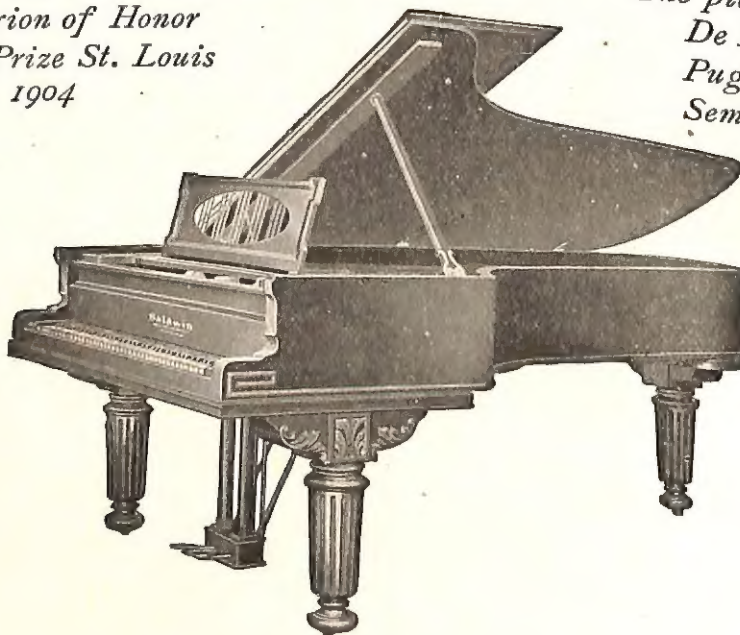
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No. 2.

CHOPIN AS I KNEW HIM

By GEORGES MATHIAS

(From the French)

Written as a Preface to Philipp's
"Daily Exercises from Chopin's Works"

I HAVE BEEN ASKED to give some of my personal souvenirs of Chopin, and I consent very willingly, although the subject is somewhat hackneyed. The principal merit of what follows is that I was an eye witness of everything that I shall recount. I shall give them without any attempt at order, without any classification, just as they come to me.

The Man.

Very well do I recall Chopin with his hesitating carriage, gracious, and almost feminine, even, with his air of supreme distinction, his shoulders held high after the Polish fashion. I see Chopin, his back to the fireplace. I see his face with its fine features, clear cut in design, his small clear eyes, brilliant and transparent, his mouth which opened to show his dazzling white teeth, his smile with its inexpressible charm. How plainly he was the man of his music! Never was the connection between an author and his work more complete.

I recall Chopin at the concerts at Erard's, his meetings with Kalkbrenner, the conversation of the two men who were the very antipodes of each other; only one trait had they in common; each had the style and figure of the perfect gentleman. Yes, there was another point of resemblance between them, each wore his coat buttoned up high according to the style at that time, only Chopin had black, while Kalkbrenner invariably wore gold buttons. And to think that Chopin's countrymen considered him fortunate to be in Paris under Kalkbrenner's instruction! (I believe he really had but one lesson.)

I was also present at a number of meetings between Chopin and Thalberg; for example, one at Louis Viardot's. Thalberg played his second fantasia upon "Don Juan." When Chopin complimented him upon it, Thalberg's manner showed that he did not credit the other with very much sincerity. I could very easily discern in the attitude of Thalberg that he knew he was in the presence of one who was overwhelmingly his superior. Chopin, who had great talent for imitation was very amusing when he mimicked Thalberg. For example, I heard him play the end of the fantasia on "Moise;" it was "killing," to borrow a smart phrase.

One could be sure of seeing at the old Erard concert hall, whenever a virtuoso of note came to Paris. Doehler, Dreyschock, even Leopold de Meyer, composer of the *Marche Marocaine* (in 1844), and many others, a veritable areopagus of pianists and teachers, a true jury, and what a jury! Then one could see Chopin, elbowing his way to the back of the room, his head thrown back, his features always expressing a certain pre-occupation, a certain state of toleration;

Zimmerman, with his sweet, good sense, his eclectic opinions, his perfect grace; Thalberg, handsome, blonde, fine of physique, with his aristocratic Austrian manner, his gay smile, reserved and sometimes a little *naïve*; Kalkbrenner, with his air of condescending dignity, friendly arrogance, his smile, commonplace and fixed. Was that not the heroic period of the piano? Alas, they are no more; yet there are others.



CHOPIN IN 1833
(After Vigneron's Portrait.)

I call to mind a fit of anger which Chopin showed on account of an organ point in the transcription of "Adelaide," by Liszt, an organ point of the most commonplace kind, a blot dropped by Liszt upon the marvelous Cantilena of Beethoven. When Chopin received the number of the *Gazette*, which first published this transcription, he grew so angry that he would not discuss the offending organ point, but tore the page to pieces. He had then a sort of indignant regret for this old brother at arms, his old and cherished companion; yet even then they were drifting apart for other causes.

The Pianist.

And Chopin the pianist, Chopin the teacher? Chopin the pianist? First, of all those who have heard him

say that never since have they heard anything approaching his playing. It was like his music. And what virtuosity! what power, yes, what power! only it lasted but a few measures at a time. And the exaltation and inspiration! The whole man vibrated; the piano was filled with such intense life that it almost gave one a cold chill. Indeed, one might say that the piano one heard when Chopin played never existed save under the hands of Chopin; he played like he composed.

In the presence of women Chopin surpassed himself, and if they bore titles so much the better, for he was very fond of the aristocracy. And let no one be inclined to throw a stone at him for this; it was one of the phases of his ultra-refined nature, which could find pleasure among people who wore clothes in the extreme of the mode, who had white and well-kept hands. Was there ever anything finer than Chopin playing in the midst of a circle of the women who have been immortalized by his dedications? The audience was worthy of the artist.

Chopin, an executant of genius, interpreted Mozart and Beethoven with the sentiment of Chopin, and it was very beautiful, it was sublime. He was not in the category of critical and historical players, from which it is not, however, to be thought that the latter are wrong; all the world can not have genius; of taste and instruction there is too much, perhaps.

Rubato.

As to his rubato I want to speak at some length. Every one knows that rubato is an indication which we find among the older writers (Bach, etc.), the essence of which is alteration of movement, which is included in the two means of expression in music (the modification of tone and of movement) as in oratory, in which he who is speaking, according to the sentiment by which he is filled, raises or lowers his voice, accelerates or retards his diction. The rubato is a nuance of movement; there is hurrying and delay, anxiety and indifference, agitation and calm. Yet how necessary is sobriety in the use of this process, and how often we mark abuse instead! For too frequently when we hear Chopin's music, we are wearied by the use of rubato, the only sauce as it were, employed in the extreme and at random. It is a great fault of amateurs, and one must confess also of artists.

Do you remember those mirrors that reflect your features deformed and grotesque, and how you laugh at them? The rubato exaggerated is just like that.

There is still another thing: Chopin, as Mme. Camille Dubois has so well said, demanded that at the same time the accompanying part, played by the

left hand, should maintain rigorously the movement, while in the melody liberty of expression and alteration of the time should be allowed. This is very easy: one is a little ahead, one may be a little behind, the two hands are not *en valeur*; it is the compensations which re-establish the ensemble. For Weber's music, for example, Chopin advised this style of playing, in the sonata in A flat or of the *Agitato* of the Concert-stück.

The Teacher.

Then I recall Chopin at the lesson. It was "very good, my angel" when things went well; he pulled at his hair when things went badly. He even broke a chair in my presence, a wicker chair of that time, and now again to be seen in artists' studios. And the sublime understanding of the masters! How he made you feel and comprehend! To express the poetry that was in him, his word was as eloquent as his music, he was a poet in giving his lessons. I recall a phrase of his on the subject of a place in the sonata in A minor by Weber. At the passage in question Chopin said to me, "An angel is passing into heaven."

I knew Chopin first in 1840, when he lived in the rue de la Chaussée-d'Antin, 38, a house since torn down to make way for the rue Lafayette. Later he lived in the rue Tronchet, 5. You can see the window blinds on the ground floor; nothing has been changed. At my first visit (I was fourteen years old) I played a piece by Kalkbrenner, my first teacher, entitled "A Thought by Bellini." Chopin heard this wretched music with perfect calmness, without a frown, and accepted me, directing that I should begin with Moscheles' etudes (Chopin played most splendidly the third one of the second book) and the concerto in A minor (Hummel, of course). One day when Chopin was ill Fontana received us. He played the first ballade, at that time the "music of the future," and my father, a very good musician, and I were not able to comprehend it. This appears very extraordinary, does it not, to the young people of to-day?

A Musician Pure and Simple.

On another day, although Chopin was ill, even confined to his room, he received us. I saw on the table by the bed "The Carnival" of Schumann, the first edition by Breitkopf with a lithographic title. When my father asked Chopin what he thought of it the latter replied with extreme reserve and as if Schumann's works were scarcely known to him. This was in 1840 while the "Carnival" was published in 1834; yet Chopin had not only the air of ignoring Schumann's Op. 9, but still more seemed not to have the least desire of becoming acquainted with it. Chopin was classical in sentiment and idea, romantic in imagination, or rather he was nothing but the man of genius.

In fact, Chopin was a simple man (not simple in spirit but simple), not a litterateur, not a critic, not at all of the style of Liszt or Berlioz. He was a soul, not a psychologist; these can very well take to pieces the machinery of the mind, but they are never the mind, the soul itself; they are only surgeons. In spite of George Sand, Chopin remained a stranger to the literary movement. He read little save Polish poets; for example, Mickiewicz, a volume of whose works I always saw upon a little table in the salon; for Chopin was an ardent patriot, and his money always readily flowed into the pockets of Polish exiles. He read but little as I have said, and he never knew how to write French well.

I also saw, in a magnificent case, the cup presented by Louis Philippe one day when Chopin had played at Saint-Cloud in company with Moscheles. Chopin and Moscheles—what a curious combination! I saw the latter in London, in 1839, and heard him speak with chagrin on the subject of the extensions of the tenth so frequent in Chopin's music; this annoyed Moscheles who considered it a useless difficulty. I played "four hands" with him; he was then old, but he had some good points left.

Chopin frequently received his friends while giving lessons. On one occasion I heard M. de Perthuis, aide de camp of King Louis Philippe, say, "Why do you not write an opera?"

"Ah, Monsieur le Comte," replied Chopin, "let me compose piano music; that is all that I know how to do."

And his glazed shoes? The most shining that I have ever seen. He had a very small foot. And he always wore a double-breasted coat, buttoned up high, cut in the latest style. In his dress he was the perfection of elegance and finish: one was almost able to say that every day he was newly clad.

The Composer.

As to Chopin the composer? I care not to dip into musical criticism. As for that, has any article in a journal been able to give the slightest idea of a painting or a musical work? Is it not the most useless of literary exercises?

Chopin received but little outside impressions; all that he wrote was practically himself; his temperament and his nationality, these are the factors in his marvelous genius. As for musical influences one may cite Bach, Hummel, Field. There is no need to deny him variety; the whole gamut of feeling, tender, melancholy, elevated, ardent, enthusiastic, heroic; all had been experienced by him. Have you noticed that absolute music cannot express wickedness or immorality (naturally I except the music of the theatre)? It is true that music can be commonplace, even vulgar, but I speak of the nobility, the heroism of the Polonaises; of the innate richness of ideas, of their super-abundant fancy of the Ballades; of the tenderness, the charm, the terror that I find in the Nocturnes. Oh, the Nocturnes! Accents of infinite sorrow; measures which show us abysses which plunge us into space; feeling powerful enough to make every human fiber vibrate; frightful despair, unbearable heaviness like unto death (First Nocturne, Op. 27); ecstasies broken with groans, delicious caresses; and how sincere! One feels that it is a heart that bleeds.



GEORGES MATHIAS

a soul that is overflowing with tenderness. He had an organization so sensitive that he saw a thousand things where others perceived nothing (like the X-rays), that he suffered a shock when others scarcely stirred, that he suffered under things that left other men indifferent. He was truly one of those who were born to be the joy and charm of their fellow-creatures, but at the price of a life of suffering, a life cut off in its flowering time. Genius inspired and consumed it.

I do not believe that any one before you dreamed of being able to collect from Chopin this veritable pianistic encyclopedia; and besides in no other author could one find so rich a collection of the elements necessary to the formation of mechanism. It is singular that this heavenly poet in music was also a technician of the highest order; perhaps no one has contributed so much to the extension of the domain of the piano. Certainly one can find all there, the useful and the poetical; the body and the soul, the material and the ideal.

Must we admit, as some claim, that Chopin is going out of date? If that is true, it is, alas, only too easily comprehended why. Chopin is all charm, all sentiment; now these are not necessary, they are an old story. The young folks make music like they make mosaic, marquetry, cleverness is the aim. They do not make musical compositions, but decompositions. And yet perhaps Chopin will survive them, all the same.

"Daily Exercises taken from Chopin's Works," by L. Philipp.

FIRST IMPRESSIONS.

BY CARL GRUENSKY.

(From the German by F. L.)

FIRST impressions in every art have their advocates and their decriers. Perhaps it may clear up the subject to inquire whether indeed all persons are fitted to receive tone impressions. The judgment of a person who cannot fall back upon vivid impressions must probably be confused and unreliable, whether he hears or sees a work of art one time or twenty. On the other hand, it seems absurd to a man of vivid impressions to ask him whether he was conscious immediately of the value of his first impressions.

The question cannot be disposed of so categorically, as the following considerations will show. The common idea is that worth is at first undervalued, and only recognized after some lapse of time. Strange to say it sinks out of sight at first, but it rises again. But why does it rise again? The question repeats itself, like a jest. So we will have nothing to do with the ordinary way of answering it. The riddle is, how, in the chaos of unmistakable trust, can worth assert itself? It must depend upon the capability that a few possess of knowing worth by first impression. And upon the force of this discriminating power depends the further propagation and cultivation of the worth it has discovered.

The history of the recognition of Bach, Beethoven, Wagner is the proof of the statement. If a first impression were not decisive, if a delay were necessary to establish the general values, the prominent characteristics, and even the very need of such delay, in that case we might well doubt whether the new were really a loftier wave than the ordinary tide of the commonplace.

The error of thinking that posterity will make amends, promptly and duly, for the short-sighted misunderstanding of genius, has its explanation, like any error in optics. Posterity does not give itself much concern about such a situation in its own time. But an experience which one is living through himself is quite different from the same experience after another person has lived through it. That Beethoven and Wagner were great geniuses is to-day the common opinion; in 1810 and 1850 it was the common opinion that they were fools, not worth attention. And why have they had attention, after all? Because some persons were laid hold of, were overwhelmed by the first impressions of their works. These persons have overcome the public opinion; they showed the works at first, trusting that they should verify the power of their first impressions, and it was verified. These must have been extraordinary minds which could recognize the extraordinary at first impression—minds which were capable of receiving impression.

The ability, therefore, is important indeed. It is important also from the practical, thrifty point of view. A publisher who, in 1845, might have bought "Tannhäuser," in 1865, Bruckner's first symphony exclaim, "But who could have known it then?" Fools! There were those who "knew it," but you would not listen to them! "Yes, but to whom shall we listen now?" To the persons who have impressions. "But how shall we recognize them?" Their tokens are plain to the brotherhood, but from others they are hidden. So it has always been, and always will be.

MUSIC MADE TO ORDER.

GEORG PHILIPP TELEMANN, the well-known composer of the 18th Century, was at one time Capellmeister at Eisenach. One day he received notice from the Court that important guests would reach the city in about three hours, and that he must be ready to greet them with a cantata of welcome, sung with piano accompaniment. By the time he had the news that his time for work was certainly very short, so called the Court poet and a copyist to his aid and the three set to work. The first named wrote his verses sitting at a table; behind him stood the composer at a high desk and followed the poet line for line as he wrote, and almost as soon as the latter had finished the text of the cantata the former had lined the setting. The copyist, in turn, looked over the shoulder of the composer and wrote with almost lightning speed the parts for the singers. When the guests arrived every one was in his place and the cantata was given and received with great applause.

A LESSON ON A PHASE OF TECHNIC.

The Thumb and Second Finger.

BY HARRY R. DETWEILER.

WHEN one contemplates the awkward, un pianistic normal hand, it is a really wonderful thing to see what perfect control of the fingers can be gained by careful, correct practice. What is so discouraging to the teacher as the new pupil with the strong, clumsy thumb and second finger, the weak fourth and fifth fingers, with nothing left but a crooked third?

Before going into details as to the treatment and cure, let us note that the successful physician uses very few drugs, but that his strength lies in a proper diagnosis and treatment of the particular case in hand. Moreover, the cure is often dependent upon the attitude and strength of the patient more than upon anyone else.

Teachers must create a thoughtful atmosphere in their studios, giving the pupil a chance to develop himself, making him understand that his success is dependent upon his collaboration with his teacher—both searching together for the truth.

In submitting a few exercises for the treatment of the thumb and second finger I do not claim originality in substance or in application, but the merit of these exercises, whether they be new or old, rests in their usefulness. Only that which serves is valuable; therefore, the teacher's duty is to select those exercises which represent the great principles in their simplest forms.

Undoubtedly the greatest needs of the thumb (after mental control is gained) are skill and tone quality—the tone quality of a finger, not of a thumb. To attain tone quality, elevate the wrist enough to allow the thumb to take its key with the tip, just "under" the nail. Practicing thumb studies with a low wrist has a tendency to force the thumb to play near, if not actually upon, the first joint, thereby making it feel clumsy and sound *worse* than clumsy. Always hold the second finger and thumb so that they will describe an arch; this insures a comfortable hand and avoids the cramp one feels when the thumb is straight, or bent with the tip outward. This arch also allows a very free passage for the thumb under the hand. The fact that the tip of the thumb is directed toward the hand places the thumb in the position that is most economical to reach the key under the hand in the scale progression.

To gain skill in the use of *any* finger implies the use of the utmost economy of muscles and movements, but economy of movement applies more especially to the thumb and second finger. Control well your second finger, and the others can not go far astray.

The very first thing to control in the use of the second finger is the direct movement in the knuckle joint. In practicing with any finger, the curve of the finger should not change during the process of producing a tone. To secure this direct movement, allow the whole hand to be directed or deflected slightly toward the second finger—then raise the finger slowly and carefully, keeping it as far from the third as possible (as the tendency of the second finger is to make a circular movement toward the third finger in ascending); then, when it is up as high as it can be raised without straining the muscles of the hand or using those of the wrist, drop it suddenly in the same direct path in which it was raised.

This sounds like a small point in theory, but to the artist or to one who has conquered the technical difficulties of piano playing these small points have been the beacon lights. Certainly there can be no velocity or skill in the second finger until it travels the shortest distance and ceases to "wobble" in the knuckle joint. Many practice faithfully on the thumb, but fail to realize that the second finger delays speed in the run quite as much as, if not more than, the thumb.

With the foregoing well in mind, practice a thumb study or a study for the second finger, for neither can well be practiced alone regardless of the other. What shall it be? Suppose we invent one for the thumb, taking care always to use the second finger properly.

Place the thumb on middle C, and the second finger on D. Turn the hand away from the thumb to avoid any assistance from the forearm, wrist or hand. What shall we do with the other fingers? Keep them over their keys, "alive," and in the air, away from each other the space of a key so they will not

cramp, and that, if one of them is suddenly needed, the finger will be directly over a key and not between two keys or cramped against its neighbor.

Begin by playing the second on D, then the thumb on C, second again on D and thumb on E, taking care that the thumb travels close to the keys, the shortest distance from C to E, and that the accent falls on the second in order to gain a light and active thumb. Begin slowly and increase the tempo gradually.

One ought to stop right here to give a thorough treatise on practicing slowly. We should learn that velocity comes through an economical use of the right muscles, not by moving the fingers as fast as possible all of the time.

It is a positive sign of a loose (comfortable) wrist and arm if the root joint of the thumb becomes tired first. If the forearm tires, wrong muscles are in play, and in that case the value of any exercise is lost. Proceed next to the "prepared thumb."

Begin with the second, then thumb under on F, then third on E and thumb back on C, etc.—this is to get a prompt thumb.

Then make the exercise practical by beginning with the second (counting 1, 2, 3, accenting 1) and following with the third on E, thumb on F, then third, second, thumb ending on C, without turning the hand when the thumb passes either way. To avoid turning the hand, "place" it in the beginning by turning it far enough away from the thumb to make it possible for the thumb to reach F without readjusting position.

Finally, begin as before and count four, passing the thumb under the fourth to G and returning through F, E, D, to C.

"Oh," you say, "this is not new." No; but if you approach this exercise intelligently, knowing what you want and how to get it, it will be as valuable as if it were truly a new invention without another of equal value.

I once had a teacher who invented at least five new "finger studies" for each of the ten lessons (?) that were thrust upon me. They were not harmful in themselves but the quantity killed the quality, and that killed the possibility of application. It is the amount of food we assimilate that benefits us, not the quantity we take into our mouths.

Learn early to apply every principle of true value at the very first opportunity. To use it is to assimilate it, and to assimilate is to be benefited.

When will we learn that finger studies, scales, and arpeggios, are not "of themselves a thing apart" nor are they the "whole existence" of technic? They should blend into the repertoire until they are lost in the beautiful tints and coloring of music itself. Practice a finger study only to instill a principle and not to kill all your mental and physical energy. Then be quick to discover that principle in your difficult repertoire passages, and practice it there where you will use it, and, with the inspiration the music adds, behold difficulties and finger studies melt into music. This will never occur if one spends his best hours every day on a multitude of five-finger inventions.

For the second finger practice the same exercises that are given above, but, to make them practical, progress up and down the scale, first with thumb and second, then in groups of three tones, four tones, etc., inclining the hand slightly in the direction it is moving, and giving careful attention to the second finger, that its tip always travels the shortest distance to the new key.

In groups of tones, prompt third and fourth fingers are necessary to clear the way for the second when ascending, and a prompt second to clear the way for the third or fourth, or both, descending. By prompt fingers we mean raising the finger to release the key when the new tone is taken. This insures the ripple, and also prepares the fingers in rapid passages. Be sure that when the hand is inclined and the fingers are raised promptly the fingers always remain apart the space of a key. This surely is a very important matter. It is carelessness in this one small point that often makes a scale uncertain in execution.

To avoid a heavy ponderous thumb, always practice these exercises with the accent anywhere but on the thumb. The accent on the second seems to be the most valuable; but it is advisable to change the accent occasionally. To increase the skill, change the key from time to time.

One cannot tell the whole truth in a statement or in a limited talk, but if a few have been awakened to the realization that the second finger is "it," then this phase of technic is not given in vain.

A REPERTORY AND HOW TO ACQUIRE IT.

T. L. RICKABY.

THE American humorist, Bill Nye, was not generally supposed to be a musician, but one of his sketches describes an opera which he had composed, and also gives some account of the prima donna. Among other things he said that her repertoire was a large one, and had a lid on it!

The repertoire of a majority of pupils—and many players who are not pupils—are supplied not only with lids, but with very effective locks, if we are to judge from the very few pieces they have at command. It must certainly be very discouraging for a teacher, it cannot but be a disappointment to parents, when pupils can play nothing except the last "piece" given them.

At the other end of the line are those who spend a year or more over a concerto or similar composition, and those who, at the end of a conservatory course of longer or shorter duration, have probably half a dozen (or less) solos which they can play should conditions be favorable. In such cases, the excellence of the performance, and the high order of the solos, coupled with the fact that the player probably intends to play for a living—to become a concert artist—perhaps justifies a small repertoire; but how few become artists! And in these days an artist is not considered worthy the name unless able to play almost everything. However, those who are to receive consideration here are not the artists, but the great majority—those who are studying piano playing with no more special object in view than to play for pleasure, or as an accomplishment, as well as the many who are ambitious to play well, and become teachers.

That so many should study the piano, and so few be able to play, is, to say the least, not as it should be. The prime object we have in studying music is to be able to play, no less for the pleasure of others, than for the edification of ourselves. This is not possible without a reasonable number of pieces of a varied character to draw from; and where this condition remains unfulfilled, the music pupil would better have saved his money and time, and have used his energy in other directions. That so many young musicians are quite unprepared for playing after more or less instruction is due to many conditions.

The teacher may be at fault in two points. First, in assigning to the pupil pieces of too great a difficulty; and second, in leaving a piece before it is firmly fixed in the head, heart, and fingers of the player. On the other hand—and this is more likely to be true—the pupil is to blame in being impatient, and becoming tired of a piece and, as a result, careless. Once a pupil wearies, progress is next to impossible. Hence the best time to make an impression on new music is during the first two weeks of its study—before it has had time to fall and lose its freshness.

Further, a pupil too often lays a piece aside on commencing another, and seldom or never thinks of playing it again. Some part of every practice period ought to be devoted to the review of music already learned. Reviewing is the only process by which music, once learned, can be kept in the fingers; or to put it another way, reviewing is the only way by which those who expend time, money and energy in piano study can get any return for their outlay.

In conclusion it may be stated that if pupils are given pieces which are well within their technical powers—if they are obliged to practice on one thing at a time until they know it (and to prove that they know it by a satisfactory performance)—if they can be persuaded to work hard on their solos at first instead of allowing them to become stale before the drudgery is over—and finally, and most important of all, if they can be coaxed, bribed, or compelled to review constantly, then a more or less satisfactory repertoire will be assured to every pupil.

THAT beautiful voice, with years of study, has failed to interest a single hearer, and why? Because you have neglected the diction, you swallow half of your words, the other half you chew; you have no style because you make no connection between words and music; you have no interpretation and your singing means nothing. If a mechanical instrument could be devised to present a perfect human voice it would sound like your voice, which is beautiful, and cold, and uninteresting, and lifeless.—*Music Trade Review*.

Reminiscences of Schubert

By ANSELM HÜTTENBRENNER

[The author of the following reminiscences of Schubert was a friend of the latter in his early manhood and was also a schoolmate during the period when Schubert made some studies in theory under Salieri. This intimacy lasted until the composer's death. It was not until 1854 that Hüttenbrenner put his recollections into shape for publication, although they never appeared in separate form. Recently they were included in a year book of the Grillparzer Society of Vienna from which we have selected certain matters of interest. Editor.]

I LEARNED to know Schubert in 1815 when we were both studying theory with Salieri. In this way I first met him two or three times a week; later we visited each other very frequently and became much attached, being intimate friends and brothers in art.

Schubert's personal appearance was not striking or specially attractive. He was short in stature, somewhat corpulent, with full, round face. His forehead was high and dome shaped. On account of his shortsightedness he always wore spectacles, which he rarely laid aside, even in sleep. He had little concern as to his dress, and showed little desire to visit in the higher social circles, if such visits necessitated careful dressing. It is true that many fine houses were open to him from respect to his genius, and the hosts were ready to excuse his ordinary attire. Nevertheless he found it difficult to bring himself to the point of exchanging his everyday coat for the conventional frock of society; the making of bows went against him, and to hear flattering remarks distasteful in the extreme.

As a boy he sang in the court choir. His voice, though somewhat weak, was very agreeable. In his nineteenth year he sang baritone or tenor; in case of need, if a woman's voice was lacking, he could take the alto or soprano parts (he had a falsetto of wide range), which frequently happened when, during the lessons with Salieri, some of the old scores from the court library were sung *prima vista*.

Schubert, Aszmaier (an organist, a pupil of Michael Haydn), Mozartti (a singer) and I agreed to sing, every Thursday evening, a new male quartet composed by one of us. On one occasion Schubert came without his quartet, but, when we ventured to reprove him for his neglect, set himself to the table and wrote one in our presence. He valued these occasional pieces but little, and I believe only some six or seven have been preserved.

At these Thursday evening gatherings we sang the quartets by von Weber, at that time very popular; also, among others, some by Conradin Kreutzer, whose compositions Schubert valued. For Beethoven, to whom he had free entrance, Schubert had the highest respect. A new sonata or symphony by this "emperor of tones" afforded the greatest pleasure to Schubert. Just as much did he admire the colossal genius of Handel, and in his leisure hours would play with great delight his operas and oratorios from the score. Sometimes we made the work easier; I would take the lower parts while he would play the upper. Many times while thus engaged he would cry out as if electrified, "Ah, what a clever modulation! Nothing like that could come to one of us even in a dream!"

Schubert was not an elegant, but an accurate and a very fluent piano player; he also played violin and viola; he played from all clefs with equal facility, and even in the mezzo soprano or baritone clefs never missed a note of any importance, in this matter rivaling our teacher, Salieri.

Schubert and I frequently went to musical gatherings, in which we met many of the best known musicians and amateurs of Vienna. If Schubert sang his songs in these circles he usually accompanied himself. If others sang, however, I generally acted as accompanist; he seated himself in a corner of the salon or in a neighboring room to listen. On one occasion he whispered lightly in my ear:

"Oh, how these women bore me with their airs and graces. They understand nothing of music, and what they say to me does not come from the heart. Go, Anselm, and get me a glass of wine."

During a walk in the country around Vienna I asked Schubert if he had ever been in love. Because he always appeared so cold and reserved toward the

fair sex I had about come to the conclusion that he was quite averse to their society.

"Oh, no," he said, "I once dearly loved a girl and she me. She was a schoolmaster's daughter,* somewhat younger than I, and sang, in a mass which I composed, the soprano solos most beautifully and with deep feeling. She was not pretty, indeed she had rather a flat nose, but she was good, with a good disposition. For three years she waited, hoping that we could marry, but I could not get a position which would pay enough for both of us. Then, obeying her parent's wishes, she married another, which grieved me very much. I still love her, and since then I have met no one who attracts me as she did. Evidently she was not intended for me."

When Schubert lived with Mayerhofer, who furnished him with a number of song texts, the former began composing at six o'clock in the morning and devoted his time to it until one o'clock, during the



SCHUBERT

From a larger picture, "Gesellschaftsspiel in Atzenbrugg," by L. Kupelwieser.

time smoking several pipes of tobacco. If I dropped in upon him for one of my customary visits he would play for me what he had written. If I praised any number he would say:

"Yes, it's a good poem. One knows at once what is the right thing. Melodies come pouring out, so that it is truly joy to work. If a text is poor, not a thing comes out; one may work and work but only dry stuff is produced. I have had to return many poems that were pressed upon me."

Schubert paid little attention to his many manuscripts. If some friend was pleased with a new song that Schubert played for him, he was free to carry the manuscript off with him. In fact Schubert often forgot who had taken his songs. He never composed in the afternoon. After his midday meal he would go to a coffee house, where he would drink some black coffee, smoke and read the papers for several hours. In the evening he would visit some theatre.

Schubert had a religious nature and believed firmly in God and the immortality of the soul. His religious feeling is expressed clearly in many of his songs. In the days when he endured want he never lost his courageous spirit; when he had more than he needed for his own comfort he shared freely with others, even those who had no claim upon him.

Over a glass of wine or punch Schubert talked with freedom. His musical judgment was sharp, short and

convincing; he always struck the nail on the head. In this he resembled Beethoven, who was also very ironical in his remarks. If music was discussed intelligently and with regard to fundamental principles by any circle in which he found himself, he would listen with pleasure although he seldom shared in the discussion. If, however, some superficially smart dilettante made statements which showed a total lack of scientific knowledge on theoretical matters Schubert's patience was rapidly exhausted and he would say, without any hesitation:

"You would better keep still. You don't understand the matter, and, what is more, never will."

Of himself and his own works he spoke but little. His favorite discourse was concerning Handel, Mozart and Beethoven. He also valued Haydn, but did not find his works so stimulating. He knew but little of Bach's works, but, judging from what I know of his tastes, I believe that in his later years, had he been spared, he would have found the works of the great master full of interest and value.

FIND TIME TO STUDY MUSIC.

BY FREDERICK A. WILLIAMS.

ONE of the difficulties that seem to bother music pupils at the present day is to find time to practice; at least this excuse is given so often that teachers are getting used to it. While lack of time for practice is, without doubt, often due to the pupil's lack of system in planning her work, it is also true that most pupils are very much crowded with work aside from their music studies. I mean, of course, the average pupil who is studying under private teachers, public school pupils and pupils employed in offices, etc., who wish to study music as an accomplishment if nothing more.

A large majority of the music pupils in this country belong to the above-named class. If they study music it must be done out of school hours or after office hours, which means, usually, during the evening. Most school pupils are obliged to devote a certain amount of time at home to their school studies, so that the time left for music study is very limited, indeed. And yet, if pupils are to accomplish much in music they should be studying the art at the age when they are attending school.

A great many pupils do study music, and manage to do very good work, even with the limited amount of time they have to devote to it. I often think what excellent results teachers could get from their pupils if they were free to devote several hours each day to music study. The European teacher has this advantage over the American, namely, that pupils who come to him do not expect to do anything else than to study music and to attend concerts. If more of our pupils at home could do this, what an inspiration it would be to the American teacher! Even pupils at home who *could* find time for study are often so busy with social duties that they think proper time for practice is out of the question.

Taking the matter under consideration from all sides we must admit that the average music pupil in this country studies music "on the fly," as it were. It is not surprising that so few of the large number who study music ever become artists or thorough musicians. Pupils and parents are in too much of a hurry, and often expect music to be learned in a few lessons. When they perceive that artistic results can only be had by years of conscientious study under the instruction of a thorough teacher, there will be hope for the pupil who is always in a hurry, and never has time to practice.

So far as technical combinations are concerned, we can hardly expect more than Chopin, Thalberg, Liszt, and Henselt have already achieved. If their successors would attain significance they must strike out in a new and opposed direction—that of simplicity, of symmetrical, well-ordered form, and from that aperture, this, ath lies open, clearly defined and unmistakable. He who does not see it works in vain.

The principal essentials in the pursuit of art are—logic, strength, energy; all to be directed by persevering labor for the ennobling of the spirit.—Schumann.

*This must refer to Therese Groh, not, however, a school teacher's, but a silk manufacturer's daughter. She sang the soprano solos in the first performance of Schubert's F major Mass. Her pure soprano voice reached to high D.

The Life of the Virtuoso : : :

By
JAMES FRANCIS COOKE

Talent and Genius.

IN the famous "Journal Intime" of Henri-Frederic Amiel there is the following significant sentence: "To do with ease what others find difficult is a mark of talent. To do what the talented find impossible, is the mark of genius." One may almost make a parallel aphorism and say, "To play, with ease, masterpieces that others find difficult is the mark of the accomplished pianist. To play these same masterpieces under the most extraordinary and almost impossible conditions is the mark of the virtuoso." It may never have occurred to you how few really great virtuosos we have. One may almost count the genuinely great artists in any given musical branch upon the fingers of the hand. The marvelous process of natural selection so controls the production of virtuosos that it is only the man or woman with "genius," vast physical strength, great nerve power, endurance almost beyond description, and a good natured complacency that minimizes inconveniences and annoyances who can hope to become preëminent as a public artist. If the reader has in mind several wretched and apparently frail performers who have been successful and feels that they refute the foregoing statement, let him remember that the very fact that they are able to endure the virtuoso life is in itself a proof that they are wonderfully strong. I remember shaking hands with a famous violinist after the performance of a great concerto. She appeared very frail, but her grasp showed concealed strength and physical power.

Vicissitudes.

The trials of the virtuoso and the various vicissitudes through which he passes from day to day are likely to range from farce as merry as "*Le Medecin Malgre Lui*" to tragedy as dire as the "*Antigone*."

About fifteen years ago I was present at a concert which was prefaced with an incident as funny as anything ever conceived by Charles Lloyd or George Ade. A French violinist of international fame had been engaged to give a concert at one of the large Baptist churches in Greater New York. After he reached the church he hurriedly prepared to go on the pulpit platform. In his haste he opened the door to a passage leading to the baptismal font. It is needless to outline his remarks when he fell in the three feet of cold water which the sexton had carelessly left from the preceding Sunday. A change of clothing was rapidly procured and after a comparatively short delay the concert proceeded before a delighted audience which was entirely ignorant of the preceding comedy.

Another incident of an entirely different character, but one which I am sure is paralleled only too often, was that which occurred in the same city several years ago. The present writer was upon the reception committee of a large institution giving many hundreds of concerts a year. One of his duties was to receive and provide for the comfort of visiting artists. Upon the occasion mentioned Mme. Bloomfield-Zeisler, just before the concert, received a telegram from Chicago, stating that one of her children was seriously ill. The audience was assembled, and it was impossible for her to catch a train for several hours. She determined to play as much of the program as she was able. From the first to the last number her playing was more than usually wonderful. The audience, applauding almost every number, remained in ignorance of the anguish of the mother, who, at the end of the concert, suffered an almost complete collapse.

Even after a pianist has practically completed his preparatory education, and by this I mean the acquisition of the ability to perform the greatest masterpieces of music in a remarkable manner and the accumulation of an unusually extensive repertoire, there remains much for him to learn if he desires to become a virtuoso; the difficult art of "being himself" in spite of surroundings; that his devotion to the masterpiece he undertakes to interpret must never be alienated by external conditions; how to conserve

his strength under unusual strain that his playing may be virile; he must accommodate himself to the inconveniences of travel.

Travel.

In this last consideration we have the greatest difficulty which confronts the virtuoso in America. The enormous distances and the avarice of managers make a concert tour in America a veritable nightmare to many artists.

The writer of this article had a conversation with Paderewski at his hotel in New York shortly after his serious accident last year, after he had completed a most remarkable tour around the world. From his description the strain of this tour must have been enormous. He had traveled over 35,000 miles and given about 200 important concerts in a little over a year. Notwithstanding the fact that he had traveled in his own private car and thus had living and practice conveniences not enjoyed by some less fortunate players, the effect of this enormous undertaking had been little less than disastrous.

Hotel Life.

Another inconvenience is hotel life. This is not only a matter of diet, the ever changing, but always monotonous hotel fare, so different from that of the home, but also a matter of surroundings. While visiting one of the greatest of the pianists who have toured America, in his hotel in New York, I was startled by a din that resembled that of the old time conservatory minus sound proof doors. The pianist was very anxious to practice, but on one side of his room was a young woman working industriously at a piano-playing device; in the room on the other side was a vocal student and underneath was a piano student. "You see," he exclaimed to me, "the only thing I can do is to move to some other hotel which is likely to be quite as bad. If I complain to the hotel clerk he is likely to tell me that someone has already complained about my practicing and that they always put 'musical people' as near together as possible so that they would not annoy other guests."

Practice.

The matter of practice is a serious one to every virtuoso. Among the many virtuosos it has been my pleasure to know, the lack of practice facilities and the unusual demands made upon them by managers and concert directors is the principal cause for complaint. Even with a private car it is impossible to practice in a railroad depot with snorting locomotives and clanging bells. The hotel must be encountered and vanquished. The time allowed for preparation is often reduced to practically nothing. Reisenauer assured me many times that artists are rarely heard at their best in America owing to this serious burden put upon them. "It is impossible for them to play as they should under such conditions. I have been darted around like a fugitive comet, one night here, and the next day or so, a thousand miles away, with practically little or no rest or practice time between." Reisenauer's tours have been as prodigious as his physical strength. His great repertoire is in such a condition that he requires, perhaps, far less practice than do younger pianists; nevertheless, preparation is essential, and if not secured the pianist's reputation must suffer. Upon one occasion last year, to my knowledge, he was delayed by a railroad accident and was obliged to go directly to the concert hall from the train after a thousand mile journey. One very famous pianist of Russian birth realizing this condition went so far as to devote a whole summer to preparation to meet it. This he did by remaining in America, burying himself in a little village in New York State. Managers' reports came steadily from the other side of the Atlantic, announcing his coming tour, while he was working upon a limited repertoire of pieces which were to be so thoroughly prepared that little practice would be necessary during the season. For a time he was the guest of one of my own pupils, who tells an interesting story of his

coming into the studio one day and playing a comparatively simple Chopin etude. My pupil complimented him upon his playing of the piece. He replied: "Nonsense, why I have only been over that about two or three hundred times. Wait a week or so and then I'll play it for you."

Virtuosi Conductors.

With the exception of the singer, if a singer can be classed as a virtuoso, no artist meets with so many annoying hindrances as the virtuoso conductor. He must travel many miles only to find himself each time with a new group of men to train and a new public to inspire. Those who have read Berlioz's fantastic, vaunting biography have some idea of the difficulties encountered. While the responsibility is, of course, centered in the conductor, he has not only his own fingers to control and direct, but eighty or one hundred fingers as it were and some of these orchestral digits are very far from being tractable. The number of rehearsals allowed in America are usually very insufficient in consequence of the great expense of rehearsals. More depends upon the conductor than many people imagine. I have witnessed a remarkable sight abroad where a great conductor turned a student orchestra of mediocre character into a really notable orchestra after a very few rehearsals. During the last few years over a dozen of the greatest contemporary conductors have visited New York and among them was Gustav Kogel, one of the most revered and distinguished virtuoso conductors of the present day. During our conversation he said substantially as follows:

Few know what it means to stand before an orchestra, often composed of players of an entirely different nationality, and to know that in a few days you are expected to give a concert of orchestral music marked by certain excellences that will distinguish you from other musicians and conductors, and sustain the reputation which provoked your invitation to conduct. I have found it often far easier to rehearse and prepare an entirely new work than to give a new and authoritative interpretation of an old and familiar work. Players get certain set ideas regarding the performance of works they have played several times, and although they may be perfectly willing to carry out your directions, they are often unable to do so or revert to their former methods of performance on the evening of the concert.

Memorizing Scores.

The repertoire of the traveling conductor is in a certain sense far more extensive than that of the virtuoso pianist and the virtuoso violinist. Although certain conductors make a practice of conducting without score, those who do not are in reality obliged practically to memorize their scores before they undertake to rehearse a new orchestra, although they may still retain the score as a matter of convention. Imagine what the memory must accomplish to retain such a work as the Liszt "*Faust*" symphony or the "*Choral*" symphony of Beethoven, and compare this with the work required to memorize a Beethoven sonata or a Chopin ballade. Personally, I have never laid great stress upon memorizing as an all-important factor in the work of the conductor. Memorizing is the basis of Chinese education—the more the Chinese scholar can remember, the more learned he is supposed to be.

It is often astonishing how a visiting conductor will gain control over a body of men in a comparatively short time and be able to produce unusual results. This was very forcibly illustrated to me when I was conducting the Berlin Philharmonic. Von Bülow came to lead several concerts a year. He was a score of years older than I, and was greatly revered by the men for his scholarship and greatly respected, notwithstanding his somewhat severe and drastic methods of disciplining. Some of the greatest composers I have known have been inferior conductors, owing to the absence of just those qualities of generalship which Von Bülow possessed.

No one can appreciate the anxiety of the traveling conductor on the eve of a concert. Although his rehearsals may have been exhaustively thorough, and his personal work may have been of a high standard, he has, nevertheless, in no degree, the sense of security possessed by the pianist who has only his own brain and fingers to depend upon, and is not obliged to work through the intellects of other men. But with all its drawbacks the life is certainly such an engaging and interesting one that I would not care to abandon it.

A Few Thoughts Concerning The Musical Ear

By W. S. B. MATHEWS

IT is easy to see that there must be something curiously unpedagogic in most of the elementary study of music, especially at the piano, when we note the two almost universal omissions of what we call "Theory" and any kind of systematic training of the musical ear. Of course, teachers generally do not think of these two things at all. Pupils are entered with them for a quarter of lessons in piano playing. Those lessons they give, according to the grace of competence which is in them; but that in accepting the pupil they have assumed certain pedagogic obligations concerning the pupil, they do not reflect.

If one enters as a pupil in some city art school, the first thing to do is to train the eye to see clearly and truly; and the hand to sketch truly what the eye sees or should see. To study drawing and painting without making eye-training the very point of the whole, nobody would think of doing; yet we do the corresponding thing in music every day, when we go on lesson after lesson and quarter after quarter with no attempt at training of ear.

Now the ambitious and talented young pupil who is entered in drawing has generally shown a talent and a great inclination for it by drawing everything which attracts his attention. If such a pupil is given suitable exercises in drawing from nature, and is given suitable education of hand, his progress is certain. But the musical student rarely has so good a gift that he picks up things by ear; and if by chance he has had this gift, hundreds of teachers will caution him very strongly to refrain from playing any more by ear. Some of them go to the extent of prohibiting memorizing, wanting to make "good readers." In a great majority of cases, however, the young music pupil has never shown any tendency to play things by ear, so the education proceeds along the keyboard tracks and through the "course" of studies and pieces without doing anything at all to educate the ear.

Moreover, suppose we concede that some kind of ear-training is necessary, at least is desirable, we need to know what kind of ear-training. And this leads to the present discussion of the different kinds of hearing which the musical ear has to master, without which it cannot even hear music completely, to say nothing of playing it musically.

Hearing of Pitch.

I suppose that if a majority of the teachers who read this were asked what is the most satisfactory trait in a musical ear, a trait which, if a pupil has it, shows unmistakable talent and capacity for music, the answer would be: The ability to hear absolute pitch.

But before proceeding to a discussion of the kind of pitch hearing which the musician needs, let us start a bit back of that. We are told that "music is a matter of tone," precisely in the same way that poetry is a matter of words, or, more properly, a "matter of letters," the "letters in music being the individual tones; the words being the chord." Now the poetry is *not* in the letters; neither is it in the words, but in what the words say, the situations they tell of, the motives and conduct which comes out, and, to a small extent, in the imagery employed in the forms of speech.

Hearing of Rhythm.

Again, we hear that the three properties of tone are "Length, Pitch and Power," a statement which Lowell Mason formulated years ago, and a good one it was for those times, but not for our day. Not pausing to contradict the implied moral that a tone longer, higher or stronger than all the rest is impliedly the most musical of any (since it illustrates the three musical properties in the highest degree), I pass to remark that it is possible for an accurate hearer to hear the length, pitch and power of every tone in a long piece of music, and *not* hear the music at all—just as one might see every letter and word in a poem and never see the poetry. The poetry is in the ideas which the letters and words bring out; and in the same way the music is also in the ideas which the tones are made to bring out.

I open another book which tells me that Rhythmics relates to the length of tones, considered as long or

short. This also is one of the thousand things which everybody knows, and which nevertheless are not so. Rhythmics has to do with symmetrical motions in time, and not with the length of tones, as such. For instance, whoever remembers the first melody in Schumann's "Nachtstück" in F will remember that it is what musicians call a "quarter-note motion," or more properly "a pulse motion," because tones almost uniformly begin upon the pulses, and very rarely anywhere else. Anybody would count it correctly by hearing it. Now the curious fact is that every one of these tones is written as a half pulse, that is, an eighth note, and is followed by an eighth rest, and so we have the solecism of a "quarter-note motion" written in eighths.

The truth is that the rhythmic vitality of a tone lies in its point of beginning; and its point of ending is relatively unimportant, unless it has to be connected to the next following tone, legato. The "long" and "short," as such, have nothing to do with the rhythmic effect. I pause only to note that as yet we have no apparatus at all for teaching musical rhythm in an adequate manner. The rhythmic forms in Mason's "Technics" cover a good deal of the elementary ground of this work, if faithfully used; but only the elementary ground of what I call the "impersonal rhythm" of music, that is, the background of pulsation and measure, which have to be established before the individual rhythm of the musical thought of that particular piece begins to come out. The individual rhythm of a musical idea consists of those characteristic motions, differing from the background of pulsation and measure, and not of the pulsations themselves.

Therefore a rhythmic education of ear would be such that the pupil could first hear and name all the usual varieties of measure, up to quarter-pulse motions. (A "motion," in this sense, is a persistent beginning of tones at given points, as at pulses, half-pulses, quarter-pulses. Even the march rhythm of a dotted eighth and sixteenth is a "motion" if it be continual, or even largely predominant—properly, however, only when continuous.)

In hearing measure by ear the pupil should be guarded from pretending to hear too much. It might be a question whether a given rhythm were in two pulsations or four, inasmuch as composers often write a 2-4 where they mean a 4-4, that is, put in too many bars. Tchaikovsky does this in his "Doll's Funeral March," that most wonderful and orchestral of easy piano pieces. So also whether the measure were of three pulses or six would sometimes be a nice point, in which, if the pupil heard correctly, he would be in conflict with the composer. Waltzes, for instance, are always written in 3-4, while conductors beat them in twos, and we always hear them as 6-4. The basses are written from this point of view. Note how they drop down on the 6-4 at each second measure; this lessens the accent of that measure.

And when the pupil hears measures correctly (without, of course, pretending to know whether the piece is written with a quarter, an eighth or a half as unit) then go on and exercise him in those fractional diversifications of rhythm which impart individuality to a melody. Speaking of contradictions between the written and the heard, take the Chopin *Scherzi*, which are always written as 3-4 but heard as 12-4. So, too, all very quick measures of four beats are heard as two; often even smaller than this, a measure of Presto being often only a single beat in what we hear.

Hearing of Chords.

But to return to the hearing of pitch. Contrary to the common impression of musicians, the sense of absolute pitch is as often a hindrance as a help to hearing music correctly, inasmuch as what is wanted to be heard is not the absolute pitch, but the relations and connections, and this vivid sense of the absolute pitch tends to concentrate attention upon itself, and to ignore the relation, which shows the idea.

Even in the simplest quality of harmonic hearing, that of chord-color, as major or minor, a hearing which is too acute (attending to the individual pitches within the chord) often misses the sense of color, and it takes some training to learn to focus the ear upon it;

yet chord-color, the vibration-relations within the chord itself, is the first step towards hearing the music which the chord ministers in conveying. Then a like difficulty arises, when the ear advances to the point of hearing the root of the chord, to know which one of the three or four absolutely equal tones is in reality the root of the chord, the root being the natural base of the chord.

When this point is passed and the student picks out the root and sings it, from merely hearing the chord sounded harmonically, all its tones absolutely together and as equal as may be in power, then it is not so difficult to advance to the next step, which is to learn to hear "place in key." And when this discipline has been continued through two years, including all the minor tonalities, and the minor scale in three forms (natural, harmonic and melodic), the student begins to have a sensitiveness to musical values upon which artistic qualities of playing may be superimposed. But without some such long-continued education of hearing expertness the pupil never becomes really sensitive to the musical values as such.

If, for instance, the reader would like to find out in a nutshell what I am speaking about as the manner of the "modern composer," let him get MacDowell's "Sea Pieces," and there he will find a set of piano pieces which contain wonderful passages of very advanced harmony—harmony so advanced that for some time you are not sure whether you understand it or not; even not sure whether it is really musical. Personally I think it is mostly musical; and I feel very sure that MacDowell could not have composed this remarkable set (very artistic I think it is) unless he had become most intensely effused with Wagner's "Tristan and Isolde"—a work in which Wagner employs harmony with more inspiration perhaps than anywhere else—and harmony, if anything, *was* his inspiration in music.

So with regard to theory. This system of ear-training is meant to include all the theory that belongs to the musical forms employed, that is, all keys both modes, and all the triads and dominant sevenths of the keys. Also modulations and by what means. And when this has been done as starter in music, the student who later takes up the formal study of harmony and free composition will have tools to work with, in the form of musical ears which already know the commonplaces of music.

Hearing of Intensities.

Along with the expert and accurate hearing of places in key, I am in the habit of exercising the pupil in another form of hearing; that namely, in which he has to reflect upon the *relative intensity* of the successive klangs in a chord, a series of chords, or the most intense place in a melodic phrase. Many do not know that this kind of feeling for intensity is something which pupils understand very easily, when once their attention is called to it. Sometimes we de it by reasoning; sometimes by feeling. By reasoning, wherever the musical tensions do not seriously vary. For instance, take the first Invention of Bach, in C major. Considering the first phrase to run to the accent in the second measure, in place of cutting it off with the G in the first measure, as Dr. Mason and Busoni do, the most intense place is the D opening the second measure, because this is the main accent; also because the melody has risen to get there and its previous business for half a measure has been to get there by walking straight up the scale.

Sometimes we feel the intensity by feeling for it, for instance, the middle melody in the Schumann "Novellette" in B minor, Op. 99. This melody runs in long swelling phrases of four measures; and anyone who will try the effect of making the third measure the place of greatest intensity, or the second measure, or the first, will find that the second measure is the to rise again in the next phrase. Of course in this that bass chromatic scale up to this accent point, and self and not in the chromatic scale. All good and sensitive phrasing depends upon this sort of feeling for adequate hearing of chords, chord-successions and key relations; and without this foundation it cannot be done, except feebly by guess.

And so I come back to the moral, which is, that ear is the ground of music; "no ear, no music." And to hear the pitches, however accurately, is not necessarily to hear the music.

ANTON RUBINSTEIN

IN HIS
CLASSES

By A. HIPPIUS



"NOT one of you understands how to begin," said Rubinstein on my first visit to his class. "The first measures are precisely the most important. The first impression depends upon them, and that is of the greatest significance. It is a great fault, a lack of good breeding, to make a careless beginning."

"Give particular attention to the basses; clearness of harmony depends entirely upon them. You must prepare interesting passages so that when they appear the hearer is already interested and can understand them."

"Where have you left the last quarter note of that measure?" he cried. "You evidently associate with hussars!" The young lady who was playing looked up at him in surprise. "Yes, yes, that is the way the hussars play," and with that he began a commonplace waltz, arpeggiating the chords in the right hand, striking the bass notes in a hit or miss style, keeping the pedal down continuously—all with the exaggerated expression affected by amateurs. It was most amusing."

"So," he concluded, "without nerves and with less expression. Remember the proverb: *Le trop est l'ennemi du bien*. (Too much is the enemy of the good)."

HOW FIELD PRACTICED.

"How do you practice?" he asked one of the players. "Do you know how to practice—do you know how John Field practiced? He cut a pile of paper clippings, placed them on the piano and played a passage as many times as there were bits of paper. He once played a certain passage three thousand times. That is the way you must practice," and at every uncertain place in the young lady's playing he called out, "Three thousand times!"

BACH AND HANDEL.

In one of the lessons devoted to Bach and Handel he played a capriccio, an air, and the well-known gigue in B flat major (*Partita* in B flat) by the former. The last he played very fast, but after finishing it he remarked that another pianist, a fine and distinguished artist, played it almost twice as slow. "Unfortunately," he added, "we have no standard for the execution and tempo of this music. In my opinion this gigue must be played fast."

"Bach used the polyphonic form almost exclusively," he proceeded, "yet we do find occasional exceptions in the way of monophonic works, some of great difficulty. The development of modern technic was brought about by the pianoforte, which came into use in Bach's day. Previously the spinet only was available, and that allowed no gradation of tone. On the new instrument *forte* and *piano* could both be produced—hence the name then given to it, *fortepiano*."

"Handel was also a great man, though less deep and earnest than Bach. He lived under vastly different circumstances, in a world of wealth and luxury,

and this is noticeable in his music; it is not so unassuming as that of the poor Leipzig cantor."

This difference could be seen in the very way Rubinstein sat at the piano when he played the two masters. Bach he played simply and reverently, Handel with brilliancy and much more technical display. He finished with the variations in E major ("Harmonious Blacksmith"), playing the last three pianissimo, and very fast.

At the next lesson he continued with Handel, playing the sixth, seventh and eighth suites. "Every one should know these eight suites," he said. "They are the finest and most complete of Handel's clavier works." After the little gavotte with variations in G major he said: "How charming and finished this music sounds, though it is only in two parts! So simply could the man write who created 'The Messiah,' 'Israel in Egypt,' numerous operas, and almost thirty oratorios."

Allegretto



BEETHOVEN.

After this lesson Bach and Handel were laid aside and Beethoven's sonata, Op. 111, was played for the first time. "The character of this piece?" was Rubinstein's first inquiry. The answer was "Sublime."

"Yes, of course, this music is sublime—but that does not characterize it sufficiently. This sonata is dramatic, or rather—tragic. It has to do with a tragedy of life," and then he played it—but words fail to tell how he brought out its inner meaning. In hearing the second movement he found fault with the lack of poetic tenderness.

"It is too singular," he commented, "that women so often fail in what should be their greatest charm. When we want tenderness from them—where is it?" In the last variation he remarked, "That is heavenly—truly heavenly! Here you must put your whole soul in every note. Sing! Sing for all mankind. Let such a tone resound that it rings throughout the entire world." In another place—"Here your song must express desire, intense longing. Wish for something with your whole heart—long for some one!"

One of the young ladies had prepared Beethoven's sonata in F. "What you are playing is pure mathematics—and false mathematics at that. With you two and two make four and a half! Remember, that with Beethoven every run, every scale has meaning; you find thought and feeling everywhere."

Schubert's sonata in B flat was played. Rubinstein listened in silence. At the end of the first movement he ran his fingers through his lion's mane and

cried, "Oh, that must sound entirely different! Schubert must be played with a particular kind of touch—and you must always begin so that the character of your piece is clear from the very beginning. Have you ever thought of the character of this sonata? It is lyric—and so you must play it lyrically." In another place he cried, "Oh, how dry! Does this theme really have no meaning to you? I feel as though I wanted to embrace some one," and as he played the exquisite melody softly with his right hand, he made a wide, sweeping gesture with the left as if pressing some one to his heart.

AN 18TH CENTURY TRIBUTE TO BACH.

C. F. D. SCHUBERT, the German poet and musician, whose professional activity extended over the last half of the 18th century, in his work, "Ideas Toward the Aesthetics of Music," pays the following tribute to Bach, which shows that fifty years before Mendelssohn began the revival of Bach's works in Berlin in 1829, there were musicians who appreciated the mighty genius of the great Leipzig Cantor. He writes thus:

Beyond dispute the Orpheus of Germany! Immortal himself, and immortal through his great sons. Rarely has the world produced a tree which within a short space of time has produced such fruit as this cedar tree. Sebastian Bach was a genius of the highest order; centuries must pass by ere his equal in character and gigantic strength of intellect can be found. He played the harpsichord and pianoforte with the same creative power; while as organist, who can be compared to him? He had the hand of a giant; with the left hand, for instance, he could stretch a twelfth, and with the intermediate fingers play figured passages. He could take skips on the pedal board with the utmost accuracy, and combine the stops so imperceptibly that under the spell of his enchantments the listener almost fell into a trance. His hands never became weary; he could play the organ from morning to night.

All branches of his art were familiar to him, and he was as much at home in the comic as in the serious style. He was equally remarkable as virtuoso and as composer. What Newton was as philosopher, Bach was as musician. He was a prolific composer of church and of chamber music, but in so difficult a style that at the present day his works are very rarely performed. The yearly series of his church cantatas are seldom to be met with, although they offer to musicians a mine of inexhaustible wealth. There are such bold modulations, such grand harmonies, such new melodic progressions to be found in them, that the original genius of a Bach is unmistakable.

The same with regard to his organ music. It shows exceptional depth, genius, and knowledge of the art, but for the rendering of it a great performer is indispensable; at most there are only two or three men in Germany who can play them correctly. A fantasia, a sonata, concerto, or figured chorale for organ is actually written on six staves; two for the upper, two for the lower manual, and two for the pedals. The registration is usually marked, and the stops have to be drawn with great rapidity. The pedal board is uncommonly busy, while the ligatures, the running passages, and various ornaments are so complicated that frequently it takes an hour to study out the meaning of one single line. Moreover, stretches of a tenth and even twelfth, such as only a giant could cope with, frequently occur both for left and for right hand.

Bach's clavier works may not have the grace of those of the present day, but by their strength they atone for any lack of this quality. The pianoforte players of the present day could indeed learn much from this immortal man, if they sought, not the easy approval of fashion-insects, but the commendation of serious connoisseurs of the art. Bach's pieces are not transcriptions, but genuine clavier compositions. He thoroughly understood the nature of the instrument; his music strengthens the fingers and rejoices the ear. Both hands are equally engaged; when the right is strong the left shows no sign of feebleness. In wealth of ideas no one can compare with him unless it be his own great sons.

To all these excellent qualities Bach united the rarest gifts as teacher. The greatest organists and pianists throughout Germany were formed in his school; and if still up to the present day Saxony in this respect is ahead of other provinces, special thanks are due to the said great master.

A PLAN FOR THE TEACHER WHO WISHES TO GIVE HER PUPILS BOTH PRIVATE AND CLASS LESSONS.

BY HELENA MAGUIRE.

THE conservatory has proven the value of class lessons, the private teacher has proven the value of private lessons. The pupil should have both, but at the conservatory private lessons, along with the class lessons, are possible only for the well-to-do pupil, for private lessons here are very expensive; while the private teacher has found class lessons impracticable because of the difficulty in getting the pupils to start and to continue study together, because of the difficulty of grading or classifying pupils, and because the "social question" will enter into the private studio, causing the teacher to lose pupils if "she puts a girl who lives on one street in the class with a girl who lives on another street," and so on.

Yet the pupil should have both kinds of instruction. A teacher should give her pupils class work because of the stimulus of competition, because so much is to be learned from seeing other pupils struggling with and overcoming the very difficulties which are trying her own soul, because of the opportunity of becoming acquainted with so many more composers and musical works than is possible in private lessons, and because of the chance for ensemble practice.

The pupil should have private lessons because of that intimacy of intercourse which is possible only when pupil and teacher are alone together, because of the freedom from distraction and greater possibility for concentration, because it is so much easier to ask questions which are a confession of ignorance when no other pupils are present, and because it is generally better that a pupil should be criticised in private than in public.

Feeling the truth in all this, I determined to give my pupils both kinds of instruction, and adopted a plan which has been so successful that I herewith "pass it along."

On Mondays, during the noon hour, and from half past three until half past six, I gave eight children, from seven to ten years, each a private lesson of one half hour. This lesson was devoted to studies and selections new and old.

On Thursdays, these eight children came together at four o'clock and for two hours we had class work.

MATERIAL FOR CLASS WORK.

For this class I used the New England Conservatory Graded Course. The hand-culture work was done on a large square table, two children on a side. When a child did this work alone, it was always very distasteful; but with eight little ones around a table it was voted "fun."

Then followed a lesson in notation, taught by means of a game of cards painted for the purpose, by the black board, from thence to the book, and from book to piano.

Ear-training combined blackboard and keyboard work, and then came the finger exercises with four little people at the pianos and four to criticize.

For memory training we used to "vote" for who would play in class without notes, I, of course, doing a little manipulating of the voting that the choice would come to the right ones.

For rhythmic training I used the songs in the primer of the National Graded Course, and we marched to the marching songs, danced to the dancing songs, and brought our dolls and rocked them to the lullaby songs.

When the hot days came in May and June we did as much as possible out of doors (mine is a city yard but the best "out-of-doors" I could manage). The children brought bean-bags and jump-ropes from school, and I discovered that in their play they were using the rhythm songs, "keeping time" in all their play, and bringing all their games into even, graceful rhythm.

At our closing recital this little class gave "A Lesson in Rhythm," at which we used the definitions in the New England Conservatory Graded Course, and in Elson's "Theory of Music," and illustrated each kind of rhythm with the songs, at the piano-forte, and with dances which were executed by a little professional dancer.

On Tuesday I gave private lessons to seven grammar school girls between the ages of eleven and fourteen. On Friday these seven girls came together at four o'clock, and for two hours we had class work.

The work began with a short lesson in harmony.

In this first year we went through the inversions of the dominant seventh chord. The progress of this class compared favorably with the progress of the other harmony classes with which I kept in touch, and satisfied me that a private teacher can give her pupils a pretty clear understanding of the principles of harmony by class work.

Then came technical work,—scales, arpeggios and finger exercises being left always for the class lesson—and many were the lively contests and discussions we had over doing them. Of course, if a girl was really deficient it was made a matter for the private lesson also, but the scale-tests and finger competitions brought more careful work along this line than ever before.

After the technical work came musical history. We studied our man through the magazines as well as through the biographies, and also at the piano. Each pupil was given a different selection by the composer, and each selection was played in class several times and talked about so that it became thoroughly familiar to all. If one pupil conceived a liking for the selection of another pupil she was permitted to study it after finishing her own selection, and if a pupil became very much interested in a composer she was encouraged to make a special study of that composer's work, so that in this way some very sincere attachments for the great masters were formed.

The last three months of the year we gave much time to two pianoforte work, and in this way the girls got a first acquaintance with music in the larger forms.

During the year this class gave two "Great Composers' Evenings" to the pupils who did not belong to this class and their friends, and in April they gave a "Handel" afternoon to the children of one of the public schools in our city.

In this class work I tried to be systematic, and at the same time to vary the work enough to hold the girls' interest and always to give them something to look forward to.

DISCIPLINE.

Pupils were allowed entire freedom as to whether they should take this class work or continue in the old way. Wednesday and Saturday were reserved for those pupils who wished private lessons only, and during the year not one pupil who started in with the classes returned to private lessons exclusively.

If a pupil was obliged to be absent from class because of illness the other pupils were always most willing to help her outside so that she might keep along with the class. But there were almost no absentees. Other years I could pretty well count upon having a stormy day to myself, but class work changed this, and I seldom had to reprove for tardiness. The pupils liked to come. I had not thought of the class lesson as being a solution of the "missed lesson" problem, but it proved practically to be so.

We solved the "social question" by, as I said, reserving Wednesday and Saturday for those who did not wish for class lessons, and the classes were quite free from snobbishness.

As to the difficulty of getting together pupils of the same grade, all of the pupils who worked together had not had just the same amount of musical instruction, but neither had they, any of them, received the kind of training given in the class, and at the piano-forte I found it to be just as beneficial for the more advanced pupils to listen to the work of grades which they had passed through and beyond, as for the less advanced pupils to listen to the work that they were striving towards. For the benefit of the more advanced pupils I used to take my turn at being "pupil" and put these girls in my place as teacher, thus finding out their understanding of the study, and giving them drill in practice as well as precept.

I did not insist upon discipline. We began work with the general understanding that we were all "ladies," and that therefore anything "unladylike" or raising of the hands, but encouraged each one to speak her thought, for always I wanted to get the real mental attitude of the pupil, with the result that we were pretty noisy at times, but noise and enthusiasm go together, and I suffered the first for Friday headache for music's cause.

There was a question box, and we voted on any contested question, and the frequent tests—in ear-training, key-transposition, in memorizing, and in scale playing—kept us always busy and interested.

DIFFICULTIES AND ADVANTAGES.

Of course, there were difficulties—many of them—jealousies, ugliness of temperament, that never would have shown themselves at private lessons—but always I tried to make the class lesson a remedy for these ills. In every class there is bound to be a head as well as a foot, but I tried to make it as much of an advantage for the clever pupil to work with the stupid as for the dull to work with the bright. Knowing that we thrive on praise, I tried always to find something deserving of honest praise in each one's work; the girls unconsciously followed my lead in this, and thus was generated a very pretty spirit of mutual helpfulness and goodwill.

This plan means more and harder work for the teacher, because class work must be prepared outside the lesson period and requires much time and thought; also eight pupils together are more difficult to manage than eight pupils taken separately, especially when the teacher is bent upon keeping from them the fact that they are being managed. Then, too, the frequent musicales mean extra work, and cause many tangles that would never occur in the old routine way. This year, with the entrance of the new pupils and promotion of the old, a third class is necessary, which increases the work by one third.

But the good results more than counterbalance the extra work, and it is not nearly so hard to enter upon the summer's rest a wreck from overwork as to enter upon it a wreck from disappointment, with nothing to add to the bank account, and with a great uncertainty as to whether you have, by the year's work, really advanced the cause of music in the field in which you are working.

It is a teacher's duty to teach pupils to play well. A good teacher does this. It isn't any use to put forth reasons why you have not done this—to plead lack of talent, school work, home lessons, parental interference, and all the other reasons. The good teacher meets everyone of these obstacles, but she does more, she overcomes them and makes her pupil play in spite of them. Difficulties are the teacher's opportunity.

A FRENCH VIEW OF THE AMERICAN MUSICAL FUTURE.

MR. HENRI MARTEAU, the French violinist, during his recent visit to the United States, talked with a press representative on musical conditions in this country. "In America," he said, "there are many conditions working for or against the subtle influences of music. The spirit of commercialism is one thing that, in a great measure, causes a check, but this cannot stamp out the mark of greatness in music, if the composer is a genius who is in earnest. "But I think it depends on the section of the country where the man is."

He then compares several sections of the country and closes with the following thought, which bears interestingly on present discussions as to the source of characteristically American themes:

"In the South you have the ideal conditions for the artist. There is the dreamy atmosphere, which will aid a man to think great themes. California, too, is a State where art will flourish. There they have trees and mountains and running water.

"It is out of the South, though, that the music typically American will ultimately come. Thus far which has been influenced by German, French, Italian or other composers, but the day will come when there will be a music distinctly American, and it will come from the old Southern melodies. They are weird and wild, some of them; others are soft and croony, but in music, and which will some day soon bring forth a truly original national music for this country. Throughout Europe, and though the greatest demand for them is in the dance halls, the time will come when they will be played in the finest drawing-rooms of Europe. It is becoming more and more pronounced being blended and great musicians predict that before many years a new element will have permanent place in American literature.

THE expressions "hallelujah" and "amen" are said to have been introduced into Christian worship by St. Jerome, some time about the year A. D. 390.

AN APPEAL FOR LITERARY CULTURE
AMONG MUSICIANS.

BY LEROY BURKE ELSER.

I. NECESSITY FOR CULTURE.

LORD BACON'S aphorism, "If a man read little he had need have much cunning to seem to know that he doth not know," is one peculiarly appropriate to our subject.

A modicum of knowledge is, in these days of keen competition, a stern necessity to all who would rise above mediocrity in any calling, but to none more than to the musician. We owe to ourselves as members of society the best equipment for life's endeavors. Not until the musician shall be the peer of any in powers of mind and heart, shall men esteem his art as it deserves, or assign to him a place more honorable than that of the charlatan.

Aside from books, there is no means at our command, so wholly dependable, whereby we may become good conversationalists, pleasant acquaintances and helpful friends. Opportunity for association with the wise of the earth seldom presents itself; but to hear them speak and to study them through the medium of our book shelves is one of which we may all avail ourselves. A musician of note, whom it has been my good fortune to meet, is a man whose use of English shows the student, scholar and artist.

Literary culture implies not only the outward expression of thought, but more particularly, the thought product itself. The idea that thought engenders thought and wit sharpens wit is not a new one; to turn the pages of achievement arouses one to emulate such achievements. Therefore, let us be gleaners from science, philosophy, religion, history and languages.

II. DEPARTMENTS FOR STUDY.

Our most gifted men are content to seek mastery in a chosen branch of learning, but a measure of knowledge of other branches is well invested capital. Do the names of Newton, Galileo, and Helmholtz signify to us more than names of history? Can there be better mental training than that which comes from a study of the exact sciences?

Of the making of systems of philosophy there is no end and the end of all is as the beginning, but to be conversant with philosophy enables one to define, more clearly his ideas of life and its requirements. From Socrates to Herbert Spencer that which we term truth may be found in abundance as well as theories which our minds will not accept.

To religion art owes its lofty ideas—nay, more—its conception of art as art. The gods of the ancients furnished inspiration to a Phidias and a Praxiteles. To the religious fervor of the ancient Egyptians and Greeks, music owes much of its early development, and to the early Christian Church its growth during a period, when, except in the monastery, learning was unsought. To the deeply religious natures of such men as Bach and Handel, it owes a loftiness of expression perhaps not hitherto approached, except by Palestrina and Orlando di Lasso.

To one who reads, history unfolds a kaleidoscopic panorama of the ambitions, defeats and successes of the world's great men, furnishing him an incentive to exert his best and most heroic effort. The Washingtons, Victorias, and Luthers of the past inspire the Luthers, Victorias, and Washingtons of the future. To-day's strife is cheered by yesterday's victories.

Has not the sublime courage of a Schubert and a Wagner encouraged the disheartened?

Poetry, as next of kin to our muse, deserves a prominent place in the thoughts of her followers. Mr. Edward Baxter Perry would assign correlative places to musicians and poets. What Bach is to the musical world, Shakespeare is to the poetical world; for a Beethoven on the one hand we have a Milton on the other. Whether or not they occupy so well-defined positions is not essential, but the fact that the poetic instinct is as necessary to the one as to the other is indisputable. Our poets must be ours to know, and their poems ours to re-live, if we would be served by them. To read Shakespeare's "King Lear" and Goethe's "Faust" brings to mind twentieth century Lears and Fausts. The value of the aspirations awakened by poems of the type of "Thanatopsis," "Evangeline," "Aurora Leigh" and others as noteworthy is inestimable.

Prose is oftentimes poetry in disguise. Who has read Ruskin without feeling the swing of his prose? What of Bunyan's immortal allegory? But we must have prose as well as poetry. Never has life been en-

criminating order. The bent of the individual mind is of the utmost importance, and next in consideration should be the possible use to one, of his contemplated study.

To a singer, languages are most essential, as well as history dealing with the singer's art, while history, in a more general way, and perhaps, a knowledge of the arts of painting and sculpture, with a familiarity with the more important authors, would aid him to maintain social prestige. (It may be remarked that the social standpoint is, to a great degree, the practical one for a musician. He, who converses well, is not niggardly of his accomplishments of mind, and is endowed with art capital, may be assured a sufficient clientele.)

To one who teaches, a study of philosophy and psychology must be given important places—history is again needful, and poetry for all, whether teacher, pupil or artist.

IV. METHOD IN STUDY.

After having made a wise selection of subjects, there remains the study itself. As in other undertakings, more can be accomplished in a very limited time by systematic endeavor than in any amount of random reading. Two or three lines of study may be carried on simultaneously.

Care as to the order in which one subject follows another is helpful and the allotment of an especial time for study is also important.

Let our energies then be directed into channels which will open new vistas of thought and usefulness, and our art shall make rapid strides to the front rank in the estimate of men, to which estimate, as benefactress of mankind, she is most justly entitled.

LISZT AT THE PIANO.

THE illustration is a reproduction of a celebrated painting by Josef Danhauser, a personal friend of the great pianist. In addition to the work here reproduced the artist made a number of studies of Liszt's hands. Danhauser was a great lover of music



DUMAS

VICTOR HUGO
GEORGE SANDPAGANINI ROSSINI
LISZT AT THE PIANO

COUNTESS D'AGOUT

tirely free from the commonplace, and the prose of life is as important as its poetry. For this, we may turn to Hugo, Dickens, Irving or Scott for lessons practical, as well as uplifting. To live above the clouds is to be unserviceable to mankind. A vision of itself is impotent, but its results may be far-reaching.

Language may be mentioned last, but not as of minor importance. The characteristics of a people are more accurately determined by their spoken and written language than in any other way. A man's mental horizon is materially widened by familiarity with men and productions of other nationalities than his own.

III. RELATIVE IMPORTANCE OF VARIOUS BRANCHES.

"Art is neither to be achieved by effort of thinking nor explained by accuracy of speaking. It is the instinctive and necessary result of powers which can only be developed through the mind of successive generations, and which finally burst into life under social conditions as slow of growth as the faculties they regulate. Whole eras of mighty history are summed, and the passions of dead myriads are concentrated, in the existence of a noble art."

To represent only an atom's place in the human universe is, therefore, not without its responsibilities. How may we best acquit ourselves? Life, with its three score years, is not sufficient to acquire an exhaustive knowledge of many subjects, and to select lines of thought and study requires acumen of a dis-

and played the violin very well.

It must be understood that the picture is not an actual scene. It represents a salon in Paris, Liszt playing for certain celebrated friends, whose names appear in connection with the illustration. Danhauser was *par excellence* a portrait painter, hence he took this opportunity to introduce celebrities. In the background, dimly seen, is a portrait of Lord Byron; on the piano is a bust of Beethoven, probably painted from a bust which Danhauser made. George Sand thus describes a characteristic pose of Liszt, when playing, which the artist seems to have taken as his model: "The head thrown backward a little, the lips lightly pressed together."

THE pupil's progress depends more upon the intelligence of his work than upon the number of hours passed at the piano. Reflection, which should be developed from the very beginning, and attention give results far more certain than long study carried on without discernment.

The pupil should practice slowly, should change the rate of movement very gradually, should vary the tone and should listen a great deal. The ear should be accustomed to rhythmic time divisions to correct accentuation. Weak fingers should be strengthened by well-chosen technical exercises. The hand and the arm should be supple and the fingers independent.—Isidor Philipp.

EVOLUTION OF A COUNTRY CHURCH CHOIR.

BY FLETCHER DURAND.

Prologue.—ONCE upon a time a rural church had the poorest choir in town. To this condition it was serenely indifferent for years, but, of a sudden, the situation changed (in degree only), and behold they had no choir at all! So the elders and the deacons and the trustees and the minister, and their wives, cogitated together, and apart, to the end that a choir leader was hired. And here follow the adventures of said leader:

CHAPTER ONE.—At the first rehearsal, one October evening, he was greeted by seven singers; four sopranos, two altos, one tenor, *no bass*. (He soon learned that being a bass himself, he was expected to sing all of this part he required); a very poor organ, but a mighty good organist. Two old anthems were fairly prepared for the morrow. No enthusiasm, leader a cariosity, choir a jury of critics.

CHAPTER TWO.—Three weeks pass, during which the leader tried to get into the confidence of choir and church; to get new singers and to interest those already in the choir, with little success. Finally the leader concludes to attempt a simple cantata for Christmas Sunday evening.

CHAPTER THREE.—First rehearsal of Christmas cantata. Three singers, in response to request that they take solo parts, reply, "I can't do it" or "I won't do it." One soprano consents to take a solo, tries it over, gets discouraged, bursts into tears and sobs. (Leader makes secret resolve to quit January 1st.)

CHAPTER FOUR.—Rehearsals of cantata in progress; leader has to sing all bass solos. Female quartet can't sing in tune; no voices for male quartet; have to cut that number out. No tenor for solo work; makes soprano try it; she flunks, so have to cut that out too. Female quartet getting worse (one of the "celestial" sometimes called "invisible" kind). Still striving for voices; can't get them.

CHAPTER FIVE.—Christmas Sunday evening. Cantata properly advertised. Church full; leader crazy. Soloists hysterical. Female quartet convinced they are going to break down. Leader out in front directing, singing bass solos, and all the bass there is on the choruses, comforted only by the thought that next Sunday will be his last. No serious casualties until female quartet's (celestial voices) turn; they fail to get the key, they don't start, they don't sing at all, they sit down—and giggle. It did finally come to an end. People were very kind to leader; friends lied to him, enemies were not there.

CHAPTER SIX.—Things are a little better; next rehearsal four more singers; two tenors, an alto and (joy be) a *bass*. Leader encouraged; begins to dream dreams, *doesn't quit*. Male quartet in process of formation.

CHAPTER SEVEN.—More singers; two more basses, three sopranos and an alto, too. Leader seeing visions. Male quartet's initial appearance at Sunday service auspicious. Commenced work upon Barby's "Oh Lord, How Manifold Are Thy Works," with trepidation.

CHAPTER EIGHT.—Special song service; twenty singers in choir sang "O Lord, How Manifold" (without trepidation). Singers still coming in; looks as if choir and leader had concluded to like each other. Easter in prospect; music selected; choir scared; say they can't do it.

CHAPTER NINE.—Four social rehearsals at homes of choir members in preparation for Easter. Good attendance, good practice and good fun. Easter music well rendered by choir of twenty-five. People pleased; choir encouraged.

CHAPTER TEN.—Sunday evening concert last Sunday of June. Choir of twenty-five occupies evening with music learned during the year. Committee of one from each part appointed to be responsible for music during July and August, while choir and leader take a rest. Leader's salary raised for next year.

CHAPTER ELEVEN.—Choir leader occupied with plans for coming year all summer. Reads everything he can find. Reads back numbers of THE ETUDE with which a friend supplies him. Reads THE ETUDE for February, 1905, and the article found at page 59 of that issue entitled "The Conversion of Deacon Tufts" he concludes shall be his model for the Christmas Sunday morning service.

CHAPTER TWELVE.—Commences work with full choir in the fall. Better grade of music used; choir pleased. New voices coming in fast. Some applicants not accepted.

CHAPTER THIRTEEN.—Leader explains to minister and choir the "Deacon Tufts" Christmas music program. Tells them a few things about the "Messiah." All enthusiastic, so it is decided to adopt the program entire for the Christmas Sunday morning service. Soloists selected who prove so competent that leader concludes to add "O Thou That Tellest Good Tidings to Zion" to program.

Five extra rehearsals with refreshments and a good time generally, held at homes of choir members, one each week. Choir now composed of thirty-six voices; fourteen sopranos, nine altos, six tenors, seven basses (leader doesn't have to sing now). Choir loft full. Four applicants, although satisfactory in all ways, have to be rejected.

CHAPTER FOURTEEN.—Thursday before Christmas Sunday. Choir in a body (no absentees) go to neighboring city by special car and hear the "Messiah" sung by splendid chorus of two hundred voices, excellent soloists and fine orchestra. Choir has music with them; greatly inspired and helped. Leader feels epoch in cultivation of proper musical taste of choir commenced.

Friday before Christmas Sunday. Splendid rehearsal. Choir really seemed to have taken on the spirit of the music and season. The influence of the evening previous very apparent.

Saturday before Christmas Sunday. Last rehearsal, public; all village choirs and all friends of choir not able to attend the next morning's service invited to be present. Music well learned and well sung. Everything ready.

CHRISTMAS SUNDAY.—The day is here. Every one of the thirty-six members of the choir present. Congregation joins lustily with choir in singing "Antioch" and "Christmas," after which the pastor, in simple but effective words, tells the "Christmas story." Then the choir and soloists render the beautiful "Messiah" Christmas-tide music, which converted Deacon Tufts. The chorus work in "And the Glory of the Lord," "Glory to God in the Highest" and "Hallelujah" more than paid the leader for his year's hard, discouraging work, to which the soloists' rendering of "O Thou That Tellest," "There were Shepherds," "He Shall Feed His Flock" and "Come Unto Him All Ye That Labor" added interest and premium, and the organist's interpretation of the "Pastoral Symphony," taken with her earnest and loyal co-operation throughout, made him feel that grace did abound indeed.

The day was a triumph. Church crowded. Voices of choir in fine condition and music rendered with true religious spirit. Many people visibly moved. Everybody delighted. Many congratulations. Choir presents leader with beautiful box of flowers, and official board of church come forward in a body and make a substantial present to the organist in appreciation of her splendid work. Choir elated. Leader satisfied.

Epilogue.—December 29th, 1906. To write more would be to prophesy, for "Christmas Sunday" described above, in the rural church where they used to have the poorest choir in town, occurred less than a week ago.

MUSICAL TOUCHSTONES.

BY LEON M. ISAACS.

DURING his visit to the United States, two seasons ago, Richard Strauss gave a concert in which Mozart's "Jupiter" symphony figured on the program, directly after one of his own tone-poems—"Also Sprach Zarathustra," I think it was. Strauss is said to be a great admirer of Mozart. Perhaps he intended this to be a mark of his appreciation. Perhaps he wished to point out the great strides music has made in the century and more that separates the two compositions.

But, whatever his purpose, it is probable that he did not realize that the Mozart work is a touchstone of magical properties for detecting the presence or absence of high musical quality in other music; and that, placed beside it, his own composition, imposing, thrilling, even overwhelming at times in its intensity of expression, lost immeasurably. Out of a confused mass of sounds and color effects, the symphony emerged, clear and radiantly simple. The exquisite thematic material, the delicate tonal shading, the

wonderfully lucid counterpoint, impressed themselves upon the mind as a fresh revelation. On reverting to the "Zarathustra," one felt the lack of something. Is it not aptly described in Matthew Arnold's phrase "the accent of high seriousness, born of absolute sincerity?" The words occur in the English critic's essay on "The Study of Poetry," in which he suggests the use of touchstones for testing merit.

Applied to music the idea seems to me as felicitous as it is practicable. The use of musical touchstones would go far towards steadying the judgment and establishing a firmer standard of criticism. The value of this method is convincingly shown by the Strauss concert referred to. The "Jupiter" symphony is more than a century old and musical art has developed enormously in that time. Yet the work retains, in all their original strength, what Arnold calls the characters of a high quality of music—the very highest musical quality—and like David of old stands up successfully against the Goliath-like onslaughts of the Strauss tone-poem *et id omne genus*. It has proven its value as a musical touchstone.

The touchstone method of criticism as applied to music is briefly this: Keep in the mind passages and movements of conceded beauty, purity and high seriousness taken from the works of great composers and place them beside other music. You will find them rarely efficient in detecting the presence or absence, and the degree of excellence of the music to be judged. Not the least advantage of this method is that its use is not restricted to the trained musician. Any amateur who has a slight acquaintance with the masterpieces of musical art can employ it. Without consciously defining what in the abstract constitutes the characters of a high musical quality, he will, by recourse to concrete examples, be enabled to perceive them in other music.

Probably the most generally serviceable musical touchstone is Beethoven's fifth symphony. Lodged well in the mind, it can be applied, on occasion, to almost any other composition with the suggested result. Nothing

"Can endure
Touch of celestial temper, but returns
Of force to its own likeness."

It is veritably an Ithuriel's spear. Another work valuable in the same way is the third "Lenore" overture. For sustained musical dignity and climax it represents the top notch of achievement. Of course, each person may choose for himself the particular works or passages he desires to preserve mentally for use as touchstones. There is thus a large latitude for personal predilection. If he has selected music of the highest quality and is thoroughly penetrated with its power, he will feel the presence of a high musical quality wherever it exists in other music, will acquire a sense that enables him to feel it unerringly.

Musical criticism, more than criticism in any other art, suffers from personal judgment or what Arnold calls the personal estimate. Its effect on the emotions is so direct that the esthetic appeal necessarily lags behind. Personal affinities, likings and circumstances, consciously or unconsciously affect the mental poise and make the judgment liable to error. The use of musical touchstones seems to me the best corrective. For emotional play is here met by emotional play, which is more effective than cool intellectual reasoning. Or, to state the case simply, music is so much a matter of feeling, that a method of criticism which employs feeling rather than reasoning is to be preferred; and the use of touchstones is such a method.

SOME SCHUMANN MAXIMS.

THE following six rules or maxims were written by Schumann, but for some reason not published with the familiar "68 Rules for Young Musicians," first written as an appendix to the "Album for the Young," Op. 68:

1. Do justice to every age. Even the newer one has achieved brilliant things.
2. Sharpen your power of memory, so that you are able to hold in it not only the melody of the composition, but also the harmony that belongs to it.
3. There have been bad composers at all times, and fools who have praised them.
4. If you have to play before people, do not make many excuses, but do it at once, or not at all.
5. You must not have one master alone for your favorite. There have been many.
6. Do not believe that the old music is out of date. As a fine, true saying can never become out of date, just as little can fine, true music.

ST. CECILIA

White at her casement lilies blow,
Like them her spirit, pure and true!
Her fingers sweetest music know
That clothes the blessed word.
The angels hark and, bending low,
Crown with a rose-wreath, smiling through,
The maid who guides her hands to do
Their most to praise her Lord.

The wind sits quiet at her sill,
The bustling bee forgets to fly.
Beside the summer-narrowed rill
The locust has not stirred.
The redbreast pauses, hushed and still,
Lays his small heavenly music by:—
"Through the blue summit of the sky
Such song was never heard."

Within his bag the sower's hand
Lies idle; and the plowman brings
His toiling oxen still to stand
Along the furrowed sod;
Deep musing, "If from some pure land
About the sun this music rings
I know not, but its beauty sings
That there is heaven and God."

—Douglas M. Moffat, in *The Reader*.

SOME COMMON ERRORS OF PIANO PUPILS:
HOW TO CORRECT THEM.

BY WALTER W. FARMER.

I. Physical Mistakes.

THE errors that a piano teacher commonly meets with may be roughly divided into three classes: 1, Errors arising from *Physical* causes; 2, Errors arising from *Mental* causes; 3, Errors of *Expression*.

Since it is true that a good teacher should know the needs of each pupil and be able best to supply those needs, it is self-evident that it is his duty to trace the pupils' errors to their true sources and to correct them by the simplest and most effective means at his command. Since our physical, mental and emotional natures are so closely inter-related, it is sometimes difficult to assign the true cause of errors; but if the teacher understands the general disposition and previous musical training of the pupil, he will usually be successful in reaching the real reason for the mistakes.

Some of the more common errors are herewith classified, with suggestions for their correction.

1. A STIFF WRIST.

This effective hindrance to good piano playing is either chronic (a wrist naturally rigid and inflexible at all times) or it is the result of involuntary muscular contraction due to nervous fear of a difficult passage. In the first case, the following physical exercises will be found helpful, if practiced for a few minutes seven or eight times a day.

a. Double the fist, palm toward the face. Bend the hand from the wrist, downward and away from the body, until the back of the hand is toward the face and at right angles with the wrist. At the same time, gradually open the hand. Then throw the hand as far backward as possible with the palm exposed and fingers wide-spread. The elbow remains motionless and the entire exercise should be done with a continuous motion. Practice slowly at first, increasing the speed to a quick sweep.

b. Hold the hand open, palm downward, fingers close together, wrist and forearm in a straight line from the elbow. Move the hand horizontally with the wrist as a pivot, as far as possible in each direction, with the fingers pointing in that direction. The forearm is motionless. In the case the wrist should suddenly stiffen at difficult passages, the pupil, at the approach of the place in question, should practice relaxing the wrist—"easing-up"—at the critical moment. Let the *mind* make the effort, not the wrist. It will be found difficult to stiffen the wrist, if the thumb is

bent slightly under the palm. A protruding, stiff thumb is the real cause of many rigid wrists.

2. A "JUMPING" WRIST.

(In legato passages). The sworn foe of cantabile melody playing and of speed and smoothness in scale runs. Slow, careful practice of finger exercises with an absolutely quiet wrist, with finger-action from the knuckles only, will cure this common habit. The teacher should insist on slow practice of the pressure touch. Try to obtain a full, round tone. The pupil should *watch* the wrist and even hold it quiet with the other hand if necessary. If possible, however, control it with the mind.

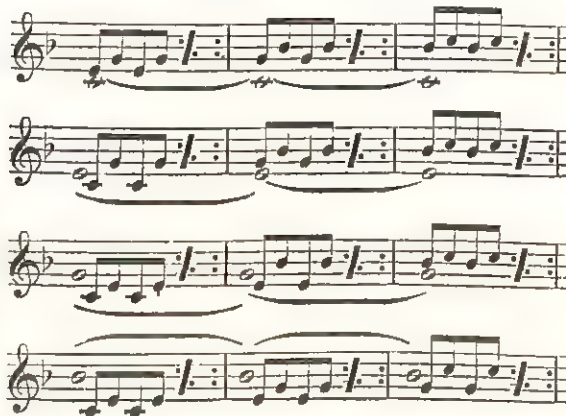
3. THE "LATE-RISING" FINGERS.

The failure to lift the fingers in passage work, melody playing, etc., results in blurring, and is fatal to clearness or speed. Many pupils are concerned wholly with getting the fingers down and give very little attention to raising them. It is an axiom that it is as important to get the fingers up as to get them down. If simple finger exercises are practiced in the lower register, the blur will become very noticeable. It will be found helpful to strike silently one key, with each finger in turn. One finger has to leave before the next can take its place.

4. STRETCHES.

This refers to hands that have reached their growth, but are incapable of stretches of more than a seventh or of grasping a full chord. Wide stretches for children's hands should be carefully avoided. An adult's hand, in a short time, may often be made capable of stretches that at first seemed impossible.

To increase the span, take any dominant seventh chord and hold down each member in turn while the adjacent fingers play. Thus:



Also take diminished seventh and dominant ninth chords, minor and major, and proceed the same way.

Sequences of sixths (each hand alone) with varying accents are also valuable for this purpose.



Transpose to various keys.

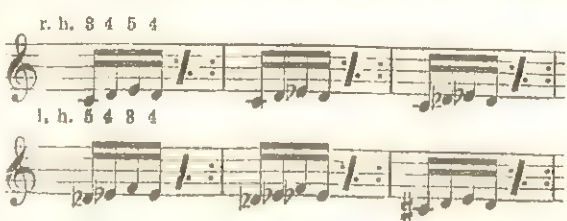
5. A WEAK THUMB.

A weak or stiff thumb may be strengthened and made flexible by numerous physical exercises, among which may be mentioned the following:

Hold down 2, 3, 4, 5 fingers (near the end of the keys so the thumb may have free movement). Move the thumb, 1, in a wide circle; 2, vertically; 3, horizontally. Repeat each motion eight or ten times, then reverse them. Keep the wrist and ball of the thumb relaxed.

6. WEAK 4TH AND 5TH FINGERS.

The following modulating exercise will strengthen the weak fingers.



Continue this one octave with finger action only. etc

7. SCALES AND ARPEGGIOS.

Since music is made from the scale and the chord, every pianist should be able to play from memory all the major and minor scales in octaves, 3ds, 10ths and 6ths; the principal triads, dominant and diminished sevenths (in arpeggio form) in octaves and 6ths in every major and minor key.

In scale playing the thumb should be "prepared" by making it follow under the other fingers as they strike. Then when the thumb's turn comes it is practically over the key it is to strike. The elbow should remain quiet, the hand arched and the wrist loose.

In playing rapid broken chords, accuracy, smoothness and speed will be most easily acquired if the thumb is not turned too far under the hand, but is kept in sight, the whole hand moving swiftly to the next position. The second finger is then over the key it is to strike, as are the other fingers. There will be no "jerk" if the hand is kept near the keyboard and is slightly turned away from the center of the keyboard.

Practice both scales and arpeggios *f* and *p* with triplet and even accent.

8. GENERAL SUGGESTIONS.

As a rule, the best results derived by pupils from technical exercises are obtained by practicing for short periods at frequent intervals. For the ordinary pupil, two half-hour periods of severe technical practice are more beneficial than one hour's continuous work.

It is somewhat difficult for the young teacher to select from the bewildering mass of studies and technical exercises those appropriate for his purpose; and without doubt, only experience will make him able to choose with ease and certainty those really worthy.

The following will furnish some good material:

1. Preparatory Technical Exercises. Schmitt, Loeschhorn, Kleine Pischna.
2. Preparatory Piano-technics. Spanuth.
3. Mason's Touch and Technic. Bk. I.
4. Plaidy's Technical Studies.
5. MacDowell's Technical Studies.
6. Modern Piano-school, Joseffy.
7. Technical Studies, Pischna.
8. Daily Technical Studies, Schultze.
9. Czerny-Leibling Selected Studies. Books I, II, III.

THE BLACK KEYS.

BY KATHERINE MORGAN.

YES, they are on the piano, five of them in every octave; but if we are to judge from the work of the larger proportion of pupils we would think that every one of the five black notes had a thousand several mouths, with every mouth trying to bite off their fingers. It is indeed strange the fear all young pupils have of the black keys.

Notice how the scales are played, and you will see that the hands are just on the piano, but far, far away from the black notes.

At the child's first lesson give her the five-finger exercise. Have her stand—then place the thumb of the right hand on low C; have all the fingers in the black keys as far as ever you can. Now, play up to fifth finger, move thumb to D, go to fifth finger again, and so on until the length of the piano has been gone. Then the left hand in same way.

You ask the question, "Do you do this at the first lesson?" Yes, indeed, and at the last; for it takes some pupils a lifetime to learn not to hold the hand away from the black keys.

In giving the first scale have the child put the hand right in the black keys, and if she is taught at first the fact that the black keys do not "bite," much time and work will be saved.

Do not only have the hand well in in scales and in finger work, but in all piano playing. If I say "in" once in a lesson, I say it a hundred times a day—"Put your hand *in* the black keys."

A teacher of mine once told me that one of her girls said to her, "Mrs. ——. I am going to put 'in' on your tombstone. Finger *in* black keys."

A word more: Teach, preach, and make the hand know its place.

EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

IN concluding a recent lecture course at Oxford, Sir Hubert Parry took for his text, "The Evolution of Thematic Material." In tracing its history, he showed how composers first used melody in its simplest form, and by building up larger works from these simple themes developed the fugue. Then came the addition of harmony to the melody and new forms were required, of which the most complete and effective was the sonata. Then gradually came the idea of expressing ideas foreign to music, and in the later works of Beethoven and those of the romanticists we find the program idea growing, themes representing or suggesting something definite, such as the rhythm of the sea in the opening measures of the "Hebrides" Overture.

But the chief impetus to this school comes from the guiding motives of Wagner. His figures, applied as they were to actual dramatic events or objects, were eminently fitting and effective, when used in operatic music. The composer himself states that his method was intended solely for the stage. But the great beauty of his works, and the frequent performance of excerpts on the concert platform, have led modern composers to adopt his style, in purely orchestral work, and strive to create an advanced school of program-music by the use of significant themes. But the lack of stage accessories makes it necessary for the themes themselves to be more striking.

In the first theme of the "Heldenleben," says the lecturer, "the melodic figures jump about to all the most startling points of the scale, in order to arrest attention and suggest exaltation and vigor." The continuance of such a practice, he points out, is causing music to become more and more vehement; for effects that are startling at first become commonplace after a time, and still more striking themes become necessary. This fact, combined with the uproar caused when several themes of the modern school are developed and presented at the same time, is going far toward causing the disintegration of music.

While Sir Hubert's own music leans to the opposite extreme and labors under the terrible reproach of being called academic, his criticisms are not only just, but important. Whither are we tending? Is the old, pure style out of date? Has the new school even yet justified itself? If we examine the intricate tonal puzzles to which Max Reger has treated a suffering world, we see that the new method may easily lead to a *reductio ad absurdum*. What Wagner called "swimming in a sea of tone" may bring others to very sad drowning accidents when they attempt to emulate him. Wagner used to say, very tersely, "Music is truth," meaning that it should faithfully reflect the spirit of the words; but for orchestral purposes, whether with or without a program, we may well say that "Music is beauty." Many composers can write music that is strange or astonishing; but few can produce anything of real worth in the free form. Strauss has succeeded in large measure, but only because his works display a largeness of effect and a musical skill that is independent of school or style. Brahms succeeded nobly in the older forms, which many lesser composers thought were out of date. After all, it is the man who is master of his fate; he makes his own greatness by his own efforts, and not because he adopts the tenets of a certain school.

Sir Hubert is certainly correct, however, in stating that modern music shows wrong tendencies and is not an unmixed blessing. All arts have their periods of greatness and decline. The Age of Pericles brought Athens a halo of glory whose lustre was not again equaled. The Augustan period marked the climax of Rome's literary fame, while the days of Shakespeare and his compeers seem as a golden age in English literature. It may be that music has passed its zenith, and that we are looking back upon an age of classic and romantic glory that will not soon come again. Who can equal Wagner's operas? Hardly Strauss, in spite of his titanic strivings. Who can write symphonies like those of Beethoven? Brahms could, but he is dead. And as for the inimitable counterpoint of Bach, it is now almost a lost art. But perhaps this is too pessimistic; and we may still be permitted to hope that a new generation of composers will lead us by kindness and not by force, and try to charm rather than to astound with their music.

Dr. G. Norman Meachen, of London, recently gave a lecture on the place of music in the healing art. It

may have been a piece of gentle sarcasm in the *Musical Standard* to place its report of this lecture just after a protest against itinerant street musicians, but the fact remains that music is far more powerful as a medicine than we imagine. For certain physical effects, the speaker mentioned quickened breathing and heart-beats from such a lively piece as Mendelssohn's "Wedding March;" and he prescribed Chopin's "Nocturne in E-flat" as a cure for irritated nerves. Among other statements, he asserted that as music enlarges the blood vessels, and causes the blood to flow more freely, thus aiding digestion, we should be duly grateful for the orchestras now provided in restaurants and hotel cafés. The present writer begs to differ, however; for any mental effort, such as listening, tends to draw the blood from the stomach to the brain—a result that doctors agree is harmful.

But music has accomplished many real cures, among which Dr. Meachen mentions screaming fits, insanity and neurasthenia. Music certainly has a strong effect on the nerves, and it is a fact that many cases of St. Vitus' dance have been cured by its dulcet strains. The speaker even claimed it as a remedy for alcoholism, whereat the chairman suggested a good time coming for musicians, and looked forward to such a prescription as "forty bars of tremolo for delirium tremens." A case is on record in which a tarantula bite was cured by a lively rhythmic tune, which caused the patient to jump from his bed and dance until exhausted. Aside from disease, there is no doubt of the power of our art over the nerves, and if "Music hath charms to soothe the savage beast," it certainly possesses a still more potent influence over man.

INSPIRATION COLUMN.

BY FAY SIMMONS DAVIS.

THERE is a great difference between the watchword of Napoleon—"Glory"—and that of Wellington—"Duty." One stands for selfishness and personal gratification; the other for unselfishness and lofty aims. Our great generals of music who are following "Duty's" motto are winning greater, more lasting successes, every day than "Glory's" followers will win.

Would you like to know a few of some of the great mottoes in the world? Then read and choose those of your choice, and faithfully follow them in your work:

- 1 (a) Nothing for nothing
- (b) Work or starve.....Nature's motto
- 2 Labor—achievement.....Roman motto
- 3 Work, work, work.....Joshua Reynolds
- 4 Work, work, yet more work.....Nordica
- 5 Who goes slowly, goes safely
- Who goes safely, goes far.....Patti
- 6 Never be doing nothing.....Scott
- 7 Toujours au travail
- (always at work).....Voltaire
- 8 It's dogged that does it.....Darwin

In strong contrast in sentiment and brevity we find the Devil's motto which reads "To-morrow." Let him beware who follows it!

TEACHING SUGGESTIONS.

Since Christmas I have made thin red passepartout cards 9 x 7 for every one of my medium grade pupils. In the centre of the card I have pasted a piece of plain white paper 6 x 6. Upon this paper I have written (underneath each other) the words—Finger Exercises, Scales, Arpeggios, Pieces (review and advance), etc., etc. At the close of lessons I have marked beside the separate departments the percentage earned and deserved. This card is hung by a pretty red ribbon by the piano in each pupil's parlor. I also wrote to all the parents and asked them to please call the attention of visitors to these marks. So far, all the pupils have shown a remarkable improvement in their work, and the interest has increased surprisingly, and all of them seem eager to earn good marks, especially for the approbation of their friends. At Eastertime each pupil is to take his (or her) card to school to show the teachers and schoolmates. And I shall write a personal note to each teacher asking permission to have the pupil who is in her class play his "best piece" upon the piano, should there be one in the room. I requested this of the school teachers last year, and there was not one refusal, and many expressions of pleasure.

I would suggest to the music teachers who prepared, last season, all solo work for their pupils to play at the closing annual recital, to begin now to arrange for a program of two piano pieces for this year's musicale. The contrast in preparation and performance will create greater interest in its variety and novelty. Theodore Presser has published some splendid compositions of medium difficulty for two and four performers.

Among the latter I especially recommend: 1 Serenata—Moszkowski (arr. by Lange); 2, Valse in E flat—Durand (arr. by Roques); 3, Simple Aveu—Thomé (arr. by Roques); 4, Slumber Song—Schubert (arr. by Brissler); 5, Charge of the Hussars—Schubert (arr. by Herbert); 6, Marche Heroique—Schubert (arr. by Horvarth).

There are also many other very valuable compositions and arrangements in the "set."

One of my boys has long had two unlearned measures in one of his pieces. When playing these he always stumbled and hurried and "put the pedal on" heart talk, during which I related an exciting incident of the morning. A car in which I was riding had caught fire underneath. The conductor located the trouble and worked slowly and carefully only upon that spot until the trouble was removed, and the car was able to proceed in safety. I elaborated upon the lesson to be learned, and my pupil seemed much interested. Much to my satisfaction, he came next with a merry twinkle in his eye, "My car is all fixed now!"

Every day, when I see around me the happy workers of our profession, as busy as bees, I cannot but think with pity of the titled man who died because he had "nothing to do." We all are happiest when we work at something we love. And we must see to it that every detail of our work is thoroughly prepared and thought out.

Like the mason of old, we should "put our conscience into every stone we lay" and into every word and act of ours.

Never allow the canker of discouragement to work into your souls, dear teachers. Remember that "after the tide goes way out it always turns and comes way in." Keep cheerful, think oftener of successes than of failures. Dwell upon failures only long enough to discover the reasons for them. Keep in touch with every bright thing that you yourself may radiate brightness. Keep your atmosphere happy, and never doubt as to your ultimate success.

THE INTELLECT AND THE EMOTIONS IN MUSIC.

ROSENTHAL, the great virtuoso, in an interview reported in a New York paper, said, among other things the following, in reference to musical work among different nations:

The Austrians are decidedly the most musical. The remarkable polyphonic singing of the most illiterate peasants, who have never heard of harmonic rules, proves their natural endowment. Berlin is called the musical metropolis of the world, but Vienna is much more musical. The Germans try to drag too much Schopenhauer and Kant into their ideas of art, and so they clog their minds, as those philosophers were by no means musical. The Americans are very musical, vastly more so than the English. They have more temperament, more nerves, and therefore they enjoy music more, since it appeals primarily to the nerves and emotions and through them to the intellect.

Don't make the common mistake of trying to separate the emotions and the intellect. You can't—they are too closely related. The intellect is, in fact, the seat of the emotions. Consequently, it is a fallacy to speak of any music as appealing to the emotions and not to the intellect. Undoubtedly, the higher the intellect, the higher the emotions. That is why Beethoven was the greatest musical genius the world has ever produced. He had the greatest musical intellect, and therefore the most lofty emotions. Wagner had a great intellect, but it fell short of Beethoven's; hence his emotions were not as noble. Every succeeding quartet reached the culmination of his genius in his last three quartets. At the same time, I consider his choral symphony the greatest art work ever created. The quartets just referred to are more personal, they represent his own inner voices speaking. But the Ninth therefore a greater work, and more broadly human in its scope, and

Teachers' Round Table

CONDUCTED BY N. J. COREY

MEMORIZING AND LISTENING.

THE ROUND TABLE has received a very instructive letter from Mr. Daniel Bloomfield, New York City, containing suggestions as to the best method of memorizing a repertoire. Before printing this letter, I will indulge in a few remarks in regard to memorizing, as it is a subject of close interest to all teachers and students, and one concerning which many questions are asked at one time or another.

Certain constituent elements are necessary in the make-up of a musician, concerning which there is but little divergence of opinion among teachers, differences lying only along the line of manner and thoroughness of treatment; such, for example, as the training of the hands and fingers, the knowledge of the various kinds of touch, of rhythm, phrasing, interpretation, etc., etc. Another element is memory. With this factor, however, although the general consensus of opinion as to its importance is quite uniform, there is much divergence in enforcing its practice, some neglecting its systematic study and leaving its practice mostly to the whim of the student; others strongly advising their students to memorize certain things, but not paying much attention as to whether they really do or not. Still others insist that the pupil form and maintain a certain repertoire, while there is a minority who insist that their pupils memorize everything, exercises, etudes and pieces, regardless of musical value.

As a means of mental discipline this latter plan doubtless has merit, especially if begun while the students are very young. Pupils who practice the art of memorizing assiduously from the very beginning, find that they can memorize with remarkable ease when they arrive at years of maturity, while those who do not form the habit in youth find great difficulty in mastering a composition in later years. This is, however, a commonplace principle that holds good in every department of human endeavor, although none the less valuable for being commonplace.

Important though the ability to memorize may be, there is such a thing as overdoing it. In other words doing what one of our educational contemporaries terms "doing useless things too well." Is not this a principle that may find application in music teaching equally well? Nearly every mind has a tendency toward some pet hobby, which may or may not be a matter of importance. Is there not oftentimes among teachers, in following along the line of a pet hobby, a tendency to permit pupils to spend a good deal of time on some special point that might be devoted to more profitable use in other directions? When the mind is permitted to fix itself overmuch on a certain thing, it oftentimes comes to overvalue that thing at the expense of others of equal or perhaps of greater importance. It is from fostering this tendency that we have our "favorite composers," "favorite pieces," "favorite books," "favorite pictures," etc. It is a tendency that cannot be evaded, although by recognizing its existence, and carefully considering our methods, we can frequently establish a true perspective of relationships, and thus avoid advancing the less at the expense of the greater.

In music "doing useless things too well" applies particularly to the vast amount of time that is sometimes spent in committing to memory some piece or etude that is musically uninteresting to listen to, and which will therefore be dropped the moment it is pronounced learned, and never played again. Are not teachers who compel their pupils to memorize everything in danger of stranding them upon this rock? While making a fetish of the term "thoroughness," as a matter of fact are they not placing hindrances in the way of their pupils becoming "thorough musicians?" Memorizing everything one practices and learns does not necessarily make one thorough. In reality it often has a tendency to circumscribe the amount of a student's knowledge. There are certain

things that may and do exercise an important function in developing special items of technic, which should be dropped, however, as soon as their end is fulfilled, instead of spending valuable time in committing them to memory.

Of the three departments of study in learning to play the piano, technic, etudes and pieces, it goes without saying that technic should be played from memory. Technic, however, represents the stock-in-trade for a thousand pieces. A scale learned in one key is learned in all keys, except as to fingering. This is also true of arpeggios and other routine exercises. The acquirement of technic is a matter of seemingly endless repetition, so much so that it is next to impossible to do the work without memorizing the exercise. Furthermore, in practicing technic the most important consideration is "how" it is done, and as the mind should therefore be concentrated upon the hands, the intervention of notes between the eye and the hands has a tendency to defeat the end to be accomplished. In practicing technic, memory is practically a *sine qua non*.

But the innumerable round of etudes that makes up the repertoire of most teachers, Duvernoy, Loeschhorn, Czerny, Heller, Cramer, Clementi, etc., etc.—to compel the pupil to memorize all of these is sheer foolishness. I have known a number of teachers who advocate this, but it is a thoroughness that is altogether disproportionate to the results achieved. It simply crowds the mind with a vast amount of useless material that dies as soon as brought to a living state, and without hope or desire of resurrection. There are certain choice etudes that it is well to memorize, etudes that possess an artistic as well as an educational value. There are certain etudes by Heller, for example, which are far more worthy of being made a part of a player's repertoire, that are far more entertaining, even to the average listener, than many of the pieces that are commonly used. When the pupil is sufficiently advanced to enter the domain of the Chopin etude, he is, of course, in an entirely different sphere, a sphere so much higher that there is no question as to the place of the etudes in question. The Chopin etudes, besides being of supreme worth in the development of modern technic, are also musical poems of the highest artistic value. With two or three exceptions, they are all worthy of a place in any artist's repertoire. The same may be said of some of the etudes of Rubinstein, Saint Saëns, Henselt, and others of the modern composers.

As to the amount of time to be spent in memorizing pieces, there is much difference of opinion among teachers. As usual, however, extremes are unwise. Those who neglect it completely are omitting one of the most valuable departments of a pupil's education. Those who compel their pupils to memorize everything are almost equally lacking in judgment, for not all students are fitted to memorize everything they learn. Some, whose natural aptitude and previous training fit them for it, memorize everything with comparative ease. There are others who can memorize their salon music comfortably, but experience the utmost difficulty when trying to commit to memory the classical repertoire. In such cases the teacher should wisely adapt his teaching to the individual ability of the student.

Some pupils play a lighter class of music very well in a manner that is pleasing and satisfactory to those to whom they are in the habit of playing, but seem to be wholly incapable of entering into the spirit of a Beethoven sonata. To force the classical repertoire upon such pupils too rapidly, or in too great quantities, is to run the risk of killing whatever innate love for music they may have. Especially is it ruinous to compel such pupils to try to memorize a complete Beethoven sonata, or other long classical work. It only causes them to hate the name Beethoven, and to make a travesty of such of his music as they

attempt to play. Every pupil has his limitations. Find out what they are, generally a very simple thing to do, and do not force him too rapidly outside of them. Whatever is assigned to him for memorizing, let it lie well within the range of his abilities, and in trying to develop his taste and cultivate his ability to a higher standard, select carefully, in order that he be not made so uncomfortable in the process that the desired end is defeated. I have known teachers to talk very glibly on adapting their teaching to the individual needs of their pupils; yet these same teachers have laid out courses of study from the classical composers which they consider it incumbent upon every pupil to try to conquer and memorize. But there are many who make exceedingly slow and discouraging progress when placed under so strict a regime, yet will make comparatively rapid progress when the course of study is made to conform more with their normal tendencies, and consist of music in which they can take a natural interest. The healthy interest of many a child has been stifled by making his training too severe. We do not give Browning and Goethe to small children. Why expect their brains to be any more advanced in the case of high-class music?

As an educational necessity, memorizing is one of the most important factors in a student's training, and one that should not be neglected. It is an enormous convenience to any player to be able to memorize quickly and easily. It would hardly be possible to overrate the convenience of being independent of one's notes. It is a distressing discomfort to be obliged to carry printed copies everywhere one expects to play, and especially to be unable to play anywhere without previous preparation.

As an artistic accomplishment, however, the value of playing from memory is vastly overestimated. Many take the position that public performance with notes is not worth listening to. This is sheer nonsense; a position that cannot be successfully maintained by any sort of argument. The assumption that such is the case has largely come to be a play to the ignorance of the populace. When Paderewski and one of the great violinists played the former's sonata for piano and violin, with the notes upon the racks before each performer, the interpretation was not in the least degree less artistic than the ensuing performance by the great pianist, without notes, of one of his nocturnes. Playing from memory should not be cultivated solely for artistic reasons, but partly for purposes of mental discipline, and still more because of its exceeding great convenience to the player. A repertoire that a player has at his instant command will help him out of many an otherwise uncomfortable position. Mr. Bloomfield's letter will furnish excellent suggestions in the matter of forming such a repertoire. His letter here follows:

Memorizing a Repertoire.

Young teachers are often in a quandary when the question of increasing and sustaining a pupil's repertoire arises. Even artists have trouble with this. It is with this first thought in mind that I offer the following suggestions to ROUND TABLE readers:

I have found it beneficial to give the pupil one piece each month after he is well grounded in the rudimentary stages of his learning. I keep this up for the first two years. In the third and succeeding years I increase the number of pieces accordingly. Teachers should never give a new piece to a pupil until the one previously given is thoroughly assimilated and, if possible, memorized. This is essential. Teachers should also be careful not to give pieces which are too advanced for the pupil. Such pieces only serve to discourage the student and make him dull. That antagonistic feeling of pupil toward teacher, with which we frequently come in contact, is invariably the result of giving him pieces whose difficulties he cannot overcome.

For keeping up the repertoire, I have found no better method than that advocated by Lavignac in his book, "Musical Education." He says: "Having memorized your piece, . . . play it over again on the following days, alternately by heart and with the music, once, which is a matter of a few minutes. During this time learn something else, which must then be submitted to the same rule, but now piece No. 1 will keep itself in the memory by being played only every two days, once with music, and once from memory. When a third piece has been learned and likewise got encased in the memory, piece No. 2, in its turn, will not need to be repeated more than twice every two days, and No. 1 every four days, and

(Continued on page 130)

The Etude

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CULTIVATE the habit of detecting the possibilities for good in things and people; also the habit of letting people know how much you like them. It makes the world a pleasant place.—*Woman's Life*.

MUSICAL ATMOSPHERE! In this respect we are told by European writers, and by many Americans who have visited Europe for long or short stays, we are far behind our friends in Europe. Many answers are given to the question, What makes musical atmosphere? The limits of the present writing make impossible a consideration of the many and various reasons assigned why the musical atmosphere in Europe is so much fuller, richer and more invigorating than ours. We can take space to refer but to one point.

In Europe the state or municipality officially recognizes public musical events, by grants or annual subventions to concert series, opera, choral societies, festivals, open air music in summer, etc. Conditions in the United States are not, however, favorable to this plan. Our city fathers and the solons of the commonwealths have never been brought to see the necessity, not even the advisability, of making appropriations for the musical pabulum of the people. It is so easy to say that taxes cannot be increased, hospitals of all kinds are clamoring for state aid, the public schools suffer from lack of funds, the road systems need to be improved, etc. Admitting these things and recognizing the fact that the training of our people is toward independence of state aid in art matters, toward individual initiative, we call the attention of our readers to the fact that a choral society, properly organized, well-trained, and successfully managed is a powerful force for the development of the musical interests of a community. Nearly every European city has a chorus, male or female voices and also combined, which is the central body of a musical festival of several days every year. Through these public affairs the people become interested in music and musical work, local pride is aroused and can readily be enlisted in support of the festival. At the present time the United States has far too few strong active choral organizations at work. THE ETUDE believes that the value of this agency is greatly underestimated—too little understood by musicians. Were this not the fact the year 1907 would witness a doubling, a trebling of the number of choral societies within the borders of the United States.

It is not too late, even now, to begin work for a spring concert, May is the month of festivals. If the project seems a little too much, commence in a small way. Instead of one hundred singers, be content with forty to sixty; instead of an oratorio learn good part songs and choruses from operas and oratorios. The experiment may prove so successful that an increase in the numbers of the chorus and in the style of the program will be easy next fall. We hope to be able to report many new choral societies in the next six months.

ART CRITICISM, according to many persons, has no fixed standard. Alluding to this point a writer in the *January Century* says: "Glancing back over the ages it will be found that the discord has been caused by technical divergence, and that in every land, and among all peoples, the truly beautiful has been generally recognized and correctly esteemed. No one questions to-day the beauty of the Greek temple or the charm of the Babylonian pottery; it does not require trained eyes to recognize the merit of an Oriental flower painting or to find delight in one of Whistler's nocturnes. The fundamentals in each instance are the same; rhythmical line, fair proportions, and harmonious coloring. We have to be led oftentimes up the ascent of art, and there is much dissension concerning the byways, but once on the height, all dissension ends, and we no longer need a guide."

So also in music there are certain broad principles to which the initiated agree. Differences occur here and there in the application of these principles to certain works, one critic maintaining that the example conforms to correct principles, while another claims the contrary. Only in the case of the greatest works, those few that are beyond the critic's rules of measurement, is there general assent. This is not strange, since honest differences of opinion will naturally arise over works of the second rank, the battle ground of nearly all struggles in art criticism. Progress in art is, in some measure, dependent upon a true estimate of the works that fall just short of the highest genius.

HOW are we to dispose ourselves to new works offered to our judgment? The observation of the present writer is that few musicians are not bothered to know what to say when asked for an honest, careful opinion as to the art value of a new work, heard for the first time, or, it may be, examined in score. They unconsciously hesitate to commit themselves, or hedge their statements about by qualifications which will, later, allow them to put in their claim for having anticipated the verdict of the general public, which generally is a true one.

If the new work has undoubted genius it usually shows its power and compelling influence, although, because of certain novelty in form and expression, the conservative musician may hesitate to pronounce in its favor. These things are not always a matter of knowledge or of command of technic in construction and execution. A musician may recognize that a work has mastery so far as craftsmanship goes, and yet he may not acclaim it as a great work. He must of technical mastery. The impression which makes a man feel that a work is a real power in the world of art is a result of the work as a whole, and comes only to the sensitive musician.

Musical education, to-day, may tend to lay too much stress on the special knowledge which the trained musician is supposed to have. We organize classes in theory of music, in history and biography, in pedagogics, interpretation, etc., but often devote too small a portion of the time to helping pupils to acquire the sensitive mind which can receive and translate individually the beautiful ideas in beautiful form and expression which the masters in composition and interpretation place before us. Perhaps we should not yield wholly to the impressions we receive from a work; but if they appear to run counter to what the intellect seems to suggest later when we seek to analyze a work, we may do well to make sure that our analysis is not affected by the new forms offered, by prejudice, by conservatism, or by insufficient knowledge. We might content ourselves with the resolve to seek further and to reserve definite criticism until later.

NEW musical works offered to a teacher for examination ought to be received with an open mind and a desire to find something useful and even valuable for musical or educational purposes. Music publishers know that it is difficult to introduce a new work because the average teacher lays much stress on the composer. If his name is familiar the piece is examined carefully; if the name be unfamiliar the piece does not, in many cases, receive even a cursory examination. Is this honest?

If the teacher should be treated in this way by the people of the community in which he labors, would he feel that he had been fairly treated? Suppose a father should say: "I never heard of this man as a good teacher; my daughter will go to Mr. —, who has a fine reputation." And yet the first teacher may be far and away the better equipped.

Let us have an open mind in this matter of new works. Hear them fairly, and try to estimate their value and usefulness honestly. Above all, examine the new; don't pass over such works. You not only take the chance of missing a gem, but you are unjust to a sincere and noble worker who has a right to your encouragement.

WORK and rest have a very important relation to each other, and the subject has been investigated by scientists at various times. One of the latest contributions to our knowledge on this topic is an article in the *Revue Scientifique* of Paris. If we work we are bound to grow fatigued. The essential seems to be, in some way to postpone fatigue. It is misdirected effort that tires us the soonest; our regular work, carefully directed, and with intervening periods of rest, postpones the coming of fatigue; thereby we are kept in better physical and mental condition. We quote some thoughts from the article:

"Fatigue clearly causes consciousness to deteriorate, and diminishes sensibility in all forms except sensitivity to pain. Even thought cannot take place without motion or fatigue. Imagination necessitates work, and we cannot doubt that the attention necessary for precision requires a muscular strain that causes fatigue."

He advises very strongly against the use of stimulants to allay fatigue. This is a matter of importance to musicians, whose nervous temperament often makes them prone to the use of stimulants in seasons of fatigue from overwork. To decrease the amount of fatigue from work, the writer suggests the careful study of all motions involved in order to reduce them both in amplitude and number. This advice has direct bearing upon the work of the music student, in technical matters especially.

Sleep is the best restorer of the fatigued muscular and nervous systems; it is the only way to rest properly. The busy brain worker should not rely wholly upon the sleep he can secure at night, but should arrange his hours so as to have a period of restful sleep, even if it be short, when it is needed, in the middle of the day or afternoon. Many teachers have a spare period which might well be employed in keeping up the balance between work and rest.

A HOME FOR AGED MUSIC TEACHERS.

In the issue of THE ETUDE for December, 1906, announcement was made of the founding of a Home for Aged Music Teachers in Philadelphia. We have been asked to make it clear to our readers that this is not a local philanthropy. The privileges and comforts of the Home are open to any music teacher, anywhere in the United States, whose circumstances of the institution. For the present only men will be accepted for admission.

Doubtless all our readers are familiar with the Edwin Forrest Home for members of the dramatic profession and the noble work it has done and is doing. They may also know of the splendid gift made by Verdi by which a home is provided in Milan for members of the musical profession. It is eminently in accord with the American reputation for free-hearted giving that a place should be provided for the declining years of members of the music-teaching fraternity, many of whom give a lifetime of labor to the cause for but a small return in the way of financial compensation, and in their last years find themselves unable to provide for their needs owing to the strenuous competition of younger, stronger, perhaps more scientifically equipped competitors.

Such persons are now assured of a comfortable retreat, free of annoying restrictions, in which the home spirit is to be most assiduously cultivated and maintained, for which ample funds have been provided—not only for present needs but for the future.

Considerable interest has been aroused in the musical world and offers of contributions have been made, some of them taking a form of special value to the members of the Home, namely, to provide a fine musical library so that the veterans may still keep in touch with the best of the old and with the new as well.

Anyone who wishes to make application for admission or to know of the plan carrying on the Home should address the Secretary, 236 South Third street, Philadelphia.

2nd GAVOTTE

W. Sapellnikoff, Op. 5, No. 2

Tempo di Gavotte M.M. $\text{♩} = 108$

The musical score for '2nd Gavotte' is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The second system continues the melody. The third system includes fingerings and a *dim.* (diminuendo) marking. The fourth system starts with a piano (*pp*) dynamic. The fifth system features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a *dim.* marking. The score is written for piano with treble and bass staves.

THE ETUDE

This musical score, titled "THE ETUDE", is written for piano and consists of six systems of music. The key signature is one sharp (F#), and the time signature is 8/8. The notation is arranged in two columns, with the right hand (treble clef) on the left and the left hand (bass clef) on the right. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system features a crescendo (*cresc.*) marking. The third system includes a piano (*p*) dynamic. The fourth system also includes a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system concludes with a "Fine" marking. The score is characterized by complex rhythmic patterns and a variety of musical textures.

f

cresc.

p

p

p

Fine

p dolce

Ped. simile.

dolce

cresc.

p

Ped. simile

cresc.

Ped. simile

cresc.

poco rit.

dolce a tempo

cresc.

cresc.

dim.

p

D.S.

senza Ped.

TRUE FRIENDSHIP

MARCH

SECONDO

Tempo di Marcia M.M. $\text{♩} = 120$

W. P. MERO

The musical score is written for piano in 2/4 time, marked "Tempo di Marcia M.M. 120". It consists of six systems of two staves each. The music features various dynamics including forte (*f*), piano (*p*), mezzo-forte (*mf*), and fortissimo (*ff*), as well as a "p briso" section. The piece concludes with a "Fine" marking.

TRUE FRIENDSHIP

MARCH

PRIMO

W. P. MERO

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

The musical score for 'True Friendship' is written for piano and treble staves. It begins with a forte (*f*) dynamic and a tempo of 120 beats per minute. The first system includes a piano (*p*) section and a *briso* (breathless) section. The second system features a forte (*f*) section and a mezzo-forte (*mf*) section. The third system includes a piano (*p*) section and a forte (*f*) section. The fourth system features a mezzo-forte (*mf*) section and a fortissimo (*ff*) section. The fifth system includes a mezzo-forte (*mf*) section and a fortissimo (*ff*) section. The piece concludes with a 'Fine' marking.

SECONDO

TRIO

ff *p*

cresc. *f* *cresc.* *f*

ff *mf*

ff

ff

D.C.

PRIMO

TRIO

The musical score is for a piece titled "THE ETUDE" by Frédéric Chopin, marked "PRIMO" and "TRIO". It is written for piano and right hand in 3/4 time. The score consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes fingerings (1, 2, 3, 4, 5) and an accent. The second system continues with piano and includes fingerings. The third system features a crescendo (*cresc.*) and fortissimo (*f*) dynamic, with fingerings and accents. The fourth system includes fortissimo (*ff*) and mezzo-forte (*mf*) dynamics, with fingerings and accents. The fifth system includes fortissimo (*ff*) dynamic and fingerings. The sixth system concludes with a Da Capo (*D.C.*) instruction. The score is marked with various musical notations, including fingerings, accents, and dynamics.

LOVERS' QUARREL

SONG WITHOUT WORDS

Andante espressivo M.M. $\text{♩} = 88$

GUSTAVO A. QUIRÓS, Op. 10

ben legato rit.

a tempo

sfz

last time to Coda

poco piu mosso

con bravura

ff

dim.

rit.

a tempo

giocoso

p

con espress.

stringendo cresc.

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First system of musical notation. The right hand features a melodic line with fingerings (3, 4, 3, 1, 3, 4, 3) and a trill marked 'a tempo tr'. The left hand provides a harmonic accompaniment. The system concludes with a piano (*p*) dynamic and a *rit.* (ritardando) marking.

Second system of musical notation. The right hand continues the melodic development with fingerings (4, 3, 2, 1, 3, 1, 4, 1, 3, 4, 1, 3, 3, 2, 3, 1, 3). The left hand accompaniment is sustained.

Third system of musical notation. The right hand features a complex melodic line with numerous fingerings (3, 3, 4, 1, 3, 3, 1, 3, 1, 2, 3, 5, 4, 1, 3, 3, 5, 2, 1, 3, 2). The left hand accompaniment is sustained.

Fourth system of musical notation. The right hand features a series of chords. The left hand accompaniment is marked *f con bravura* (forte with bravura).

Fifth system of musical notation. The right hand features a series of chords. The left hand accompaniment is marked *ff* (fortissimo). The system concludes with a *dim.* (diminuendo) marking and a *rit. D.S.* (ritardando, Da Segno) marking.

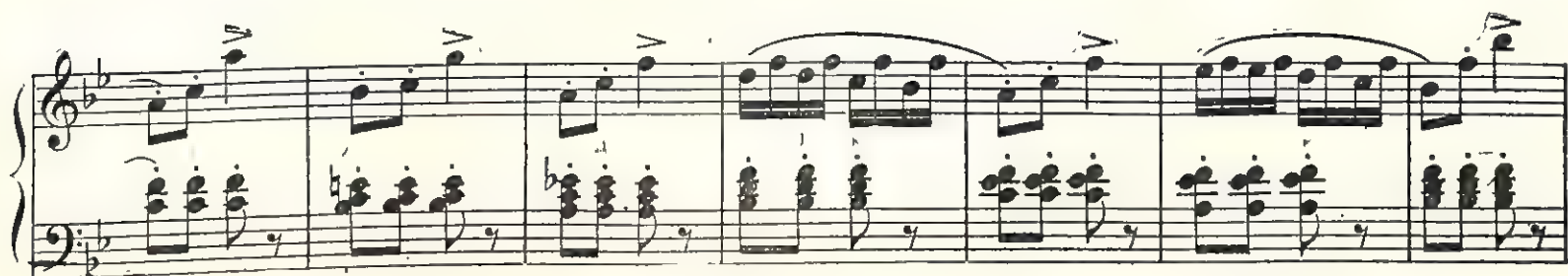
Sixth system of musical notation, marked with a Coda symbol (⊕ CODA). The right hand features a series of chords. The left hand accompaniment is marked *f cresc. stretto* (forte, crescendo, stretto). The system concludes with a *cresc.* (crescendo) marking and a *pesante* (heavy) marking.

THE JUGGLER

RALPH HOWARD PENDLETON

Intro.
Moderato M.M. $\text{♩} = 108$

The musical score for "The Juggler" by Ralph Howard Pendleton is presented in five systems. The first system is an introduction in 2/4 time, marked "Moderato M.M. 108" and "f". The second system is marked "p" and "Not too fast". The third system is marked "f" and "Fine". The fourth system is marked "mf". The fifth system is marked "1." and "2.". The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.



TWO HEARTS-ONE THOUGHT

ZWEI SEELEN EIN GEDANKE

Polka Mazurka

C.H. DÖRING, Op. 206, No. 3

Moderato non troppo M.M. $\text{♩} = 120$

mf *Ped simile*

f *Fine*

p *f* *mf* *Ped simile*

f *mf* *f* *Ped simile* *D.C.*

WINTER TALES
WINTERMARCHEN

ALPHONS CZIBULKA

Andante cantabile M.M. $\text{♩} = 76$

The musical score is written for piano and bass. It begins with the tempo marking 'Andante cantabile M.M. $\text{♩} = 76$ '. The key signature is one sharp (F#). The score is divided into six systems, each with a piano (treble) and bass (bass) staff. The first system includes the dynamics *pp con espress.* and *p espress.*, and the instruction *Ped. simile*. The second system includes *a tempo*, *p doloroso*, *dim.*, and *pp*. The third system includes *mf dolce* and *Ped. simile*. The fourth system includes *f maestoso* and *Ped. simile*. The fifth system includes *cresc.*, *ff*, *p*, *rit.*, and *pp*. The score is rich in musical detail, including numerous fingerings, slurs, and dynamic markings.

JUNE

BARCAROLLE

CABINET ORGAN or PIANO

P. Tschaikowsky, Op. 37, No. 6

Andante cantabile M.M. $\text{♩} = 80$

The musical score for 'June' by P. Tschaikowsky, Op. 37, No. 6, is presented in six systems. Each system contains a treble and bass staff. The key signature is two flats (B-flat and E-flat). The tempo is marked 'Andante cantabile' with a metronome marking of 80 M.M. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, mf, f, dim., pp). Fingerings are indicated by numbers 1-5 above or below notes. The score concludes with a final chord marked 'pp'.

VALSE EPISODE

CARL WILHELM KERN, Op. 160

Allegro M.M. $\text{♩} = 66$

The musical score for "Valse Episode" by Carl Wilhelm Kern, Op. 160, is presented in five systems. The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked "Allegro M.M. $\text{♩} = 66$ ".

System 1: The right hand (r.h.) plays a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The left hand (l.h.) provides harmonic support with chords and single notes. Dynamics include *p* (piano) and *poco a poco cresc.* (poco a poco crescendo). Hand labels *l.h.* and *r.h.* are present.

System 2: The right hand continues the melodic development with slurs and fingerings. The left hand features a more active bass line. Dynamics include *f* (forte), *p* (piano), *rit.* (ritardando), and *mf* (mezzo-forte).

System 3: The right hand has a series of slurs and fingerings. The left hand continues with harmonic accompaniment. Dynamics include *p* (piano).

System 4: The right hand features more complex slurs and fingerings. The left hand provides a steady accompaniment. Dynamics include *mf* (mezzo-forte).

System 5: The right hand concludes with a final melodic phrase. The left hand provides a final accompaniment. Dynamics include *cresc.* (crescendo).

THE ETUDE

sostenuto e rubato

rit.

cresc.

ten.

f

sempre f

mf

F

poco dim.

The musical score is written for piano and organ. It consists of six systems of music. The piano part is in the upper staff, and the organ part is in the lower staff. The key signature is one flat (B-flat). The tempo and mood are indicated by the markings *sostenuto e rubato* and *rit.*. The dynamics range from *mf* (mezzo-forte) to *f* (forte), with a *poco dim.* (poco diminuendo) marking near the end. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). The organ part features sustained chords and moving lines, while the piano part has more melodic and rhythmic complexity.

1

Fine

p

pp

p

mp

p

pp

p

mp

p

pp

mp

p

pp

ten.

mf

D.S.

EARLY MORN

Andante espress. M.M. $\text{♩} = 104$

CHAS. LINDSAY

The musical score for 'Early Morn' is written for piano and right hand. It consists of six systems of music. The first system begins with the tempo marking 'Andante espress. M.M. $\text{♩} = 104$ ' and the composer's name 'CHAS. LINDSAY'. The first system is marked 'p dolce'. The second system is marked 'rit.'. The third system is marked 'p animato'. The fourth system is marked 'cresc.'. The fifth system is marked 'a tempo' and 'p dolce'. The sixth system is marked 'rit.'. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and fingerings. The piano part is written in the left hand, and the right hand part is written in the right hand. The score is published by Theo. Presser in 1907.

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RECONCILIATION

CLARENCE URMY

CARL SOBESKI

Moderato

I some-times won-der when and how You
 Will floods of sun-shine gol-den fair A.

will come back a-gain to me, A-cross a stretch of burn-ing
 cross our path-way flow, Or will our souls in rap-ture

sand, meet A-cross a sob-bing sea? What
 Be-neath the star-light's glow? Will

THE ETUDE

word will break the si - lence long, That now sweet speech de-
flow - ers bloom, birds sweetly sing, To wel - - come in the-

nies day And what will be the tale that each, reads in the
Or will dead leaves be blown a - cross a sky of

oth - - er's eyes? tear - - ful gray? Let it be

soon, come as it may, — E - nough there is of pain, With -

out the ad - ded weight of woe If love like ours were

The first system of the musical score for 'The Etude'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The lyrics are 'out the ad - ded weight of woe If love like ours were'.

slain; Come back to life and hope and joy, These

The second system of the musical score. The vocal line continues with the lyrics 'slain; Come back to life and hope and joy, These'. The piano accompaniment includes triplets and a forte (*f*) dynamic marking.

arms are o - pen wide; Come back and find our

The third system of the musical score. The vocal line continues with the lyrics 'arms are o - pen wide; Come back and find our'. The piano accompaniment features triplets and a fortissimo (*ff*) dynamic marking.

ear - ly love Thorn crowned but sanc - ti - fied.

The fourth system of the musical score. The vocal line concludes with the lyrics 'ear - ly love Thorn crowned but sanc - ti - fied.'. The piano accompaniment includes triplets and a fortissimo (*ff*) dynamic marking.

A POSY RARE

Words and Music by
STANLEY F. WIDENER

Animato

The piano introduction is in 3/4 time, key of B-flat major. It begins with a mezzo-piano (*mp*) dynamic and features a crescendo (*cresc.*) leading into the vocal entry.

P Andante non troppo

The first line of the song features a vocal melody and piano accompaniment. The tempo is *Andante non troppo*. The piano part includes a ritardando (*rit.*) and a piano-piano (*pp*) dynamic.

Peep - ing out their leaf - y bower,

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a piano (*p*) dynamic.

Pet - als touched with dew; Lo! what beau - ty in this flower,

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes a piano (*p*) dynamic.

Em - blem of thoughts so true. Af - ter joy - ous springtime shower

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Comes their per-fume rare; Noth-ing in my wood-land dower

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment consists of chords and moving lines in both hands. The key signature has four flats, and the time signature is 4/4. The lyrics are: 'Comes their per-fume rare; Noth-ing in my wood-land dower'.

can with this com-pare, Can with this com-pare.

The second system of the musical score. The vocal line continues with a similar melodic pattern. The piano accompaniment features more complex chordal textures. The lyrics are: 'can with this com-pare, Can with this com-pare.' The system ends with a piano (pp) dynamic marking.

Piu mosso
Ah! they tell you that the rose And car-na-tion sweet,

The third system of the musical score. It begins with the tempo marking 'Piu mosso'. The vocal line has a more active melody. The piano accompaniment includes triplets. The lyrics are: 'Ah! they tell you that the rose And car-na-tion sweet,'.

cresc. In the south wind when it blows, *rit.* Brings thee joy com-plete.

The fourth and final system of the musical score. It includes the markings 'cresc.' and 'rit.'. The vocal line concludes with a sustained note. The piano accompaniment features a triplet and ends with a final chord. The lyrics are: 'In the south wind when it blows, Brings thee joy com-plete.'

THE ETUDE

p a tempo

But, when for my sweet-heart true I de-sire a pos-y rare,

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "But, when for my sweet-heart true I de-sire a pos-y rare,". The piano accompaniment consists of two staves, treble and bass, with a key signature of three flats. The tempo is marked "p a tempo". The score includes various musical notations such as notes, rests, beams, and dynamic markings like "p" (piano).

Lit tle vi - o - let so blue On - ly can my love de - clare,

The image shows a page from a music book. At the top, the title 'The Little Violet' is written in a decorative, cursive font. Below the title, the lyrics 'Lit-tle vi-o-let so blue,---On-ly can my love de-clare.' are printed in a simple, sans-serif font. The musical notation is arranged in two systems. The first system features a single melodic line on a treble clef staff, starting with a 'cresc.' (crescendo) marking. The second system consists of a piano accompaniment with two staves: a treble staff and a bass staff. The piano part includes various musical notations such as chords, eighth notes, and a 'p' (piano) dynamic marking. The overall layout is clean and typical of early 20th-century sheet music.

VOCAL DEPARTMENT

For some months to come the VOCAL DEPARTMENT will be conducted by special editors, who are well known as experienced and successful educators in vocal music. The vocal material in the present issue was prepared under the editorial supervision of Mr. Frank E. Morse, of Boston. The March issue will be in the hands of Mr. Karleton Hackett, of Chicago; April, Mr. F. H. Tubbs, of New York. Other names will be announced later.

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EDITORIAL TOPICS

By FRANK E. MORSE.

VOCAL LESSONS FOR CHILDREN.

If children are musical they will sing at home, in the Sunday-school, or in the day school. For this reason it seems to me it would be better if the musical child of eight or nine years, and perhaps younger, be given some instruction in singing and guided in the right use of the voice. Malibran, one of the greatest singers the world has ever seen, studied solfeggio with Panzeron, at Naples, when she was seven years of age. Jenny Lind began her singing lessons at nine years of age, under Croelius, singing-master at the Theatre Royal, at Stockholm. Patti received instruction in singing from Maurice Strakosch before she was in her "teens."

I do not mean to convey the impression that children should be expected to practice daily a stated time; that they should have certain exercises, scales, etc., to sing, and follow a systematic course, unless the practice is under good supervision. A few tones and little songs sung under the guidance of some one who knows how to use the voice in singing will keep the child from forming bad habits, will train the ear, and save much time and expense in the future.

Dr. Robert Stewart says: "Singing being but prolonged and raised speaking, a child may sing, as he may talk, in moderation from a very early age. Indeed, judging from their powers of crying for hours without any apparent inconvenience, they may sing as soon as they can speak."

One of the greatest benefits gained from singing is the influence on respiration, doubtless the most vital function in our make-up. Good singing requires full, deep breathing, and care in the use of the breath. Children regularly exercised in singing have on the average better health. This is often the case when the climate is not the best. Early training in singing would prevent or overcome open-mouth breathing, one of the most injurious habits that children fall into, and the source of many throat and lung troubles, and untold suffering.

Early training is also of great benefit to the ear. Doubtless, many young men and women could have cultivated a good ear if they had been trained in childhood. It is a much longer and discouraging process if taken up in later life.

No strain in any way should be put upon the child's voice; singing softly and within the easy tones of the voice should be encouraged and insisted upon. The music should not be sustained, but light and catchy, and the singing not long continued.

I suppose the first tones made by a healthy infant are perfectly natural. If the child "grew up" in good health and was never influenced by any but the best musical environment, it is reasonable to suppose that the voice would develop as it should. Vocal teachers would have little to do, and an ideal condition would exist.

Probably this blessed state never has happened and never will. Almost as soon as the child begins to notice people, he begins to imitate. If the family voice is throaty, shrill or nasal; or, on the other hand, liquid, bell-like and resonant, the child usually falls into the habit, unconsciously; but day by day the family voice is acquired until it becomes a so-called "second-nature." As a matter of fact, it may or may not be natural, usually not.

If vocal conditions are good, well and good; if bad, troubles follow. Illness may change the quality of voice; catarrh, tonsillitis, measles or scarlet fever may affect the throat and change the quality of the voice. The kindergarten teacher may have a very unmusical voice and a bad ear, and the child at this formative

period may acquire unfortunate habits in singing the little songs. In the city streets the children are obliged to shout, when at play, to be heard above the din of the various noises. The country child has a great advantage in this respect.

I wonder if this environment had anything to do with several of our great singers? Nilsson, Sembrich, Nordica and many others were country children. Choir boys from the country are more easily trained than city boys because their voices are softer.

After the kindergarten, comes singing in the public school. The habits of earlier years are confirmed and intensified. Children fall into the custom of forcing the chest or medium voice at this time. Unfortunately, many teachers of music in public schools have very little practical training in the right use of the voice in singing. Some have a fair smattering, and a few have been well educated in this respect.

Granted that the public school music teacher has had good "all around" instruction, it is impossible to correct all the faults in singing among school children. Many faults can be softened, but individual training only will correct them. While it is impossible to give individual training in the public school, it is essential that teachers of the kindergarten and the teacher of music in the public school have a training in voice culture that will enable them to correct faults, to sing on the key and to produce tones properly.

There is little danger of the unmusical child's falling into very bad habits in public school singing. He does not care enough about it to exert himself. On the other hand, the musical child likes to sing; enjoys it so much that his musical nature gets the better of him, and he forgets that he has been cautioned not to sing loud, and sings out as if all depends upon him.

I believe in music in the public schools; well taught, the pupils receive great benefit in general musical knowledge and in learning to read at sight. If they can receive individual training enough during their school days to keep them out of bad habits, it will save a great deal of time and expense when they take up the serious study of vocal music. Incidentally, the study of piano by the child would be of great advantage in later years, when he takes singing lessons.

SERIOUS VOCAL STUDY.

The young woman should begin serious study of vocal music from fourteen to sixteen years of age. Health and physical development may decide just when to commence.

Boys may begin any time from sixteen to eighteen, if the voice has changed and become fairly well settled. I say fairly well settled, because a good start can be made if the voice is not entirely settled, though the teacher must be careful to have the pupil sing in half-voice and not out of an easy range during this period of readjustment. The larynx has grown so rapidly that the lad is using a different instrument from the one he sang with before his voice "changed," and previous training in voice location does not count for much.

The middle voice of every singer is all-important, because the medium compass is used so much more than the high and low voice that any weakness here is disastrous. In a few words, the middle voice should be the backbone of every singer's voice. Not only the teacher's experience, but also the testimony of the great singers, Patti included, confirms this judgment. First principles in the foundation work of the singing voice are necessarily begun in an easy, medium range; and sustained notes, two, three and five notes up and back, or down and back, are helpful when practiced in slow time, and at first in half-

voice to gain a natural flow of breath and free action of the throat. The vowel sound "Ah" is most frequently used, and for general practice it is the best, because it is the most open vowel sound in any language.

If the pupil sings badly in the throat other vowel sounds and consonants may be used. A perfectly natural round O on the lips is sometimes an aid, and N or Kn before opening the mouth to sing "Ah" is a great help.

N is the only consonant that is nasal, vibrating the air in the nasal cavities and thus leaving the throat free to act when the vowel sound is produced. The mouth should be slightly opened in placing this consonant, and the tongue pressed against the roof of the mouth, the perfectly natural position. When "Ah" is sung the mouth is more open and the tongue should fall flat and limp, which is also natural. Nature followed will bring excellent results.

Do not sing too loud in first practice. There is little danger of developing a nasal tone if the student sings quietly. There have been teachers who insisted that pupils must use the nasal tone for months without opening the mouth, and in making a hobby of this they sometimes developed nasal singers.

I like to work both ways from the middle voice, high and low, as freedom is gained keeping within an easy compass and extending this as the pupil gains more ease in singing. This keeps the "velvet" in the voice and never strains it. Often this question is asked by the pupil: "Why don't I sing naturally?" I have already indicated several ways in which faults may be acquired in childhood. It may be added that many young singers use unnecessary force, muscular and nerve force, in their singing, and both the muscles and nerves are strung up. The child in school, trying to write for the first time, usually grasps the penholder with cramped fingers and his arm more or less rigid.

The piano beginner, placing his hand upon the keyboard, frequently tries to play with stiff fingers and arm. The singing pupil often begins with contracted throat, rigid tongue and jaw, and is not as natural as in ordinary conversation. All are overdoing. They need to think more and work less; to use more brain and less muscle; to reason and study principles correctly stated.

It seems to me that it is not difficult to develop the voice when free action of the vocal organs has been gained. But there can be no right building until this is worked out by the pupil. The foundation is all-important, and this cannot be stated too strongly. The teacher should study his pupil as the doctor does his patient; should know his disposition, his temperament, what his musical heritage is, and, for the best results, his environment. No two pupils present exactly the same faults.

A diagnosis should be made of each case, for the vocal teacher is a doctor of voices. After a few lessons the weak and the strong places in the voice ought to be understood and treated accordingly, the capabilities and possibilities judged. All cannot become great in any profession, yet we do our duty to ourselves and to mankind if we accomplish all we can with the ability we possess. Very few develop up to their capabilities.

In teaching we know in a general way that certain exercises will correct manifest errors, but we cannot lay down any hard and fast rule. Each case must be treated by itself. We cannot approximate. All cannot walk a chalk line in just the same way. If they could it would be easy to write a good text-book on "How to Use the Voice in Singing," and teachers would not be so necessary.

Many bad habits in singing are caused by forcing the quality of low tones into a higher range than is natural. We cannot force a head voice quality into a lower range, for it requires no effort to sing this voice in medium and low voice. If sung below its natural limit it gives an insipid and ineffective tone.

A very common form of contraction in female voices is the habit of carrying the lower chest tones of middle C up to F or G. The result is a very bad break, the so-called chest break, and the higher this quality of tone is sung the worse the break. An octave higher a similar difficulty is not uncommon in mezzo-soprano and soprano voices, the result of bringing the middle quality of voice above its natural limit.

In men's voices the trouble is often found from middle C to E or F; in each case the habit is corrected when the singer gives up contraction, though it will take time to strengthen the tones and bring them

back to a normal state. I am inclined to think the vocal organs will adjust themselves to the pitch of the tone if we let them act freely; that they are self-adjusting.

It is interesting to know that this same break in the chest voice occurs on the same notes in the 'cello and stringed instruments, and is called the "wolf" or the "bull" note. The late Mr. Wulf Fries, the 'cello player, once told me that the low quality could be carried into G and A, but the break was more marked if this was done.

We have exactly the same result in the voice when the chest notes are forced. There are several ways to treat the habit. A round O formed on the lips and sung in half-voice, bringing the focus of the tone so far in front that the throat is free to act, is helpful. Sustained tones on these notes begun softly and increased a little may be beneficial.

Singing down from above the break is good. For men, covering the tone through a round O, beginning at B flat or B below middle C, is an aid. Every voice should become more intense as it ascends. It is the nature of all musical sounds.

Many men sing with too open a tone up to middle C and D. Because of this many tenors have several bad notes just here in their voices. The consonant N before the vowel sound is a great help in the location of the high tones. In a perfectly located voice as the tones ascend they vibrate higher and there is no apparent break in the tone from the chest to the head tones. There are enough consonants and vowel sounds in the language to use for tone location. Pupils should be given some exercise that will locate the tone and should be taught to recognize its location and quality.

When the student understands how to correct faults he must practice to overcome them, from right habits, and work out his own salvation under the direction of the teacher.

There are no secrets in vocal training and the teacher who claims to have some process that no other teacher possesses is on a level with the "quack doctor." Many vocal students are too anxious to sing in public before they are prepared and expect to do too much in a short time.

The so-called "natural singer" (one who has few bad habits in singing and produces a free natural tone) often puzzles the young teacher because she sings so well that there seems to be little to correct. Granting this to be the fact, it requires years of practice to build up strength and tissue, muscle, if you care to use the word, to stand the hard work of the professional singer.

Many a young singer who promised much has utterly failed after a few years before the public, because too little time was given to this up-building. Some have flashed up brilliantly and flashed out as quickly.

Mediocre singers with excellent voices are altogether too common. It takes time to build a star and there is always a place for the star to shine. When students recognize this and are willing to apply themselves there will be many more good singers. The really good singers, even in our large cities, are few.

BREATH CONTROL.

ONE of the most important things in singing is good breath control.

It is not possible to sing well without this. The support of breath, it seems to me, should be *good all around*—diaphragm, chest, side and back all doing a part of the muscular control. If our Maker intended we should breathe without any movement of the chest and that we should govern our breath with one set of muscles, He would doubtless have given us a different structure. On the authority of a New York doctor, a specialist, several singers have come to him for treatment who had developed trouble in their upper chest from breathing, expanding, entirely from the diaphragm and neglecting to expand above.

The teacher is valuable who invents new forms and combinations if old remedies fail to correct the fault. The exact quality of tone must depend upon the judgment of the teacher.

The pupil learns with practice the "poise" of his voice and in time it comes into a definite location. Habits confirmed by years of faulty singing cannot be eradicated in a short time. Both teacher and pupil should have perseverance, persistence, and courage.

One who wishes to sing should place himself under the training of some good teacher and follow his advice.

Well advanced, the singer may perhaps go on without instruction, but not until there is a thorough understanding of vocal principles and the understanding is in the voice.

To do anything well requires self-denial and stamina. Teacher and pupil must exercise the one and possess the other.

The pupil should be given the best foundation that is possible and the teacher should encourage and help the student to develop his individuality, to build all upon his foundation.

THE SINGER'S MUSICIANSHIP.

BY WM. J. HENDERSON.

The following article is an excerpt from a recent vocal work by Mr. Wm. J. Henderson, a prominent New York music critic, called, "The Art of the Singers."

FÉTIS, in writing of Garat, the famous French tenor, said: "An air, a duet, according to this great singer, did not consist in a succession of well-performed or even well-expressed phrases; he wanted a plan, a gradual process, which led to great effects at the proper moment, when the excitement had reached its climax. He was rarely understood when, in discussing his art, he spoke of the *plan* of a vocal piece, and musicians themselves were persuaded that his ideas were somewhat exaggerated on this subject; but when he joined example to the precept and to demonstrate his theory sang an air with the different colorings which he could give to it, they then comprehended how much of reflection and study were necessary to arrive at perfection in an art which at the first view seems destined only to procure enjoyment for the ear."

If this means anything it means that at a time when most singers were fixing their minds upon the perfection of those details which belong entirely to the department of vocal technique, Garat was rising above the surface and surveying the field of song from the point of view of the musician. Fétis indicates that he was a master of style, and that his mastery came from the grasp of the entire form of a vocal number.

This is the secret of ultimate perfection of style. One may have a perfect tone attack, a beautiful legato, a ravishing portamento, a noble *messa di voce* and an elastic fluency of delivery, yet sing ineffectively. If the singer bestows all his thought on the perfection of each phrase as an individual entity he will never sing eloquently though here and there he may rise to heights of extraordinary beauty.

There must be a *plan* as Garat called it, which is but another word for *design*. The singer must grasp his aria or his recitative in its entirety, and he must also perceive clearly its relation to all that precedes and all that follows it. Only in this way can he arrive at a proper conception of the delivery of his music, for only thus can he determine the distribution of vocal effects.

Now the correct distribution of vocal effects gives us what we call style, but it gives us something more than that, for upon it depends largely the interpretative eloquence of the singer's delivery. It is impossible to interpret an aria or a lied eloquently if the vocal effects are out of balance. The style and the interpretation usually go hand in hand. It is not possible, for example, to sing eloquently the recitative of Handel with a Wagnerian style, nor can the music of Mozart be treated in the same manner as that of Richard Strauss.

Correct style and interpretation rest partly upon traditions, but tradition is by no means a trustworthy guide. Traditions are but imperfectly transmitted from generation to generation. Lineal descent in vocal art has provided the great fathers of *bel canto* with some strange children. No one can make the doughnuts as mother made them; no one can sing Handel and Hasse as Farinelli and Boschi did.

There is a safer ground for style than tradition. That is the ground of musicianship. Singers should belong to the universal brotherhood of musicians, but as a rule they do not. They are the most obstinately one-sided of all practitioners of musical art. It is known to all who observe the doings of the musical world that the violinists all go to violin recitals, but almost never to piano or song recitals. The pianists all flock to hear the other pianists, and 'cellists turn out only when a noted 'cello virtuoso appears. So the singers go only to hear singers.

One does occasionally see a pianist at an orchestral concert or a violinist at the opera, but the singer never goes to hear anything but singing. That is the rule. The exceptions are few, and they are also notable. Now, this is all wrong. Singers should go to hear all sorts of music in order that they themselves may be thoroughly musical. Neither the poet who never reads prose nor the prose writer who never reads poetry can sound all the depths of his native tongue.

There is not a clarinet player of solo ability who cannot give hints to a singer. There is not a pianist of virtuoso rank who cannot offer him suggestions about dynamics and tone color. But all this is still in the domain of technics. What the singer can get at the orchestral or chamber music concert is an acquaintance with musical architecture. He can gain an insight into the significance of the larger forms and in time acquire a conception of those broader principles of musical design which he ought to know in order to construct the plan of a rule.

Every singer ought to add to his course of technical study a curriculum of general musical information. First and foremost he ought to acquire some measure of ability to play upon an instrument. Naturally his choice will prefer the piano, for this instrument can be utilized in the study of his own branch of art. The mistake of most singers is that they never use their pianos for anything else. They learn to strum out accompaniments and there they stop.

That is not enough. The singer should learn to play some piano music. He need not become a virtuoso, for that would demand too much of his intellectual force and his time; but the broadening of his musical conceptions by intimate personal acquaintance with some forms of melody other than those suited to the voice will prove of incalculable benefit to him. It is a field which should not be neglected, but which usually and altogether too generally is.

The singer should know the principles of musical form. How many of them do? How many of them analyze the simplest aria and state, with the certainty of absolute knowledge, where its phrases begin and end, how many phrases there are in a section, how into periods? Yet without such knowledge these singers will not hesitate to prepare an air, arrange their phrasing and their dynamic effects and preen themselves on the musical quality of their plan. It is a cal instinct leads such singers along the true path, but in more cases it does not. This is especially likely to be the case when the singer enters an entirely strange field. Some opera singers who have essayed much farther toward the light if they had known the laws of musical design.

The singer should study harmony. Perhaps in the early days of the last century this might not have been essential, but that time is far behind us. The development of harmony has been more rapid in the last seventy-five years than in any other period in the history of musical art. The harmonic structures of Beethoven and Weber are simple as compared with Wagner, and still more so when placed beside those of the contemporaneous school of distortionists. It matters not what we may believe as to the value of such methods of composition as those of the latter day Frenchmen; we cannot, as practitioners of the art of music, ignore them.

The singer of to-day must not be troubled by the strange intervals of Strauss and Debussy. He must know precisely what they are, and whither they lead. He must have his ear attuned and his intelligence practised in the modulations of the new idea. What threw the operatic world into confusion on the appearance of Wagner? What made singers say this new music was unsingable? Its demands upon the voice? Non-sense, its demands upon the singer's musicianship for a new harmonic dictation of song, were laid aside not into the unfamiliar intervals, and the singers could understand the new progressions.

A knowledge of harmony will enable a singer to understand the new progressions. The emotional restlessness of the contemporaneous style is built largely of postponed resolutions of chords. Let the singer grasp that and he will find that the strange orchestral accompaniments will not throw him off his balance. It may seem wholly unnecessary to urge singers to learn vocal sight reading, but those who are acquainted with the astonishing ignorance of a large number of vocalists well know that it is not. It is no foolish

jest of the newspaper that many opera singers have to learn their rôles by ear because they cannot read music. Others who can read music have never learned the art of vocal sight reading, and hence are obliged to sit down before a piano and pick out their parts note by note on that instrument, and in this primitive fashion commit them to memory.

Every singer should be a master of vocal sight reading. A page of music should be to him as a page of a novel is to a reader of languages. This branch of the musical art puts the finish to the musicianship of the singer. With a knowledge of form and harmony the sight reader can grasp the music of a vocal score at once. Without any one of these three the vocalist is musically ungrounded, and is never certain of his footing.

I may be pardoned at this point for inviting the reader's attention to one singer who has all the qualifications demanded in this chapter. It not infrequently happens that superficial opera-goers ask why Madame Sembrich receives so much critical praise in spite of the indisputable fact that she is no longer in the springtime of her voice.

Her exquisite art is entirely lost upon those who have no knowledge of its qualities. The truth is that Madame Sembrich enjoys a unique superiority by reason of her thorough musicianship. She began her career as a pianist and next became a violinist. She was an accomplished virtuoso on both instruments and learned the fundamental principles of music from the point of view of the instrumental musician. When she discovered that she had a voice she took up the study of singing.

But she was already an excellent musician, and for years she kept up the practice of both piano and violin. Her sight reading is swift and accurate. She knows harmony and modern music does not trouble her. All her singing is instinct with musicianship. Her phrasing is both dramatic and musical. Her feeling for rhythm is exquisite. Her treatment of recitative is that of a singer who has played Beethoven and Chopin, and who perceives the musical sense wedded to the declamation. Her knowledge of style is perfect.

But enough, the point that Madame Sembrich is a musician of high scholarship, and this knowledge added to her fine perceptions and cultivated taste, gives her singing a lasting charm for those who value refined and captivating art above the mere physical products of younger and more vigorous throats.

In experience of years this writer has seen hundreds of singers who ruined their most ambitious attempts through want of the musical knowledge needed to carry out their wishes. He has yet to see the singer who destroyed the precious gift of temperament and voice through excess of scholarship.

Lilli Lehman says: "When we wish to study a rôle or a song we have first to master the intellectual content of the work."

Every student of singing should take to heart these words from the greatest tragic soprano of our time. The intellectual content of a vocal work is both literary and musical, and the musical portion consists in melody, harmony and rhythm. The accompaniment, which comprises the harmonic background, is just as important to the student as the voice part. To plan the delivery of an aria, the singer must grasp all that came from the mind of the composer.

DEVELOPMENT OF PERSONALITY.

BY HORACE P. DIBBLE.

PERHAPS these few remarks may not come amiss to the young vocal student, namely, that the one great element of success is the development of personality. It will be to his advantage to hear as much singing as he possibly can. It will not all be the very best and some of it may not be even good singing, and at first, like all young and enthusiastic people who love music, he may not be able to segregate the good from the poor. He may know only what he likes, and his digestion may be very good; but if he continues to listen and study, little by little, things which were at first obscure, will clear up in his mind.

He will learn that a singer must be judged from two standpoints, namely, the perfection of his instrument, and the way he plays upon it. A pianist, for instance, is not responsible for the instrument on which he plays, providing he gets the very best the maker can furnish him. He is to be judged only by the manner in which he plays upon his instrument. On the other hand, a singer is responsible for the instrument itself. In other words, he is the instrument, and he is judged by the manner in which he performs

upon this same instrument. Many a singer is a good musician who sings on the key, in time, with good rhythm, and has good ideas of everything which is included in the word "temperament," and yet does not produce a free, flowing, beautiful and expressive quality of voice.

Another singer may produce a perfectly free tone, one of lovely quality and fair degree of power, and yet not have the mental training which will enable him to interpret the words and music according to the intention of the composer. It is only the rarely gifted singer who has both of these qualities well blended. Little by little, the pupil will come to appreciate these good singers; and when he hears one, he will consider it a rare treat. Now comes a strong temptation, to imitate some admired singer. This is the stage where caution is necessary.

Our ordinary training has a tendency toward suppression of emotion. Well-bred persons are not supposed to tell all they know or show all they feel except to their most intimate friends. Those who do this promiscuously are apt not to know very much or feel very deeply. This training, which is very valuable in its place, is apt to have a bad tendency on a singer. While the latter, of course, should be as well-bred as any one, yet when he comes to sing, he should, in a sense, carry his heart on his sleeve. He must think and feel correctly, and then show through his voice all that he thinks and feels. No one can tell how to do this. No one can tell how to look pleasant or unpleasant. The muscles of the singer's face may barely move, but the result will be all the difference between Heaven and its opposite. But as it is possible for one to have an innumerable number of expressions of countenance, so it is just as possible for one to have an equal number of qualities of voice corresponding to these facial expressions, providing the mental attitude is what it should be.

All good tone quality is produced according to certain principles which will be readily understood by intelligent students. In the study of any song, its interpretation can have certain general rules laid down; but, after all, the principal beauty of the interpretation of that song will be, that to these laws of tone-production and interpretation, has been added the personality and winsomeness of the singer. For instance, we may hear several good elocutionists read Poe's "Raven." They may all bring out the gruesome despair and hopeless longing which are so vividly depicted in that wonderful poem, and yet each reader will have his own face and figure, his own voice and manner, and his own way of dwelling upon certain words and accents which, in his opinion, make the meaning more clear to his listeners; still we cannot say, in all sincerity, but that all the readings are good; as to which reading is the best will be largely a question of taste on the part of the hearers. The same with the student of singing. If he will study the true principles of voice production, so learning to sing that he can control his breath from the waist, and also sing from the depths of his soul, throwing all his own personality into the song, little by little, he will reach new heights as a singer which are to be attained in no other way.

HOW ARE WE TO SING?

BY MME. AMALIE JOACHIM.

THE first desirable end sought is freedom. The difficult thing is to secure it. We must first make all the cavities of resonance accessible to the vibrating column of air; then and only then may the voice be said to be free. The voice reports the workings of the mind. If our vocal instruments were perfectly "in tune," as it were, and the mind were clothed in artistic garb, what could we not do? Strange as it may seem, the voice is not always in tune because we are not mentally and emotionally attuned. Practice under the best mental conditions, with bodies sound, brings good results.

I have intimated that freedom of the voice is attained by right direction of tone. This the prospective student of voice may not fully understand. A few words of explanation may guide him. The vibrating column of air as it leaves the vocal cords should be directed so as to pass through all the chambers of resonance, at last seating itself in the right one. Now let us, some good frosty morning, step out of doors, take a deep breath and lightly hum the sound of M or N. If the tone sounds nasal, step into the house, play a note upon your piano and observe that the tone vibrates after it is struck, sings and dies away. Your tone did not flash off into space because it was a nasal

tone. Now try again and note that your nasal tone is confined to the posterior, or back part, of the nares or head cavity. Now place your finger and thumb between the eyes and upon the upper part of the bridge of the nose; hum lightly and observe whether there is a definite vibration there. Your finger is very near the dominant center of tone. Your tone must float out and downwards, describing a natural curve in its motion. Your voice will obey your mind and if you think your tone high in your head you cannot fail to send your tone out with certainty. We should always think of tone as outside of ourselves. It rises from the mechanical to the artistic only by our utter forgetfulness of processes. A tone is not a reality until its vibration reaches the outer air.

So long as we are conscious of processes or of our own execution our singing will be stilted and unnatural. We are to fasten our minds upon the ideal out and beyond us. It will never come towards us, for ideals are ever advancing.

And now we are to direct the voice through the chambers of resonance, and we are to cause it to seek the anterior part of the nares naturally, and not violently. Do you know why your friend sings sharp? It is a law of acoustics that any given cavity of resonance will resound to that pitch to which its size corresponds, and to no other pitch. We are then to obtain freedom in the whole resonant passage, and we are to put our minds upon the placing of the tone and not upon registers. The head, middle and chest tones will take care of themselves if we think our tones where they should naturally go. If we sing sharp, we are forcing a column of air too violently into a space never intended for it. The whole range of resonance chambers should be open to tone so that every tone may be reinforced at any time. The quality of the human voice does not depend entirely upon the condition of the vocal cords and a perfect larynx, but upon the form and quality of the chambers of resonance. Have you observed the peculiar resonance and musical quality of the voices of Italian women? Climate and temperament have much to do with resonance and poise of voice.

Many a fine voice has been ruined by injudicious use. Madame Patti, who has a perfect vocal organism and whose use of the voice at her age is almost unparalleled, is not what the world calls a self-made artist. She has submitted, like ordinary mortals, to a long course of training, but because she has everything vocally in her favor, there is no evidence that she has not been obliged to learn rules for vocalization.

The best of training is none too good for every aspirant to any rank as a vocalist, and let me add that voice teachers are born, not made. Teaching is a gift, and the choice of a well trained teacher who has the gift of teaching and who has made pupils sing is a matter of first consideration.

If you are not sure that you know how to use your voice well do not practice much; and when you do, sing very quietly and very understandingly. I know how singers need to feel rested when they sing, but you are too overworked to sing. I see that you love vocal art and I would advise you to go to hear Lilli Lehmann sing the German *Lieder*. You will hear nothing finer in Berlin. If possible, buy the songs she is to sing before the evening of the concert and hum them over while some one of your friends plays them on the piano. In this way you may become acquainted with the great song classics. This will broaden your own art life. Observe how such artists phrase these beautiful songs. Again I would advise you not to hear amateur singers. Hear the best, or none. Go to the opera and hear Herzog, Sucher and Lieban. Hear great choral works also, that will help you to understand large forms. As to voice culture, keep strong in body and take care of your voice and your voice will not fail you.—From "Talks to Pupils."

OUR VOCAL MUSIC.

THE songs included among the music pages of this issue are by American composers. "Reconciliation," by Mr. Carl Sobeski, of Boston, is a fine example of the transplanting of the English ballad style to the United States. It has all the characteristics of the best examples of this class, a smooth flowing melody, variety of harmony and a strong, vigorous refrain. The compass is well suited to any voice of medium quality, ranging as it does from D, below the treble staff, to the G above the staff.

"A Posy Rare," by Mr. Stanley F. Widener, a California composer who is winning recognition, will be welcomed by singers and teachers who are looking for a song full of poetry, delicacy and finish. The compass is suited to a medium voice.



ORGAN AND CHOIR

The ORGAN DEPARTMENT in this issue was prepared by Mr. Herve D. Wilkins, of Rochester, N. Y. Dr. Gerritt Smith, of New York City, will be in charge of the March issue; Mr. W. S. B. Matthews, of Chicago, of the April issue, Mr. Wm. Horatio Clarke, of Reading, Mass., of the May issue.

THERE are two tone-giving principles or elements which exert THE VOICES OF THE ORGAN. I. a profound effect upon the human soul by their sound. These are the String and the Pipe. There are other devices for producing musical tones, such as free reeds, steel bars and prongs, tubes, bells, discs and glasses; but none of these appeals so strongly to the human emotion as do the pipes and the strings. It is quite possible that the reason for this lies in the natural origin of both these objects. The sounding pipe was at first a growing reed which offered a natural tube for producing sound, and, as to strings, Mythology ascribes the invention of the lyre to Mercury, who found, on the banks of the Illysus, the shell of a dead tortoise with dried sinews stretched across, sounding when plucked by the fingers.

Primitive pipes were made from reeds of a natural growth, such as bamboo, and the first artificial flutes were, as to-day, made of wood in joints, the lengths being bored out to make the tube. Organ pipes have been made of various kinds of wood, pine and pear wood, olive wood and elony, spruce, fir, cherry and cedar, also of various metals, tin, lead, copper, iron, brass, bronze and zinc.

An organ pipe derives its quality of tone partly from the material of which it is made, also from its shape, whether square, round or tapering; also from the strength of the air-blast by which it is sounded, and also from the capacity of the pipe, due to different breadths of scale. A pipe which is broad for its length gives forth a large round tone, and a slender pipe sounds sharper and more delicate. However, extremes must be avoided, for pipes which are too broad for their length lose their rich quality and have a tubby sound; pipes which are too slender, give a cutting, nasal sound lacking in sonority. Pipe-sounds are also effective according to their pitch; the low sounds of the Pedal have a sublime effect, the high sounds of Flute stops are liquid and piquant.

Organ stops are so constructed that each is complete in itself. Thus an organ would be an organ although it might have but one set of pipes, such as a Dulciana or a Diapason.

The excellence of a stop depends upon the skill of the maker or voicer, in selecting the material, apportioning the weights, measuring the scale, and in the manipulation of the pipes to adjust the mouth and windways so as to produce a musical result, so that, as there are various grades of minds, and various degrees of skill among workmen, there is also great divergence in the merit of organ stops, and, as in the case of all other musical instruments, some stops are musically valuable and even precious, while others are only common and perhaps worthless for musical effect; just as one violin may be sold for a dollar, and another for thousands of dollars, so an Open Diapason, or any other stop, may be rich, noble and splendid in tone, while in an inferior organ the Open Diapason may be harsh, tubby or woolly in tone or otherwise inferior for musical effect.

It is not always that the poorer stop is cheaper. Some costly organs have hard-toned Diapasons instead of mellow ones, and snarling string tones instead of full, woody ones; it is quite common to confound sharpness or cutting quality or even harshness with sonority; and an eminent organ builder of to-day in one of his descriptions of stops, speaks of "angry reeds." It is safe to say that no "angry" reed is desirable for music making, and the same may be said of flute stops of piercing quality.

DIAPASONS.

To speak first of the organ tone proper. The Diapason-tone so-called, can be varied greatly from the softness of the Dulciana through all the degrees of power and mellowness up to the forte of the Great Open Diapason and the Solo Organ Stentorphone.

There is usually one representative of the Diapason family on each manual. On the Great and the Swell

manuals this will be named Open Diapason; on the Choir, it is called Dolce or Dulciana, and on the Solo Keyboard Stentorphone.

The Choir Dulciana, as usually made, is too weak; it should indeed be of tender sound, but it should also have sufficient body of tone to be heard in combination with the Melodia or the Lieblich Gedeckt, and should also be effective when used momentarily alone, or when it is required for an obligato accompaniment. Many compositions by English organists require, for their proper rendering, a Dulciana of clear and characteristic sound. In larger organs, besides the Choir Dulciana, there will be a Choir Open Diapason of mellow speech, in addition to the Violin Diapason which is in reality not so much a Diapason as it is a string-toned stop. It is an error to place the Violin Diapason upon the Swell Organ, since there will be plenty of string-tone from other Swell stops, and the genuine Open Diapason should here have its true place; and it may also safely be made usually full-toned and sonorous, since its power can be readily modified by closing the Swell-Box. The Great Open Diapason should give the impression of native and reserve power without being noisy or obtrusive. It should have a level, majestic sound, without excitement, such a tone as to be heard continuously without fatigue.

The Solo Organ Stentorphone should be a powerful stop, so compact as to be of an oily mellowness, not reedy or breathy, something like a multiplied French Horn. It should not be forgotten that a smooth, consistent tone will travel farther and sound fuller than a tone which is shattered by overblowing, or a tone that is jarring or unsteady through mal-adjustment of the mouths and windways of the pipes.

There are other stops approaching the Diapason in quality of tone which are sometimes introduced in an organ-scheme to add to the variety of eight-feet tones, and to enrich the softer, combinations of stops. Such stops are the Spitz-Flöte (Sw.) and the Gemshorn (Grt.); and sometimes a second or so-called small Diapason is added to the Great Organ, instead of, or in addition to a similar stop on the Choir.

The Spitz-Flöte should have a tender clearness of tone, somewhat like a louder Dulciana, and the Gemshorn will have a somewhat horn-like Diapason tone. In some large organs there will be found a heavy-wind Open Diapason. This stop has a very persistent sound, and is of great value in strengthening the unison part of the organ-tone, both in loud passages, and in the full organ. This stop is, however, apt to be overdone and, when forced develops a whimper which is not agreeable to the ear.

COVERED STOPS.

The counterpart of the Open Diapason, the foil which sets off all other tone-qualities, the humblest and least costly stop, and still the indispensable part of every organ is the English so-called Stopped Diapason, called in the German, Gedeckt, and in French, Bourdon. Both the Open and the Stopped Diapasons represent qualities of tone not found in the orchestra. Both are not only peculiar to the organ, but they also exemplify what is universally desirable in tone, namely the open and the closed or covered qualities, corresponding and analogous to the tones of the human voice as employed in expressive or dramatic singing or declamation. Some builders strive to modify the covered tone of the Stopped Diapason by perforating the stoppers of the pipes so as to produce a compromise or a half-covered, half-open tone, but the result of such efforts is to make a mixed tone, which is inferior in clearness, power and character to the genuine covered tone, when one thinks of all the things the Stopped Diapason is good for, under the names of Bourdon, Lieblich Gedeckt, Doppel Flöte and Clarinet-Flute, it becomes quite easy to decide that the Stopped Diapason is a most useful and indeed indispensable stop.

The tone of the Lieblich Gedeckt or Stopped Diapason of small scale is of a beautiful, flute-like mellowness, a very desirable stop for the Choir manual. The Swell Stopped Diapason should be entirely of wood, without perforations in the stoppers. It should have a large, voluble tone, so as to combine effectively with the reeds or strings or Open Diapason of the Swell Organ; this stop is wonderfully fundamental in its effect, and in the full organ a Stopped Diapason will stand up against a lot of reeds, octaves and mixtures.

Next in importance to the Open Diapason, and by nature related to it, are the open flutes of eight feet tone, called variously, Melodia, Clarabella, Principal Flöte, Tibia Plena, or wood Diapason, also Traverse or Harmonic or Concert Flute.

These stops accord perfectly with the nature of the organ, which is essentially a flute instrument. They are invaluable as solo and as obligato stops, and they give body and melodious sweetness when combined with metal and reed stops.

STRING TONES.

Just as the open flutes differ from the Open Diapason through their being made of wood instead of metal, so the string-toned stops differ from the Diapasons chiefly on account of their narrower measurement. One would thus naturally conclude that, next after the Diapasons, covered stops and open flutes, the string tones would demand consideration. But historically the reed stops have the precedence over the string stops from the fact that, while the most ancient organ schemes show the presence of reed stops, the comparatively recent period and for a long time appeared only as a soft stop; and it is only within the last one hundred years that English and American organs have been built with a string stop or Viola di Gamba on the Great Organ.

On the other hand, there has been, in recent years, more improvement in the voicing of the string stops than in any of the other voices of the organ. The air-blast in a string stop is much stronger in proportion to the width of the pipes than is the case with the Diapason stops; so that in old organs there was always some unsteadiness in the speech of the Gamba pipes. This was partly remedied by the use of pieces of metal called ears and beard at the sides and underneath the mouths of the pipes. The modern form of this is the dowell beard, a bar of wood or metal of varying shape, fastened in front of the pipe-mouth. By the use of this dowell beard it is possible to use a stronger wind and a narrower pipe, and still make the tone more characteristic and steady than by the old system of voicing.

Modern organs show a great variety of string tones, some delicate, and some full and powerful. The softest stop of all is the Clariana, or ancient Viola di Gamba, called in modern organs, Eoline, a soft, trembling or thrilling tone; Salicional, a stop of medium loudness; Gamba or Viola di Gamba, a loud string stop on the Great manual; Violoncello, a thick-toned string-stop for the Solo manual; and the Violin Diapason, also a string-tone with body, on the Choir manual. —Herve D. Wilkins.

THE FIRST WORD.

The subject of "Choir Attack" has recently been extensively discussed in various musical periodicals; it has been treated historically, and the various ways and means have been described, whereby the proper entrance of the voices may be insured at the beginning of a chant or anthem, or at the beginning of separate phrases.

The critical point in all such beginnings is the first word, and the members of a choir must have this word and its note in mind, so as to utter it at the right moment.

The organist-choirmaster has here a different condition to deal with from that which confronts the time-beating director. When there is a time-beater, the choristers are prone to leave all to the director; they wait for a visible signal and try to obey it. But when there is no time-beater the individual chorister need use his eyes only to scan the music page. He can thus follow the prelude mentally and then begin at the right moment.

Hymn tunes furnish very good material for the practice of "attack." Usually the first and last measures of a hymn-tune will together make one complete measure, so that if a hymn begins with the fourth

beat of the measure the final note of the hymn will close on the third beat.

It is thus easy to rehearse the entrance by playing the last line of the hymn, releasing the final note on its last beat, thus signalling to the choir to sing on the next beat. Thus the choir can be trained to follow the prelude or "giving out," to get the swing of the tune, and to begin promptly on the beat. This plan must be somewhat modified in the case of a processional hymn, when the members of the choir have to begin while at a distance from the organ.

At the Church of the Saviour, in Philadelphia, the choir-room is supplied with an organ of one stop, a violin diapason played electrically from the distant chancel, so that the choir-master can indicate the rhythm and the pitch of the tune, and, by releasing his last chord upon its final pulse, can signal to his choir the exact moment to begin singing. The exactitude and unanimity of choir-singing depend fully as much upon endings as upon beginnings. Every note before a breath-taking, or at the end of a line of the hymn, or at the end of a phrase in the anthem, should be released on its final pulse; therefore a note before a rest does not end upon the rest, but it ends upon its own final pulse. There is no detail of musical performance that is less understood and practised than this.

Choristers, by the practice of these accurate beginnings and endings, become continually more proficient in time-keeping; they become alert and sympathetic in all matters of musical expression; they learn to sing rushing accelerandos and lingering ritardandos; and they gain confidence along with their increased knowledge.

The Litany hymn, not being "given out," may be preceded by a detached organ chord of two beats, it being understood that each chorister will then sing his first word, but without energy, hurry or anxiety. When the chant is first played through on the organ, there need be no question about securing the aid of every voice on the first word.

When the *Gloria Patri* is sung after a reading from the Psalter, the bass note may be played for an instant, the voices entering at once. In singing the choral service the voices should respond at once, the same as in a responsive reading. The pitch is given at the beginning and maintained by the priest, and there need be no signal for the choristers to begin; the final note of the priest's part should be regarded as the beginning of the choral measure in place of the rest which is printed at the beginning of some of the responses.

When there is a pause or hold over a note, its proper duration should be fixed by the choir-master and a Roman numeral placed over it so that all the singers may release it together upon its final pulse.

It may, at times, be desirable to sound the initial note of the soprano part, but this manner of starting the tune has very few advocates, and it sounds best only when the first soprano note is the third of its chord.

The training of a choir in attack and phrasing is indirectly of great moral and disciplinary benefit, since it tends to make every member alert, attentive, thoughtful and obedient.—*Herve D. Wilkins.*

ANSWERS TO CORRESPONDENTS

THE organ at the Columbian Exposition was built by the firm of Farrand & Votey, then of Detroit. It contained four manuals and 63 sounding stops. The Echo Organ of 4 stops was played from the Solo keyboard.

This fine instrument is now at Ann Arbor, and a description of it can doubtless be obtained by addressing Prof. A. A. Stanley, of the University of Michigan, at Ann Arbor.

A description of the Haarlem organ may be found in Grove's Dictionary, under the article "Organ," or in Hopkins' work, "The Organ, its History and Construction."

Widor, the renowned French organist and composer, in his splendid book on "The Orchestra" includes a chapter on the organ, in which he argues in opposition to Berlioz in his condemnation of the mixture or chorus stops. For proof of the desirability of these stops Widor cites the test-organ, which was devised by Cavallé-Col, the eminent organ builder. This consisted of a pipe sounding the 8-foot A, and 31 other pipes sounding the

upper partials of this fundamental. Such sounds, if written out on paper, look as if they must be discordant, but, in fact, they may be so tuned and blended as to reinforce their fundamental tone to an astonishing degree, as was actually proven in Cavallé-Col's experimental organ.

A NEW electrical device called "The Invisible Choir Conductor" has been invented by Dr. Jeffers, of Toronto, for the use of choir-masters in unaccompanied anthems, and at critical moments in accompanied music. A magnet is placed under the carpet convenient to each singer who may, by placing his foot upon the marked place, receive the throbbing rhythmic impulse sent from the hand or the foot of the choir-master, thus obviating the necessity of a visible time-beating.

THE fine-toned organ in the Church of St. Michael, at Hamburg, recently destroyed by fire, was built in 1763, by Hildebrand, a pupil of the celebrated organ builder, Silbermann. This organ contained over 5,000 pipes, there being 40 ranks of mixtures on the manuals, and 10 ranks on the pedal. The porcelain stop-knobs were as large as a big watch, so that they could only be drawn singly. There was no swell, except for four stops, including a reed and a cornet stop. Two fine organs, each over 300 years old, still remain in Hamburg, one at the Church of St. Catherine, and one at St. Jacob's Church.

THE beautiful organ built by the Los Angeles Company for the Festival Hall, at the St. Louis World's Fair, is now in storage. It is greatly to be regretted that such a large and fine-toned instrument should be silent, and it is to be hoped that it may, ere long, be purchased and located in some large city. It would always have a great attraction for music lovers.

THERE is need among young organists for a graded list of voluntaries, such as is found in catalogues of piano music. There are a great number of pleasing pieces by such composers as Smart, West, Lloyd and Calkin, and other English composers; also by various American organists; also many slow movements from sonatas, and some short and brilliant postludes which could thus be made available for the use of organ students who may have heretofore been content with the various published collections of voluntaries, and who now seek additional pieces for use in church.

IN the *New Music Review* for September, Dr. O. A. Mansfield writes extensively regarding the subject of "Choral Attack," and quotes many authorities to show the desirability of an exact entrance of the voices in choral singing. He also enumerates at great length the means employed by various eminent organists to secure a good "attack" by their choirs. Of these, Dr. Mansfield retains only three as being worthy of adoption:

1. The anticipation of the bass-tone in service playing.
2. Of the melody note in hymn playing.
3. A full bar rest between the verses of the hymn.

THOSE who admire the "Benediction Nuptiale," by Alfred Hollins, will be interested to know that the Reverend Hugh Black, for whose marriage it was written, has been appointed to a professorship in Union Theological Seminary, New York City.

THE Art Organ Company, of New York, have recently erected in Steinway Hall an "Orgue de Salon," which is, in many respects, noteworthy. The case is of gilt, elaborately carved, with front pipes of burnished tin, and was designed by the renowned architect, Dr. Audesley.

A unique feature of this instrument is that any of the manual stops may be played at will from either keyboard. There is a full complement of Pedal stops, and the mechanism and voicing of the entire organ is beyond praise. All of the stops, diapasons, strings, flutes, wood-wind, and brass are most artistically voiced. This work was under the supervision of Mr. Ph. Wirsching, voicer to the Art Organ Company.

THE new organ recently installed by the Hutchings-Votey Company, at Grace Church, Elmira, N. Y., was recently dedicated by a service at which Mr. Richard Henry Warren, of New York, officiated as organist.

The instrument is of three manuals, with tubular action, detached console, and thirty-eight sounding

stops, and is in tone and workmanship fully up to the high standards maintained by these builders, and exemplified in their organs at Trinity and at Emanuel Churches, Boston; in Woolsey Hall, Yale College; at St. Bartholomew's Church, New York, and in many other large and costly organs in various cities, which have been built by this company.

NEW Easter Anthems

BERWALD, W.—He is Risen!15
ELLIOT, CHAS. S.—And I heard a Great Voice.....	.12
HOUSELEY, HENRY—Trust in the Lord Forever.....	.16
SCOTT, CHARLES P.—I am He that liveth. (Women's Voices)12
SHACKLEY, F. N.—Rejoice in the Lord.....	.15

Standard Easter Anthems

AMBROSE, R. S.—Christ is Risen15
DEMAREST, CLIFFORD—Come see the place where Jesus lay.....	.12
EYER, FRANK L.—High in Heaven enthroned.....	.12
MARCHANT, A. W.—The Strife is o'er.....	.12
ROGERS, JAS. H.—I shall not die but live15
SCHNECKER, P. A.—Awake, Ye Saints Awake!12
SCOTT, CHARLES P.—I am He that liveth.....	.15
SHACKLEY, F. N.—I shall not die but live.....	.15

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If true progress is to be made, the pupils must do the work, the teachers the guiding. All true education is self-education. The great function of the teacher is to help the pupils to help themselves.—Allen.

It is little more than a year ago that we acquainted our readers with the name of a young 'celliste who, we predicted, would achieve extraordinary things in the near future. This young girl, Sara Gurovitch by name, is fulfilling, in Berlin, all the promise she gave in New York of becoming an artist of the first magnitude, and though it is yet too soon to speak in detail of her gifts and accomplishments (for she has not yet begun her professional career), it is quite appropriate at this time once more to call the attention of all serious students to this young girl.

Sara Gurovitch, unlike the great majority of American students did not rush off to Europe unskilled, unprepared. Quite the contrary. She acquired an exceptional degree of instrumental skill in New York long before she became ambitious to pursue her studies in Europe. In a word, she tested her talent and her strength at home, and, at home, did the toilsome work which so many foolish students never dream of doing till they enter some European school of music. Her success abroad was more than assured before she left New York, because in most things appertaining to the technic of 'cello-playing she arrived in Berlin equipped to an exceptional degree.

We wonder how many students will follow the example set by Sara Gurovitch? Few, very few, we fear.

We continue to hope, nevertheless, that the time is not far distant when our students will be content to study seriously in the United States until they reach that point when the higher musical life of Germany is really imperative for their fullest development.

REGARDING

VIOLIN STRINGS.

ALMOST daily we receive inquiries regarding violin strings. Our correspondents are all eager to learn where they can obtain good, reliable strings, and all seem greatly discouraged with their experiences.

Unfortunately, we, too, have long been discouraged to the point of exasperation, and are no nearer the solution of the difficulty than are our correspondents. The best Italian strings obtainable are, on the whole, surprisingly poor; and even a widely-known G string, which in former years always gave the greatest satisfaction no longer satisfies the needs of players.

Thus we are unable to help our correspondents. That the dissatisfaction with the present Italian output is universal is evidenced by the articles which so frequently appear on this subject in many countries. Under the caption of "Violin Strings, Good and Bad," a writer for the *Musical Opinion and Musical Trade Review* (London) has this to say:

"I believe that there are no musical goods made which give the makers better opportunities to trifle in than strings. One of these is the manner in which they use up the gut. All gut has on one side what I call a seam; it is where, so to speak, it grows together. This seam is thick and fatty, and this is what they scrape off while scraping the gut. Just opposite this seam, on the other side, is the thinnest part. After the gut has been scraped and cleaned the makers split it (with a knife made for that purpose) into more or less strands.

"For the two sides of the gut the makers use the terms right and left; the thin (good side) is called the right, and the fatty (seamy side) the left. If a string were made entirely of the left side, it would be good for nothing, it would break before it was half tuned up to pitch, it would have scarcely any strength at all; and, if it were made of good white gut, no living person—not even the best string maker—could tell if the string was made of right or of left side by a look. The question is, How much of the right and how much of the left side do the makers use? If a string were made of strands a quarter of an inch wide, cut from the extreme right (i. e., exactly opposite the seam) this would be the best string possible to make of that gut; and if the best gut were used, if made by the best maker, then this would be the best string that it is possible to make.

"But if the above strands were used it would take at least a dozen to make an E string—the strands are so very thin—and this would cost so much that it would be impossible to sell them. Good gut is very dear—it is the principal cost of the strings; the cost of labor is very little. I have heard that many of the foreign string makers employ girls almost exclusively; the manufacturers board them and pay them from \$30 to \$40 a year. With ten or twelve of these girls a maker may produce, I do not know how many, perhaps \$20,000 or \$30,000 worth of strings in a year.

"It will be seen what an inducement a maker may have to use as much of the left side as possible; it is not necessary that only a quarter of an inch of the right side should be used, the whole of it is good enough. Probably, in ordinary way, two-thirds of the gut is used in making E strings. But in order to 'to meet prices,' some makers may even use the whole gut. I got stuck with a lot myself once, and when I 'went for' the maker he, in order to save his reputation, owned that he had used both right and left in for whom they made their strings was going to know just how they turned out, and that if they turned out badly the makers would be held responsible, there would be more care used. But in many cases the maker has been lost sight of long before the strings have been sold to the retailer.

"One thing is very sure. If good-looking strings are offered very cheap, there is a 'nigger in the wood pile' somewhere. I wrote to retailers, in an article on strings twenty years ago, 'If you want good strings, do stop this crying down the price.' Violinists do not want cheap strings; they want good ones and they are willing and glad to pay a fair price, if they thus can get them. The most worthless thing in the musical merchandise trade is a poor string.

"Another way of cheating is the bleaching of strings made of cheap gut. I wish I had all the money that has been spent upon this bleaching business: I will not go into particulars, but will only say it has proved a complete failure so far. There has never yet been a good string made from gut which required to be made white by some bleaching process. Another way is in hurrying through the making of the string, in order to fill orders on time. The gut is not properly scraped, pieces of fat or other substances are left on the sides, which will make the string uneven; also, not properly twisting and drying before taking them from the frames, etc. It requires a good maker, good gut, and great care to make good strings; and then only the right side of the gut must be used."

CLASSICAL PLAYING AND VIRTUOSITY.

MR. WILLIAM HENLEY, an English violinist and writer, has some interesting things to say

on classical playing and virtuosity. His article on this subject is worth reproducing. It is also suggestive, here and there, of certain things which we shall discuss in a future issue of THE ETUDE. Mr. Henley says:

"Why should not a man be an artist and a virtuoso? Is the artist not to regard virtuosity or to be familiar with brilliance? The subject is far too complex to be reduced to one class of mental operations; and if one banishes idle theory far from him, and soberly consults both sides, he will be all the better for it. Is virtuosity only form and fireworks? No! it is life and animation. And what are its properties? It implies not only feeling, emotion, affection, sensitiveness, and enthusiasm, but it is also dazzling and bewitching. Virtuosity is necessary. It is the animating soul of violin playing. It is genius alone, interposed between knowledge and cleverness, which completes virtuosity. And it is only exhibited, as it ought, when its reference to art is distinctly, feelingly, and philosophically developed. If there is excess on one side or the other, I look upon the excess of those who dwell too much on virtuosity as being far more tolerable, and far more musicianly, than the excess of those who reduce classical playing to coldness and lifelessness. I cannot see why the two should not exist in the same man. Virtuosity has no weakness. Playing without enthusiasm and brilliance is absurd; playing in an orthodox way is injurious; playing without emotion is sickly and monotonous.

"It seems to most shallow minds that the virtuoso does not only seek what is grand, elevated, and perfect, but studiously avoids them, and that he climbs downwards with an inverted taste; that he seems to delight in empty gymnastics, and to make them things of preference. How vain is the judgment, and how weak is the criticism of these shallow minds! A virtuoso can give us playing which the purest sensibility and the most refined taste cannot reject, which the best cultivated mind dwells on with pleasure, and by which we are, for a short time, at least, compelled to forget that the art of violin playing has anything of a higher class to bestow.

"Of the several branches and divisions of violin playing, separately considered, execution is, undoubtedly, very important; for on execution, expression, character, beauty, grace, and greatness chiefly depend. Expression represents nothing and phrasing has no meaning till they are circumscribed by true intonation.

"Execution is, therefore, evidently the foundation and the first element of playing, without which all others, ideal or practical, are merely useless. Hence it is clear that technic must still have the precedence in the order of acquirement; and hence I am at no loss to account for the enthusiasm with which it has sometimes been spoken of, or for the zeal with which the study of it has been enforced by all teachers; and I can account for the absurd ideas of those who do not possess it, and consequently sneer at it. They rather pretend to despise it, than be thought incapable.

"Virtuosity, in the most confined acceptance of the term, demands at least two qualities—cleverness and spirit; that is, the form and quality of technic should be of the highest, and every difficulty rendered with precision and facility—the result of incessant practice—but these must be accompanied by a clear understanding of the spirit and character of the music. If this is not strictly the case, the most successful endeavor would necessarily include as many faults as the translation of a book of science by a person who understood the language only, and was totally ignorant of the subject of it.

"The use of technic being so obvious, I shall only remark, in addition, that as it has generally been too much neglected, so it has sometimes also been pursued too far. Regard it as the means, not the end.

"There are extremes in both schools of playing. The 'classic' players call virtuosi tawdry performers, and the virtuoso players call the 'classic men' plainest Quakers in art. The 'classic' absurdly endeavor to reduce playing to hardness and monotony, whereas the virtuosi invest playing with all the ornaments in the art. In short, it seems to be the principal aim of the former to turn everything into stone. I regard Joachim and Wilhelmj as both artists and virtuosi. Neither of them plays in a cold, passionless manner. It is the third-rate artists I particularly allude to in writing the above remarks; those who believe in not

using the vibrato in the performance of old works of the sixteenth and seventeenth century because the old masters themselves did not do it. The ancients understood exactly what they could do and what they could perform, and wisely confined themselves to it. But to suppose that modern players are to follow precisely the same style, that they do not attempt to give more lightness, fulness, richness and freedom in their renderings, that they forbear to avail themselves of the modern development of technic, powers of color in phrasing, and contrast of tone, to give depth to these compositions—to suppose this is to suppose them devoid of taste, and totally ignorant of the nature, extent, and powers of the art of violin playing.

"Virtuosity is most agreeable to the majority of audiences and most conducive to one's welfare if they wish popularity. I maintain that the artist and virtuoso should be estimated according to their real nature. I regard an artist as being in his own nature perfect and absolute. Classical players rely too much on tradition, that is, from the playing of the old masters. They do nothing but receive, retain, and act upon what players did a century or two ago. Do not confound this type of player with a real artist. The virtuoso does not follow tradition, although he entertains a proper regard for it. On the other hand, the classical player would not dare to deviate from it, because he believes it to be infallible, and the only sure guide of playing a composition. To say that such an idea, and such a practice, is sanctioned by tradition is no recommendation to my readers, I am sure; for we all know that no one in his senses would now think of adopting the style of Corelli, Tartini or Viotti. Before we can give much attention to tradition, we wish to see it more properly unfolded and its real worth duly estimated by unprejudiced persons. There is a great difference between violin playing of their day and of the present day.

"But I have no wish to undervalue tradition, for I think it may be advantageously consulted, although by no means implicitly followed, and I am ready to assign to it its proper rank and importance. We are bound to appreciate the worth and importance of tradition, or testimony, in reference to certain works and players, such as Joachim shows. It proves a salutary check to one's youthful exuberance; and it is by the knowledge of it that we reject false tradition. There is a wide difference between the tradition of the sixteenth and seventeenth, and of the eighteenth centuries. There was a development in violin playing; an invention, and addition continually going on.

"We rest, then, in a conclusion of this sort: we are to regard tradition in its proper light. I would not advise my readers to always tread in the footsteps of such venerable men as Corelli, Pugnani and Viotti. I Spohr, Paganini and Wieniawski are better models, and to the first set; but they are not our only guides, and we cannot persistently follow them if we wish to race with the present times. We are not to form our views on principles in a contracted manner, or with an arrogant spirit, or think our decisions must be infallible. Listen with respectful deference to all opinions, and when you are certified of their truth, follow them and imbibe their spirit when it is pure.

"Most of the controversies which arise on the subject of virtuosity spring from the hurry with which some men find fault with what they have not examined, and speak ill of what they do not understand. Why do so many men attack technical perfection, which all violinists contend for? Is it because they are sworn enemies to it, and zealous protectors of the classical, is at all. The grand reason, next to their prejudices, is their inattention to the question, and to the arguments by which the sentiments of those men as to But I entertain so good an opinion of those men as to think that if they really understood the subject they would no more pour contempt upon it than upon the violin itself.

"Technical perfection! Why should the harmless phrase offend them? It admits of great latitude. I call technical perfection the maturity of gracefulness and execution which partly composes the character of the virtuoso. In other words, virtuosity is a constellation made up of these stars—perfect left-hand, perfect dig-bowing, perfect taste, perfect brilliance, perfect delicacy, perfect tone, perfect knowledge, perfect love for the highest in violin playing. And if these men will do the virtuoso justice, they will see that he is not without artistic conceptions.

"A very grave error is that committed by teachers of the violin who refuse to permit the genius of the pupil

to take its free course, and will not suffer them to study works which are most in harmony with their inclinations. To compel the attention of young pupils toward classical music for which they possibly have no inclination is manifestly to prevent them from ever attaining perfection in anything, since we always find that those who do not take pleasure in the compositions they study rarely make great progress. On the other hand, those who follow the bent of their nature most commonly become excellent in their vocation and render themselves eminent, whether in classical or bravura playing. This truth is clearly manifest.

"Nevertheless, virtuosity can be carried to excess. Although it is meritorious and good in its way, yet the one who is addicted to it beyond measure partly wastes his time, exhausts his intellect, and weakens the force of his conceptions, inasmuch that he frequently diminishes the fertility and readiness of his resources, which he renders ineffectual and sterile. Nay, whoever bestows his attention too much on these points will frequently derive from his performances a somewhat cold and dry style, which is a very common result of too close a consideration of virtuosity. Naturally, one must have more ambition, and must know greater pleasure than that of undertaking over-difficult or almost impossible feats of technic. It is by no means to be denied that the player who subjects himself to studies too severe does violence to his nature, and although he may sharpen his intellect on one point, yet whatever he does lacks the depth of intelligence and expression, and rarely produces a better effect than that of imparting a labored, dry and cold character to the performance. Whatever it may be, it is better calculated to move the audience to astonishment than awaken admiration. It is only when the spirit of inspiration is roused, when the intellect demands to be in action, that effectual performance is secured; then only are thoughts worthy of expression conceived, and things great, excellent, brilliant and sublime accomplished.

"Virtuosity has been, and is, so mightily abused that in the view of superficial reasons it becomes identified rather with 'show' than art. Yet, in point of fact, its highest significance can alone be realized by players of singular depth of conception and exaltation. To be a virtuoso is indeed one of the noblest things of a violinist. To some minds it may appear absurd to identify virtuosity with art, but the chief characteristics of both (as I said before), if rightly appreciated and understood, are too intimately allied to be easily divided.

"Let us recognize the beauty and power of true virtuosity. For whatever music we play, brilliance cannot be checked or chilled. What is violin playing, however enriched with beauty of tone and strengthened by pure intonation, if unaccompanied by brilliance and character? It may please, but it cannot inspire. Brilliance is the very life of violin playing; it inspires us to the mightiest efforts. More of this element would call forth the genius and brighten the playing of some of our own countrymen. Brilliance, in its broadest acceptance, is as essential to the tone, enjoyment, and grace of playing as soul. If this precious gift were wholly annihilated amid the scholarly yet sometimes cold interpretations, we should lose all interest. It is often urged that this extreme brilliance and fire belong appropriately to a certain epoch of life, and that its influence naturally ceases with youth. But this is manifestly a great error. This ideal element must mingle with the whole of an artist's career; not only to glow in the breast of youth, but to dignify the playing of manhood. Let us then bravely obey our instincts, and let us have freedom from all prejudice. Let us foster the brilliance of virtuoso playing, which exclusive classical men would extinguish.

"If you want to be a virtuoso, you must hear every great player, as well as practicing. Your mind, also, if you would have it large and intellectual, should come in contact with other minds. You will find that the road to fame is rough."

SOME unknown philosopher says: We love the man with the roses on his tongue, the man who sees the boy's dirty face, but mentions his bright eyes; who notices your shabby coat, but praises your studious habits; the man who sees all the faults, but whose tongue is quick to praise and slow to blame. We like to meet a man whose smile will light up dreariness, whose voice is full of music of the birds, whose handshake is an inspiration and his "God bless you" a benediction. He makes us forget our troubles as the raven's dismal croak is forgotten when the wood-thrush sings. God bless the man of cheer.—*Journal of Education.*

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Children's Page

THE MONTH OF MUSICIANS.

FEBRUARY has a large number of eminent persons in music to its credit, persons distinguished in all branches of the art. It will be a very interesting study for the members of clubs to find the date of birth of those who are named in the following list, also to state in what branch of musical work they are specially distinguished, together with any other particulars that the teacher may think interesting. Every club should have at command a good dictionary of music and musicians. Of course Grove's large work in five volumes is the most complete in the English language, but it is expensive for a club to buy. Riemann's dictionary, in one volume of 900 pages, can be bought for a comparatively small sum, and is very full of information. A small contribution from each member at a meeting, or an entertainment, to which a fee of ten cents is charged, will provide funds for this invaluable work.

FEBRUARY MUSICIANS.

Chopin, Corelli, Cramer, Czerny, Delibes, Dussek, Gade, Gabrilowitsch, Handel, Henschel, Mendelssohn, Patti, Rossini, Safonof, Scharwenka, Sembrich, Vieuxtemps.

MUSIC FOR

ST. VALENTINE'S DAY.

THERE is not a great deal of music directly suggestive for the festival of St. Valentine, yet since the idea of the season, as indicated by Shakespeare, harks back to the old legend that birds mate on this day, it is possible for teachers and players to select appropriate music without being restricted to pieces with the name of the saint attached. For example, a clever encore song, dealing with love sentiment in a bright, semi-humorous way will be in place, for the same reason as that the text might be used as a sentiment for a valentine. A serious love song would also not be inappropriate, particularly if it expressed in other words the sentiment "Will you be my valentine?"

These suggestions also apply to instrumental music; pieces with sentimental titles or even bird pieces, suggestive of the mating season, may be used. Here follow some pieces with titles directly referring to the season; the figures indicate the grade:

SONGS.

For Saint Valentine's Day (high or low voice)	<i>Bullard</i>
Valentine's Day (high or medium voice)	<i>A. L.</i>
A Valentine (high voice)	<i>Schlesinger</i>
A Valentine (medium voice)	<i>Gaynor</i>
A Valentine (high voice)	<i>Wood</i>
A Valentine (medium voice)	<i>Strelezki</i>
A Valentine (high or low voice)	<i>Schnecker</i>
A Valentine (medium voice)	<i>Hyatt</i>
A Valentine (high voice)	<i>Von Hammer</i>

These songs are more suited to adults than for children's use.

INSTRUMENTAL.

Valentine Waltz (1)	<i>Krogman</i>
Valentine Waltz (2)	<i>Oehmler</i>
Valentine Waltz (3)	<i>Hennig</i>
St. Valentine's March (3)	<i>Blake</i>
St. Valentine's Two Step (3)	<i>Stults</i>

MUSIC AND

SCHOOL STUDIES.

SOME very attractive little studies can be made by the correlation of music with other school studies in some such way as follows: Take music and geography, for example. This subject will last for a number of meetings. A map of Europe will be needed, or of the several countries of Europe. If you are studying Mozart, you should hunt Salzburg, his birthplace; then go to Vienna, the various Italian cities that he visited, then Paris, London, and take into consideration the slow

methods of travel in those days, coach and sailing vessels. Or the piano may be the subject. Find where Cristofori lived, where Silbermann, Streicher, Stein, Erard and others who figure in the story. Or take Church music which started in Italy, then to France, to the Netherlands, back to Italy again to Germany, and so on. Music and history admit of making parallels between characters in music and general history; such dates as the Norman Conquest of England, the Crusades, battle of Crecy, the defeat of the Turks by Sobieski, discovery of America, settlement of Virginia, landing of the Pilgrims, and other events in European and American history can be paralleled by events in musical history; similarly with musical biography; Haydn and Washington were born in the same years; in Queen Elizabeth's time and spelling; for example, the words "horse" and "hoarse," sound alike to the ear, but are different in meaning; so also in certain scales, a piano key that is used may be called D sharp at one time, at another E flat, and neither could be submitted for the other, as the scale must be "spelled" or written according to the time of the scale desired. Try this idea.



THE CHILD MOZART AT THE PIANO.

INCIDENTS OF MOZART'S CHILDHOOD.

SOME very interesting and authentic details as to Mozart's childhood are preserved in a letter written after Mozart's death to his sister Nannerl, by the court trumpeter, Johann Andreas Schachtner. The latter was an intimate friend of the Mozart family and a man of considerable culture for a musician of that period. We give part of the letter in the present issue, the remainder to follow in the March issue.

First, as to your question in regard to your dear brother's favorite amusements in his childhood, outside his occupation in music. To this there is little to be said, since as soon as he began to interest himself in music his interest for other employment was entirely dead, and even his childish games and playing with toys had to be accompanied with music in order to hold his interest; when he and I carried his playthings from one room to another one of us had to lead off singing or fiddling a march. Before this, however, before he began to be greatly interested in music, he was so susceptible to childish games, especially those spiced with a little humor, that he would forget his meals and other things. Because of my devotion to him he loved me so much that ten times times in jest I would deny it, the tears would fill his eyes, so tender and sensitive was his little heart.

Next, your second question as to his behavior, when a child, toward the nobility when they admired his talent and mastery in music. In truth he showed astonishingly little pride and ambition, since he could

easily have satisfied these by playing before persons who knew little or nothing of music. On the other hand he would not play unless his hearers were connoisseurs in music, except he was deceived or rewarded for so doing.

When you ask me what scientific studies he most enjoyed I reply that in this matter he allowed himself to be led. It was to him one and the same what was given to him to learn; he was to learn and left to his dearly loved father the choice of the field in which he should work. It seemed as if he understood that nowhere could he find a teacher and an educator equal to his father. When a subject was given to him for study he devoted himself to it so thoroughly that other things, even music, were set aside. For example, when he was set to arithmetic, table, chairs, walls, even the floors, were written all over with chalk marks, showing where he had been doing his ciphering.

Your fourth question refers to his characteristics, maxims of daily routine, peculiarities, and inclination to good and bad. He was full of enthusiasm and his inclinations depended very much upon his surroundings. I believe that had it not been for his good training he might easily have become a reckless profligate, so susceptible was he to every charm whose good or ill effects he was not in position to test.

I can vouch for several remarkable incidents in his fourth and fifth years. On one occasion I came to your house with your father after the Thursday evening service. We found the four-year old Wolfgang busy with the pen.

"What are you doing?" asked your father.

"Writing a concerto for the clavier; the first part will soon be finished," replied Wolfgang.

"Let me see it," said his father.

"It's not finished yet."

"Let me see it; it must be something fine."

Your father took the paper and showed me a scrawl of notes which were mostly written over rubbed off blots, for the little fellow dipped his pen to the bottom of the bottle, hence when he brought it to the paper a blot fell down, which did not trouble him, for he simply drew the flat of his hand across it, and then began to write again.

We had a good laugh over this apparent maze of scribbling, but the father turned his attention to the principal thing, the notes the composition. For a long time he kept his eye fixed on the paper, and then a tear rolled from each eye, tears of wonder and joy.

"Look, Herr Schachtner," he said, "how everything is placed correctly and regularly; only it can not be used since it is so extraordinarily difficult that no one can play it."

"That's the very reason it is a concerto," said Wolfgang; "you must practice it a long time to be able to play it right. This is the way it should go."

Then he began to play and could do just enough to make us understand the effect he wanted. He seemed and to work a miracle are one and the same thing.

OUTLINE FOR ESSAY ON THE DEVELOPMENT OF PIANOFORTE PLAYING.

(Note.—This essay might well be assigned to the older pupils of a class, as younger pupils will do better with a straight biographical essay than with one of this scope.

What was the method of fingering in use on the old claviers? Who was the first great Italian clavier player? And what of his performing duel with Handel? In what features of playing was Scarlatti a pioneer? In what matter did it affect the use of keyed instruments? Were Handel's pieces written for the piano? Why did Bach dislike the piano? What was Bach's style of touch? What one of J. S. Bach's sons was also great? What did Clementi do for piano playing? What was the difference between the "Viennese" and the "English" school of playing? Can you name exponents of each?

What of Mozart's playing as a boy and as a man? What was Beethoven's standing as a performer? How did he differ from Kalkbrenner and Herz? Who were the greatest technicians of the last century? What were the strong points of Liszt and Thalberg? What great composer wrote almost exclusively for the piano? When was he born? Where did he spend the most of his

STATE the points of superiority of the piano over its predecessors.

What style of touch was used in them? Who was the first composer to give his entire attention to the piano? Who was called the founder of modern pianoforte music?

What was the method of fingering in use on the old claviers? Who was the first great Italian clavier player? And what of his performing duel with Handel? In what features of playing was Scarlatti a pioneer? In what matter did it affect the use of keyed instruments? Were Handel's pieces written for the piano? Why did Bach dislike the piano? What was Bach's style of touch? What one of J. S. Bach's sons was also great? What did Clementi do for piano playing? What was the difference between the "Viennese" and the "English" school of playing? Can you name exponents of each?

life? What styles of music did he make prominent? Who originated the nocturne as a piano piece? Who gave it great popularity? Who is best known by his Rhapsodies? Who by his Nocturnes? Who by his Sonatas? Who by his Etudes? Who by his "Songs without Words?"

What was Mendelssohn's rank as a performer? What interfered with Schumann's artistic career? Who is generally regarded as the greatest pianist that ever lived? Who was especially prominent as an editor of the classics? Can you name ten of the greatest pianists now living? In what respects does a modern performer have to be better equipped than those of fifty years ago and why?

WORKS FOR CONSULTATION.

WEITZMANN'S "History of Pianoforte Playing;" Fillmore's "History of Pianoforte Music;" Baltzell's "History of Music;" W. S. B. Mathews' "Popular History of Music;" Henderson's "Preludes and Studies;" Kullak's "Aesthetics of Pianoforte Playing;" Grove's "Dictionary of Music," (articles on "Pianoforte Playing," Clementi, Cramer, Field, Liszt, etc.). W. F. Gates.

AGE TO BEGIN MUSIC STUDY. THE age at which it is expedient to begin the elementary musical instruction is essentially variable, and cannot be fixed precisely. It cannot be the same for everybody, and remains subordinate to various considerations.

In the first place come the general physical considerations and health of the young subject; one should never exact from a sickly child brain-work, in reality very enervating and exciting, that might result in some irremediable harm to his normal development; the examples of overtaxation are, unhappily, not rare. The child should be gay, well, alert; if he is not, then it would be better to wait. Moreover, it is very important to take into account his character, the aptitude that he may have shown for some other study, such as reading, the recitation of fables, or for games that demand a certain effort of intelligence or memory. Finally, although wishing for the manifestation of necessary to wait patiently for the manifestation of some one of the precursory signs by which those who are gifted by nature with a temperament qualified to receive the benefits of a musical education may almost certainly be recognized.

The great philosopher Kant has told us: "To develop each individual in the full perfection of which he is capable, that is the aim of education." Before attempting to inculcate the principles of any art whatsoever into a child, it is imperative to assure yourself that he is in condition to profit by them.

When the proper moment seems to have arrived for giving him his first musical notions, it is necessary to choose a method, a plan of procedure, and to put him in the hands of a teacher, thoroughly appreciating the truth that it is not more difficult to direct an education well than to direct it badly. The thing is to take trouble enough to enlighten oneself instead of walking blindly.

Just here it is well to remember that music is, above all, a language, and that the system of teaching that is best adapted to it is the one that accords best with the teaching of languages, the one by which we all have learned our mother tongue, which is naturally pointed out to us by simple common sense: to teach music to a very young child by means of principles, no matter how simple they may be, is about as judicious as trying to teach him to talk by grammar. It is so easy, on the contrary, to present the thing as an amusement, a game that is a relief from his others, and to let nature work. Nature has endowed the child with the spirit of imitation: it is because he hears persons talking around him that he tries to do the same, and of his own accord attempts to pronounce the simpler syllables, as *ba* or *ma*, which he repeats to satiety for several months before passing to others more complicated. It is by the simple spirit of imitation and by amusing himself that the child learns to form all the sounds of the spoken language. Later, when he knows how to form words, it is in precisely the same manner that he learns how to construct phrases, first of two words and then longer ones, by listening to what is said around him and striving to imitate it as closely as possible.

Of all languages, music is the one that best accommodates itself at the start, particularly when one

is dealing with very young children, to this means of teaching, by practice only at first, reserving all theoretical notions until the time when the learner shall have reached the age of reason.

Here is an experiment which I have made several times, one which has always succeeded: Introduce a child who you have reason to believe is well organized into an elementary course of *solfege* (reading music), the pupils being a little older than he is. The teacher makes the little fellow sit near her, says nothing to him, only watches and listens. The class is conducted without taking any notice of him, except to have him taken away on the pretext that the lesson is over if he show any signs of fatigue or if he yawns. At the end of a dozen sittings we shall be surprised to see him try to beat time in order to do like the others, or even try to sing; when he is with little friends who are dancing in a ring, we let him dance with them; since the game is a singing game he has a perfect right to sing with the others.

Every now and then we ask him to show us on the music book where we are. Taken unawares, he makes mistakes at first; then he will try to follow by the glance of his big comrades; in a short time, however, he will be able to follow the music alone, by means of the figure, particularly if we trust him with the duty of turning the pages, which will force him to fix his attention. If at this time we begin to teach him the notes, we shall find that he knows them already. From this time forward we can treat him like the other pupils, and make him take an actual part in the lesson.—A. Lavignac in "Musical Education."



VIOLA DA GAMBA.

AN OLD TIME INSTRUMENT. The accompanying illustration gives a good idea of the appearance of one of the favorite instruments of former centuries. It is possible to make this picture the basis of some interesting class work. For example, find answers to the following questions:

1. What do the words *da gamba* mean?
2. What other instruments belonged to the viol family?
3. What part did the viol da gamba take in music?
4. What instrument used in the orchestra to-day has a shape similar to that of the viol da gamba?
5. What are the differences between the viol da gamba and the violoncello?
6. How many strings has the latter instrument?
7. What is the name of the little cross pieces shown on the finger board?
8. What was their use?
9. What instruments in use to-day have these cross pieces?
10. What difference is shown as to the manner of holding the bow?

PLAN PROGRAMS FOR THE CLUB. TEACHERS of clubs should look ahead several months to anticipate certain seasons which they may care to recognize in one way or another. For example, at the end of next month comes Easter Sunday; therefore assign one or more of the members the duty of learning something about the observance of the Easter season in different countries where the Christian religion is recognized; also particulars as to customs of different periods in the history of Europe during the Christian era. Some interesting facts may be learned from a general encyclopædia, from the history of music, etc. Select a few carols that the children may learn and sing; some instrumental pieces are available; it is possible, indeed, to get a small selection of pieces from the leading music publishers that will be suitable for an Easter program.

Other program ideas are soon to be seasonable, as Spring (which can be recognized with songs, instrumental pieces, recitations, tableaux, etc.), birds, flowers, fairies, and others. A little extra thought, extra time, attention and drill given to these matters by teachers, talking them over with club members, will aid much to interest the little folks, their parents and friends.

Whatever interests the circle of persons which the teacher serves is a distinct gain to her business opportunities. One entertainment, not on conventional lines, well worked up and tastefully carried out, will add much to a teacher's reputation for originality of idea, fertility of resource, and power to interest, all qualities which are valued and rewarded accordingly. The children's club is a useful factor, but it requires care and thought to use it to special advantage. The children can all be gained as supporters and enthusiastic adherents. Among their own little friends you could not have better advertising.

We hope our friends will send us notes of the various program ideas and novelties they may devise and carry out. It is a good thing to exchange experiences.

CLUB CORRESPONDENCE. TEACHERS who have classes among their pupils are urged to give form to the work by regularly organizing the young people into a club to meet once or twice a month, oftener if it seem desirable, and follow some systematic line of work. We ask teachers to send us short, concise reports, telling of the work of the club, particularly mentioning program, study and recreation ideas that have been tried and proven successful. The teacher who passes on to others good plans of work is doing a real service to the cause of musical education among children.

MOZART MUSIC CLUB. Pupils of Mrs. J. A. Engstrom. Motto, "Success crowns labor;" colors, blue and white; dues, five cents; parents are brought by members to meetings, which occur monthly. Program consists of musical numbers, each member having something to do, the teacher contributing a brief sketch of some great composer. Tapper's "First Studies in Music Biography," is used. Prizes are given for faithful work.

ST. MARY'S MUSICAL CLUB. Pupils of St. Mary's Academy. Motto, "Do your best;" colors, red and gold; flower, violet. The club follows suggestions given on the CHILDREN'S PAGE and will study the great masters.

ETUDE MUSIC CLUB, pupils of Miss L. M. Colfer, gave a musicale, December 28th, for parents and friends.

PANSY CLUB, seventeen pupils of Miss Emma J. Pierce; motto, "He who would excel must dig deep;" five cents a month as dues; a fine of five and two cents; money used for a circulating library; program consists of solos, duets, essays, biographical sketches, etc.; the club has studied the clavichord and orchestral instruments.

MOZART STUDY CLUB, ten pupils (boys) of Robert E. H. Terry; studies history and biography of music; has bi-weekly musicales. Subject for next meeting, "The Early Italian Masters," a prize being offered for the best essay on the subject. After the regular programs are over games and guessing contests are in order and readings from standard books in musical literature for young people.

PUBLISHERS NOTES

THE Editor and the Publisher of **PREMIUMS.** THE ETUDE are grateful for any criticism or other sign of appreciation of this journal; when that interest and appreciation takes the form of subscribers from among one's pupils and friends, we are doubly grateful. We have several plans which we should be pleased to explain to any subscribers who will let us know that they would be interested.

The Premium List printed on the third page of the cover of this issue gives an excellent idea of our material gratefulness. Almost any article or book of particular interest to musical people will be found represented there, and given on a very liberal basis. This is only a partial list; we shall be glad to send our complete Premium List including illustrations to any one sending for the same. Free sample copies to assist in getting subscribers.

WE supply a very attractive **ETUDE BINDER.** and substantial binder that will hold one year's issue of THE ETUDE. The price is \$1.00, and when it is considered that one volume of the THE ETUDE will contain sheet music that would sell at retail for more than \$40.00 and is of such a class as to be of lasting value it is well worth the price of this binder in order to keep the copies in permanent form, as well as from becoming damaged and useless.

IN the advertising pages of **EASTER MUSIC.** this issue will be found a list of anthems, solos, etc., for Easter. This list includes only a small part of what we carry in stock, but the numbers advertised are particularly good ones and well worthy of examination by choir masters and organists. At the same time we are ready to send many other standard as well as recent Easter publications for examination, and will promise to supply choir needs on the most liberal terms.

INSPIRED by the success of our two collections of church music "Model Anthems" and "Anthem Repertoire" and in response to many demands, we have in preparation a third volume, planned along the same lines, similar in size, general make-up and price. We shall endeavor to make this book the best of the three. It will contain a number of new anthems written especially for us, as well as some standard numbers and a few old favorites, not hitherto available in this form.

This announcement will be good news to the many organists and choir directors who have been on the lookout for a new volume. As we are not yet prepared to announce the name of the work, it may be ordered as the new anthem book. The special price in advance of publication will be twenty cents postpaid.

THE **GOLDEN VALLEY**, a cantata for women's voices by H. E. Warner is now ready and the special offer on this work is hereby withdrawn. We shall be pleased, however, to send copies for examination to any who may be interested. This cantata will make an acceptable number for the concert programs or clubs composed of women's voices or for high school choruses. It is melodious, dramatically effective and of but moderate difficulty.

A **DAY IN FLOWERDOM**, the new operetta for young people, text and lyrics by Jessica Moore, music by Geo. L. Spaulding is continued on special offer during the current month, after which it will positively be withdrawn, as the book is now in an advanced stage of preparation. This is one of the best works of this class that we have ever seen. It is of moderate length, comprising two short scenes. The dialogue is brief, witty and clever, the lyrics bright and pleasing, the music melodious, catchy and of moderate compass, suited to youthful voices. The work can

readily be performed with piano accompaniment. The costumes, scenery and properties may be easily procured or improvised.

The special introductory price will be thirty cents if cash accompanies the order. If the book is to be charged, postage will be additional.

THE **SCHOOL SINGER** is the name selected for the new work on Sight Singing by Frederic Reddall, which we announced some months ago. The instructive material and the musical selections have been arranged to suit a variety of needs, hence the book is adapted for the use of private classes, high schools, normal schools, teachers' institutes and conservatories of music. The choruses are for two-, three- and four-part singing, and include songs of a patriotic, national, recreation, student and devotional character. The printer is pushing on rapidly in making the plates, but we shall not be able to have the book ready for the market until some time during the present month. The special advance price, thirty cents postpaid, is therefore continued during February. Teachers who are doing work along this line or contemplate starting classes in sight singing in schools, Sunday-schools or churches, will do well to avail themselves of this opportunity to get a new up-to-date book, at a low price.

VIOLIN METHOD FOR BEGINNERS.

MUCH interest is being manifested in the Violin Method which Mr. Geo. Lehmann, editor of the **VIOLIN DEPARTMENT** of THE ETUDE, has in preparation. Teachers of the violin and players know the great importance of the first lessons. It is then that the left hand is prepared and shaped for accurate stopping of the strings, while the right hand is trained to delicacy and firmness in bowing. A correct method is all-essential in these mechanical matters. Mr. Lehmann's teaching on these all-important points is the result of a number of years' experience as player and teacher in the United States and in Germany, and represents the best in the practice of the best teachers of modern times, adapted and perfected for the use of American teachers in initiating beginners in the mysteries of violin playing. The exercises are musical as well as technically advancing and develop the musical ear as well as the hands.

In advance of publication advance orders will be accepted at forty cents, postpaid, if cash accompanies the order. If a charge is to be made postage will be additional.

THE **EASY SONATINA ALBUM** which we announced in the last issue is still on special offer. We are aiming to produce an instructive volume containing the best material of the sonatina order. It will be a work that can be used to precede the Köhler Sonatina Album which is used for instruction so much all over the country. The aim of the compiler is first of all to have the book graded and interesting. There is so much material in the sonatina line that is dull and learned. This is not at all necessary. There are little pleasing sonatinas here and there that we are aiming to collect and put in a volume. The selection will take the most careful work and it will be some months before we can deliver this volume. We will only ask twenty-five cents for an advance copy of the work. This is about the cost of paper and printing.

CHOPIN NOCTURNES AND KÖHLER'S SONATINA ALBUM.

WE are about to publish two works that should have been in our catalogue long before this. The first is Chopin's "Nocturnes." Our edition will be a comparison of all the best editions that are published. The work will be done by an experienced pianist who is already at the task. Some thirty different editions will be examined, and the best points of each will be used in our edition, so that in this new edition of Chopin's Nocturnes there will be the best thoughts of all previous editors. We will send this volume for thirty cents postpaid when published.

The second new work will be Köhler's "Sonatina Album" which enjoys a very large sale as a standard educational work. Heretofore we have used the plates of other publishers, but we are now making our own plates and our own edition. The revision will be up to date and in every way our edition of this popular work will compare favorably with any other edition on the market. No teacher need hesitate to order

either of these books as they are among the most standard works that are used in present day teaching. The price at which we will send the Köhler Sonatina Album will be thirty cents postpaid.

MUSICAL LITERATURE.

WE are constantly adding to our large library of Musical Literature new publications from the leading American and European book sellers. Our collection of books pertaining to music is the largest in the country. Our wide experience is at your service for suggestions in beginning a library for all sorts and conditions and for all kinds of purses.

Books invaluable for program-making are constantly on hand; books suitable for grown-ups as well as those for tender years line our shelves. In fact we endeavor to keep abreast of the times in procuring such volumes as will be of value to the music teacher or to the music lover.

WE have just received from Europe an importation of violin strings of superior merit. The Italian strings at thirty-five cents represent our very best value in gut strings. The Roman and German at twenty-five cents are good serviceable strings. Pure silver G strings are one dollar, those silver plated, but twenty-five cents. We also carry in stock a full line of strings for all other instruments. A liberal discount is allowed to teachers. See the article on strings in the Violin Department.

THE ETUDE has been furnishing during the past year very attractive buttons containing the portraits of Beethoven and Mozart. There has been such a demand for these as well as for buttons containing other heads of great masters that we have made four others. We can supply these buttons, which are about one inch in diameter with a portrait of Beethoven, Mozart, Mendelssohn, Schumann, Liszt or Chopin. The price remains the same, thirty cents per dozen, assorted or otherwise.

DURING this month we offer our **ORATORIOS.** readers an exceptional opportunity to secure at special low prices handsome-oratorios. All these volumes are bound in Edition de Luxe style, red or green cloth, with letterings in gilt. Finest quality of paper and perfect in detail and finish. Add twenty cents per volume when sent by post or express, prepaid.

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THIS house publishes quite a number of musical games, some of which are decidedly interesting for recreative purposes and in which the educational feature is not over evident, and yet each of them have decided advantages from that point of view. We would mention *Musical Euchre* which is played exactly the same as the original game of Euchre except that the various suits are represented by instruments instead of clubs, hearts, etc. *The Great Composers* is another very interesting game, played like the game of Authors; this of course has more than usual instructive character, the price of each of the above is fifty cents at retail.

THE ETUDE is prepared to duplicate all offers made by any other magazine, firm, or agency on all combinations of any kind in which an ETUDE subscription is included.

We would also mention among others *Elementaire*, teaching the rudiments of music; *Musical Authors*, teaching musical biography; *Allegro*, teaching sight reading, decidedly interesting even for adults and as well for those who are not musical as for those who are. All that we have said of *Allegro* is equally true of *Musical Dominos*, one of the best constructed and most amusing games known.

As a source of supply for music OUR SYSTEM teachers and schools everywhere the house of Theodore Presser has attained an importance without a parallel in the music publishing business; this is due to several causes all working in harmony with each other, and each a part of a general system based upon an intimate knowledge of the requirements of teachers in all branches of music. Briefly stated, the trade-winning specialties of the house are educational publications in sheet and book form; a general stock representing all publications, liberal terms to teachers and schools, accuracy and despatch in handling orders, and the many advantages presented through our "On Sale" plan. We invite correspondence from all teachers or schools who are not yet acquainted with our business methods.

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WANTED. To purchase a music school, or will organize one in some western college. Long experience as successful teacher, director and manager. Address, Lock Box 117, Rochester, Indiana.

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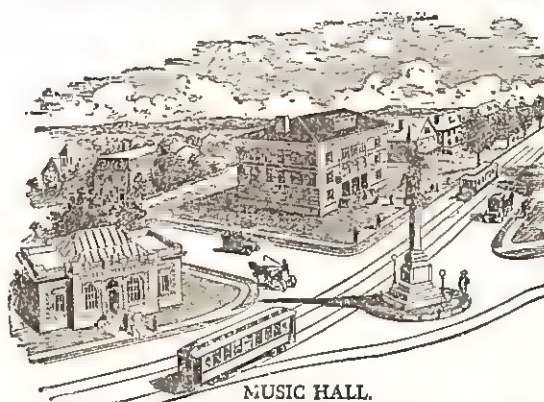
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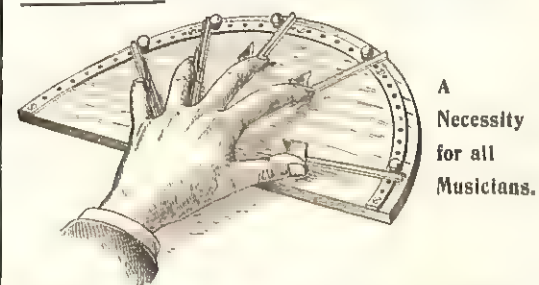
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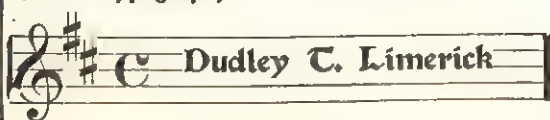
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TEACHERS' ROUND TABLE.

(Continued from page 93)

so on. You will very easily manage (when I say you, I mean everybody; all those who are willing to take the trouble) to retain in the memory and in the fingers, pieces that you play only once a month, and even less frequently, provided you have proceeded progressively by gradually distancing the repetition to six, eight, ten and fifteen days, relatively to the order in which the aforesaid pieces have been learned, and then every two months, three months.

Music is a matter pertaining to the ear, more so than many persons seem to realize, if one can judge by the little importance they seem to place upon availing themselves of opportunities to listen to the best models. Great artists come, give their concerts, and go, and it seems as if the majority of music students—those who would be expected to be the most anxious to hear the concerts—ignore them almost completely. Musicianship is not altogether a matter of practice, but of listening to music as well. Many conservatories have classes in listening. This is a most excellent plan, and one that private teachers would do well to imitate. The ROUND TABLE has a letter from Lelah Grace Nicholas, outlining a plan for such classes, and which our readers will take special interest in. It is as follows:

A valuable feature of class work for pupils, older or younger, is a "Critique Class." Possessing some of the characteristics of a recital, it is yet quite distinct from the recital idea.

The pupils may be prepared to play as for a public program, and may expect to be called upon at any time to perform for the benefit of the class. Each pupil who takes part in the class demonstration for the day will render his selection twice. Before the piece or etude is played for the first time, the teacher should explain the sort of "hearing" she wishes it to receive. The pupils must listen for phrasing, rhythm, tone, legato, the balancing of the parts, crescendo, diminuendo, and all the gradations and variations of expression. The hand and arm position and all the playing movements are to be noted carefully by the pupil-audience. After the selection has been played through once, give each of the hearers the opportunity of telling what were, in his opinion, the best points in the performance just listened to, whether the touch, the phrasing, or the rhythm, etc.

Before playing the composition the second time, the pupil-performer may be allowed a little time for self-criticism. Probably he has been trained upon this or that point, and reminded of this or that fault times innumerable, by his painstaking teacher, but never before have his deficiencies been so plainly revealed to him, and never before has he gained so clear a perspective of his own work as that which illumines his vision from the kindly criticisms of his fellow-students. On a second rendition, I would suggest that the pupil say softly, "Phrase," at the beginning of each new phrase; "Crescendo," when the music increases gradually in force; "Ritardando," "Sforzando," etc., when the playing seems to indicate that such marks of expression have been used in the score.

Another and interesting variation of the same plan is for the teacher to do all the playing, selecting examples of simple construction, and with well-marked rhythm. Giving the pupils no hint as to the meter of the composition, it may be played with false accents. That something is wrong will soon be discovered by the average pupil. On a second hearing, the teacher placing the accents properly, let the pupils determine the rhythm and meter.

The same idea may be used with regard to developing a feeling for expression, the teacher purposely playing with false and exaggerated expression, the class suggesting the marks of expression, which, in their opinion, are needed to convey the meaning or spirit of the composition selected.

Of course, one must at first choose for illustration, examples in which the meter and the interpretation intended by the composer are quite obvious, working into more difficult selections as the discriminating and critical powers of the pupils develop. Used with the best features of the recital idea with a broad division of class work which pupils will not only enjoy, but an invaluable aid in helping them to become truly musical players, and thinkers as well, and musical critics in the best sense of the term.

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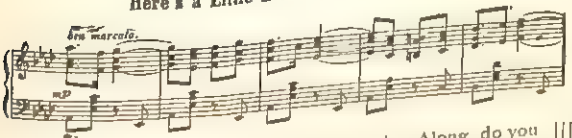
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Not until you know every detail of a composition should you play it in public. Your hearers suppose you are honest and sane enough to give it your best.

If you play Beethoven don't get him mixed with yourself. There is only one Beethoven, you know.

Technic is a tool. Don't sit down and everlastingly sharpen that tool; use it, and use it with reason.

Endeavor to get at the composer's idea, not beyond it; just so deep and no deeper, lest you go beyond your own depth in the endeavor to delve beyond his.

If the damper pedal were tied to the ears of certain performers we should have less confusion and more music; some ears seem to require a great deal of tugging to wake them up.

The best rule for the use of the pedal is: *when in doubt leave it out.*

True technic begins at the brain and ends at the finger tips; not the reverse.

Don't hammer the piano with your fingers. One set of hammers will suffice for the instrument.

Spend more time on your piano than on your forte. It is harder to hold back than to let go.

QUESTIONS AND ANSWERS

Queries for answer in this department should be general in character, otherwise they will not receive attention here. They should have full name and address as sometimes it is necessary to reply by mail to an inquirer. This column is prepared about a month in advance of publication.

A. R. W.—For some pieces in polyphonic style I should suggest J. S. Bach's "Serenade," Op. 35, in canon form; also "Ballet Music," Op. 58, for four hands in canon form. There are also some pieces in this style by Edwin Lott. For further practice in the canonic style, although more difficult, there are A. Klengel's "Canons and Fugues" in all keys. Why not try also the suites by Bach?

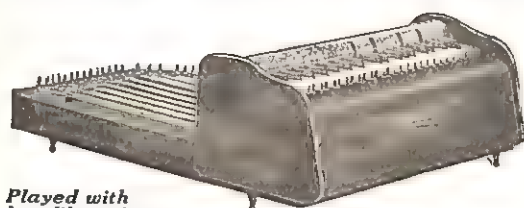
STUDENT TEACHER.—I should first recommend sending for Theodore Presser's catalogue, as it contains pieces suited to your needs. I should also suggest easy pieces in the earlier grades by Gurliitt, L. E. Orth and others. If the results are not satisfactory, write again to these columns.

SUBSCRIBER.—Dr. Otto Neitzel, now giving recitals in the United States, was born July 6th, 1852, at Falkenberg, Pomerania. He obtained his general education at the Joachimthal Gymnasium (equal in standing to most of our colleges) and at the University of Berlin. During this time he was also a pupil at Kullak's Academy for studies in composition were under Liszt. His Berlin. In 1875 he obtained the degree of Doctor of Philosophy. In the same year he accompanied Pauline Lucca and Sarasate on a concert tour. In 1878 he became director of a music-society in Strassburg, where later he was conductor at the town theatre and professor at the Conservatory. In 1885 he accepted the position of teacher at Cologne Conservatory. Two years later he became critic on the Cologne *Zeitung*. He has brought out the operas *Angela* (1887), *Dido* (1888) and *Der alte Dessauer* (1889) without marked success. He has lately produced a piano concerto. He is chiefly known, however, as a pianist, with marked predilection for the classical school, although he is remarkably progressive and critical. He has published an elaborate "Guide to Opera," and discriminating monograph on Camille Saint-Saëns. He has lately finished a translation into German of the text of Debussy's opera, "Pelléas and Mélisande," by M. Maeterlinck. Dr. Neitzel is a cultivated and genial man, and his appreciation of the progressive so-called younger school of musicians in Paris makes him a pre-eminent Neitzel is in this country a figure of great distinction. Dr. engagements and also to lecture on Richard Strauss' "Salome," of which opera he has made a careful and painstaking analysis. Dr. Neitzel is credited with the statement that while both play and music show degenerate influence, the latter is very remarkable, possibly the most striking opera since Wagner.

INQUIRER.—The so-called "Moonlight" sonata by Beethoven, Op. 27, No. 2, was not given this title by him; it is said to have been derived from a comparison by Robert Schumann, the critic, who likened the first movement to a boat wandering by moonlight on the Lake of Lucerne. The title "Pastorale" given to the sonata Op. 29 is also entirely unwarranted by any indication of the composer, while the "Pathétique" sonata, Op. 13, is thus inscribed on the title-page. On the contrary, the title "Sonata Appassionata" was never given the sonata Op. 57 by Beethoven; it originated with its original publisher, Cranz.

F. D. A.—For some finger exercises of moderate difficulty, I should suggest the "Little Fingering" exercises published by Theodore Presser, also a new collection of passages of moderate difficulty from the masters, from Bach to Chopin, made by Clayton Johns, the well-known song composer. The passages chosen are from works

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that are likely to be in the pupil's repertory at one time or another, thus facilitating their acquirement when the time comes to study the pieces. The title of this collection is "From Bach to Chopin."

J. W. D.—The two works which aroused most interest at the recent Birmingham (Eng.) Festival were Holbrooke's "The Bells," after Edgar Poe, and Granville Bantock's "Rubaiyat" of Omar Khayyam. Both works are for soli, chorus and orchestra. Short biographies of these composers follow. Josef Holbrooke was born at Croydon, a suburb of London, July 6th, 1878. He studied at the Royal Academy of Music. His chief teachers were Frederick Corder in composition and Frederick Westlake in piano playing. His first important work to be performed was a symphonic poem, "The Raven," after Poe, played at the Crystal Palace Concerts in 1900. There followed a series "Ode to Victory" (Byron), "The Skeleton in Armor" (Longfellow), "Illalume" (Poe), played at a London symphony concert November 26, 1904; "Queen Mab," Leeds Festival (1904), and "The Masque of Red Death" (Poe). Among other works are fantastic variations for orchestra on the popular tunes, "Three Blind Mice," "The Girl I Left Behind Me," and "Auld Lang Syne." He has written much chamber music, pieces for pianoforte and songs. "The Bells," although sometimes incoherent and turgid, possesses moments of interest, and is a work of genuine, if sometimes crude, inventiveness.

Granville Bantock was born in London, August 7th, 1868. He intended at first to enter the Indian Civil Service, but his absorption in music became too strong, and he entered the Royal Academy of Music in 1889, as a pupil of Mr. Frederick Corder. While still a student the following works were played at Academy concerts: Overture "The Fire Worshippers," ballet suite from "Rameses II," "Wulstan" scene for baritone and orchestra; "Caedmar," one-act opera. From 1895 to 1896 he was proprietor and editor of "The New Quarterly Musical Review," and also conductor of musical comedies. In 1896 he gave a concert of works by unknown English composers of talent. After conducting a revival of French plays, including the pantomime with music, "L'Enfant Prodigue," he was appointed in 1897 musical director of "The Tower," New Brighton, where he accomplished much in behalf of British music. In 1898 he founded the New Brighton Choral Society, and became conductor of the Runcorn Philharmonic Society. In 1899 he conducted a concert of British music at Antwerp. Included in the program was his symphonic poem "Jaga-Naut," one of a projected series of twenty-four on subjects taken from Southey's *Curse of Kehama*. In this year he was appointed principal of the Birmingham and Midland Institute School of Music. In 1901 he gave another concert of English music in Antwerp; in the following year he succeeded Mr. H. J. Wood as conductor of the Wolverhampton Festival Choral Society and also of the Birmingham Amateur Orchestral Society. As a composer Mr. Bantock has a predilection for Oriental subjects. He writes well for the ultra-modern orchestra. Eminent English critics like Mrs. Rosa Newmarch and Mr. Ernest Newman are high in praise of the workmanship, the power and the poetical quality of his latest work, a setting of the "Rubaiyat." Only the first portion, 54 stanzas, was performed; the remainder will be sung next year. The solo parts were assigned to the Poet, the Beloved and the Philosopher.

Among Bantock's works are: "Christus," festival symphony; "The Fire Worshippers," dramatic cantata in six scenes; "Caedmar," one-act opera; "The Pearl of Iran," one-act opera; "Wulstan" scene for baritone and orchestra; "The Time Spirit," rhapsody for chorus and orchestra; "Thorwenda's Dream" for recitation with orchestra; Songs of the East, six song albums (Arabia, Japan, Egypt, Persia, India, China); Tone Poems for Orchestra, Nos. 1 to 7; "Thalaba, the Destroyer," "Dante," "Pine at the Fair," "Hudibras," "The Witch of Atlas," "Lalla Rookh," "The Great God Pan," "Symphony overtures, "Saul," "Cain," "Belsazzar," Variations "Helen," Suites "English Scenes," "Russian Scenes," Two Oriental Scenes, "Processional," "Jaga-Naut," Overtures to an unfinished opera, "Eugene Aram." Among the instrumental works are a string quartet in C minor. Serenade for Four Horns, Elegiac Poem for violoncello and orchestra, piano pieces and an Egyptian ballet. Other vocal works, "Rameses II," a five-act drama, words as well as music by Bantock; a mass in B flat, an anthem, Cavalier Tunes for male voices, part songs, etc.

Mr. Bantock's latest songs are music for the "Ghazals" of Hafiz, to the Browning Lyrics "Terishta's Fancies" and for some "Sappho" fragments.

A. L. B.—It seems fair to say that a great number of teachers of sight singing, to-day, use the syllable *ti* for the seventh of the major scale, instead of *si*, which was formerly and for many years, in use. The latter is now generally used for sharp *sol*, as it occurs in the minor scale. There was always confusion between sharp *sol*, *si* or *see* as it was sometimes called, and *si* for the seventh of the major scale. There is variation in this matter in certain school music series, and the following series of syllables, in chromatic succession are used: Ascending, *do, di, re, ri, mi, fa, fi, sol, si, la, li, ti, do*; Descending, *do, si, se, la, le, sol, se, fa, mi, me, re, ra, do*; it is understood that the pronunciation of the vowels *a, e, i*, is according to the Italian language. The American Book Co. and the Silver, Burdett & Co., publications use *ti* for the seventh of the major scale, *si* for sharp *five*; Ginn & Co's books use *si* for the seventh, *si* for sharp *five*.

SISTER A.—1. MADAME JOHANNA GADSKI declared, in an interview, that she was born in Stettin, Germany. (Others say that she was born at Auklam, in Pomerania, June 15, 1872.) Her father was a government official for many years in the Post Office service. When a little girl at school, her voice attracted so much attention, that a visitor insisted that her voice be trained. When nine years of age she began to study with Frau Schröder-Chaloupka. She made her first appearance in public two or three years later with instant success. In 1889 she went to Berlin, where the director of the Choral Opera heard her sing and gave her a contract. Mme. Gadski sang the lighter roles in the operas of Mozart and Weber.

Her first great success was in America in the season of 1894 when she appeared with Damrosch in Wagnerian roles. For several years she sang in America, also adding to her repertory the opera of "Cavalleria Rusticana," "The Huguenots," and "Aida," in addition to her roles of Senta in "The Flying Dutchman," Elizabeth, in "Tannhäuser," as Elsa in "Lohengrin," and Brunnhilde in "The Ring of the Nibelungs." In 1899 she sang at the Covent Garden in London, and also at Bayreuth, the same year. During the past season, she made a concert tour of the United States. Madame Gadski is said to be very domestic in her tastes, an accomplished cook, fond of needlework, especially embroidery.

2. *Marcato*, an emphatic staccato, a touch best accomplished by raising the hand smartly upward from the wrist. *Portamento*, a clinging, elastic touch, half staccato, and half legato, made with a yielding wrist, the notes slightly staccato yet somewhat connected. For an example of the former, see No. 6 of Beethoven's 32 Variations in C minor; for a specimen of the latter see Chopin's familiar Nocturne, Op. 9, No. 2, bars 8, 10, 12 and 20.

IN "Il Trovatore" two men of different station and character woo Leonore, Countess of Sergaste. One is Count Luna, the other a minstrel, Manrico, believed to be the son of Azucena, a Gypsy. Azucena has vowed revenge on Count Luna because his father had had her mother burned alive as a sorceress to punish the father. She took away one of his children. Count Luna and Manrico clash beneath the Countess' windows, fighting a duel in which Manrico is wounded. Azucena, nursing Manrico, tells him of her mother's fate, and confesses having kidnaped the Count's son. But in her despair her mother threw her own child into the flames, whereas the Count's son lived. Later Manrico hears that Leonore is about to take the veil, and rushes away to save her. Count Luna arrives for the same purpose at the same time. Manrico liberates the Countess with his companion's aid, and Count Luna curses him. Leonore becomes Manrico's wife. Later the Count's soldiers capture Azucena, whom they recognize as the gypsy's child supposed to be burnt. She denies all knowledge of the Count's lost brother, and as the Count hears that his successful rival is her son, he orders her to be burnt. Ruiz, Manrico's friend, brings this news. Manrico tries to rescue her, but is caught and condemned to die. Leonore offers herself to the Count as a price for the freedom of the captives, but to be true to her lover she takes poison. The Count, perceiving that he had been deceived, orders Manrico's death. After the execution Azucena tells the Count that Manrico was his brother.

In "Martha" Lady Harriet Durham, tired of court life, visits the Fair at Richmond, with her confidant, Nancy, in disguise as peasant girls. Lord Tristan, hopelessly enamored of Lady Harriet, acts as their escort, though unwillingly. They join the servant girls seeking employment and are hired by a tenant, Plunkett, and his foster brother Lionel. The ladies agree to be servants for a year, thinking it a joke, but the sheriff holds them to their bargain, and they follow their masters known as "Martha" and "Julia." They all set to work and show their ignorance of housework. Plunkett helps them out, failing in love with Nancy (Julia), but Lionel declares his love to Lady Harriet (Martha). She is not willing to accept a country squire and wounds him by her mockery. Plunkett seeks to offer himself to Nancy but they both escape. Lord Tristan comes to their rescue, and carries them off, pursued in vain by the tenants. Plunkett swears to punish them; Lionel becomes very despondent. Later at a court-hunt they recognize their former servants in two of the lady hunters. They assert their rights to take them away, but when Lionel tells the story to the Court he is pronounced insane, and Lord Tristan sends him to prison. Lionel gives a ring to Plunkett, asking him to show it to the Queen, his dying father having told him that the ring would protect him from all injury. Lady Harriet feels remorse for Lionel's harsh treatment and visits him in prison. She has carried the ring to the Queen and he has been identified as Lord Derby's son, once banished from Court, whose innocence has been in the meantime established. The proud Lady Harriet offers her heart and hand to Lionel, who refuses, thinking he is the victim of a joke. Lady Harriet resolves to win him. She disguises herself and Nancy once more in peasant costume, they visit the Fair at Richmond again. Lionel is brought there by his friend Plunkett. When he sees "Martha" promising to renounce splendors and live for him, he succumbs and marries her, his title and possessions being restored to him. Plunkett obtains the hand of "Julia," the confidant—Nancy, in disguise.

An admirably convenient book containing the plots of all celebrated operas is "The Standard Opera Glass," by Charles Annesley, or "The Standard Operas," by Upton. Both books can be obtained from the publishers of THE ETUDE.

Aida is pronounced in three syllables, Ah-ee-dah, the accent on the second.

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EXPLANATORY REMARKS ON OUR MUSIC PAGES.

Good players in general and lovers of Russian music in particular will appreciate the Second Gavotte by Sapelnikoff included among the music in this issue. It is one of the best pieces of this class that we have seen from the pen of any modern composer, a typical concert gavotte, striking, tuneful and full of color. From the technical standpoint it furnishes material for practice in modern chord-playing, passage-work and dynamics. Another Russian composer, Tchaikovsky, is represented by a clever transcription of his famous Barcarolle, "June," so arranged as to render it available for the cabinet organ, also bringing it within reach of piano students not sufficiently advanced for the original. The beautiful melody loses nothing in the transcription, and the original harmonies have been preserved as far as possible. "Lovers' Quarrel," by Quiros, is the work of a young Cuban composer, showing slight traces of Spanish influence in rhythm and coloring. It is a tasteful and melodious drawing-room piece, demanding a good singing tone, an expressive rendition and the employment of various touches.

Another useful drawing-room piece will be found in the "Valse Episode," by C. W. Kern. It represents this popular composer in his best vein. It is to be executed in the manner of the modern French waltz, in a rather capricious manner, with light, brilliant touch in the running passages. The melody of the trio must be well brought out, the ornamental passages slightly subdued, furnishing a dainty harmonic background. "True Friendship," by Mero, the four-hand piece, is a rollicking march movement, solid and well balanced, which should be played with dash and abandon, with crisp touch and sharp accentuation. The counter-melodies assigned to the *Secondo* player must stand out well.

There are three easy teaching pieces. The easiest of these, "Early Morn," by Lindsay, is a very useful and taking little number, having both hands in the treble clef. This piece may be used with very young pupils. "The Juggler," by Pendleton, is a characteristic little polka movement, one of a set entitled "Marionette Carnival Sketches." It will afford good practice in finger work and in style. Döring's "Two Hearts—One Thought" is a melodious mazurka movement, nicely harmonized, by a famous modern piano teacher. "Winter Tales" is a splendid arrangement of a beautiful melody by Czibulka.

HOME NOTES.

MR. F. R. WEBB gave his 30th organ recital in Trinity Church, Staunton, Va., January 4th. The choir of the church sang Mendelssohn's cantata "Hear My Prayer."

MR. H. L. YERRINGTON gave the 26th annual organ recital in the First Congregational Church of Norwich, Conn., January 1st.

THE BROAD STREET CONSERVATORY OF MUSIC, Philadelphia, Gilbert R. Combs, director, has opened a branch school at 1712 Chestnut street.

FOUR CHAMBER MUSIC concerts are a feature of the Los Angeles musical season, given by Mr. Fordyce Hunter, pianist, and Mr. Frederick Grover, violinist. The dates were December 15th and 29th, January 12th and 26th.

MR. FREDERICK N. SHACKLEY completed, in December, ten years of service in the Church of the Ascension, Boston. A special musical service by an enlarged choir was held to celebrate the occasion.

MR. CHARLES D. WATT, of Chicago, has made a number of dates for his "Nevin" recital.

THE ORATORIO CHORUS of Wooster University, Ohio, Mr. J. Lawrence Erb, director, gave Handel's "Messiah," December 11th. The chorus contains about 120 members.

THE CHOIR of Packer Memorial Church, Lehigh University, C. A. Marks, conductor, gave, on December 11th, 1906, Palestrina's "Missa Papae Marcelli," which was first rendered June 19th, 1565.

THE twentieth free organ concert at the City Convention Hall, Buffalo, N. Y., was given by Mr. Herve D. Wilkins, of Rochester, December 9th. This organ was built for the Temple of Music, at the Pan-American Exposition.

A CONCERT by members of the faculty of the American Conservatory of Music, Chicago, Mr. John J. Hattstaedt, director, was given December 4th. Fifty members of the Chicago Orchestra, under Adolph Weidig, conductor, assisted.

THE CHRISTMAS music at the evening service in First Baptist Church, Philadelphia, Mr. Frederick Maxson, organist, consisted of Sullivan's oratorio, "The Light of the World."

MR. WM. D. ARMSTRONG, Alton, Ill., gave a lecture, with illustrations, December 14th, at Shurtleff College, on the subject, "The Tone World."

THE ZOELLNER FAMILY, of Stockton, Cal., is doing much in the way of chamber music in that city.

MR. CARL G. SCHMIDT, assisted by Mrs. Clara H. Bus sing, soprano, gave an organ recital in St. Paul's M. E. Church, New York City, December 4th.

MISS BELLE SQUIRE, of Chicago, assisted by Mr. Walter Squire, pianist, has been well received in her lecture recitals, "How to Listen to Music" and "Fashion in Music."

THE BUFFALO CHURCH CHOIR GUILD gave its first annual festival in Trinity Church, November 22d.

MR. EMIL LIEBLING, of Chicago, has been very busy this season with recital dates. Among the places visited lately, outside of Chicago, are Big Rapids, Mich., Sinsinawa, Wis., Cedar Rapids, Iowa.

MR. E. M. READ, of St. Louis, gave a recital on the new Estey organ in the First Presbyterian Church, Litchfield, Ill.

MUSICAL ITEMS

A COMPOSITION for two violins, by Paganini, has been discovered by an Italian musician.

THE Russian government has voted a pension of \$750 to the Finnish composer, Jean Sibelius.

THE MUSICAL OBSERVER is the name of a new musical paper just launched in New York City.

RICHARD STRAUSS has been rejected for membership in the Senate of the Berlin Academy of Arts.

CHARLES SANTLEY, the celebrated English baritone, will celebrate the fiftieth year of his public work in May.

THE collection of old musical instruments belonging to the Musée Snoeck in Ghent is offered for sale. It contains about 800 instruments.

A CONFERENCE of supervisors of music in the public schools is to be held at Keokuk, Iowa, in April. Mr. P. C. Hayden will be in charge.

THE RACH MUSEUM, at Eisenach, Germany, is expected to be ready for opening in the spring or early summer. A festival may mark the occasion.

A WINTER MUSIC FESTIVAL was held by the New Orleans Choral Symphony Society, January 14-17, under the direction of Ferdinand Dunkley.

LEOPOLD AUER, the eminent Russian violinist and teacher, recently celebrated the thirtieth year of his activity as solo violinist of the royal theater.

THE total receipts of the last Birmingham (England) Festival were, \$48,890. The net profits, which go to the Birmingham General Hospital, were \$22,075.

VAN DYCK has been appointed teacher of singing at that this is not to interfere with his opera work this season.

THE new Brooklyn Academy of Music, which is to be erected at a total cost of \$1,000,000, is now under way; but a small amount of the sum required is still unsubscribed.

A CLARINET has been placed on the market by a Leipzig maker, Carl Kruspe, which, it is claimed, is mechanically so improved that all keys can be played as easily as the key of C.

THE PARIS CONSERVATORY is arranging to publish a Dictionary Cyclopedic, in twelve volumes. Leading professors will contribute to the work, which will be finished in several years.

A MUSICIAN of St. Petersburg, in looking over a lot of old music at a second-hand shop, found an orchestral score of a hitherto unpublished air by Boieldieu, to be added to his opera, "The Caliph of Bagdad."

A NEW YORK violin expert puts the number of genuine Stradivarius violins in existence at about two hundred, saying further that "there are only about twelve States," accredited Stradivarius violins in the United States.

"TANNHÄUSER" has had 200 representations at the Cologne Opera House. Fifty years ago the hostility to Wagner's works was so great in that city that the then opera director was deposed for having given a representation of "Lohengrin."

OSCAR HAMMERSTEIN, according to a New York paper, wishes to produce the "Ring" at the Manhattan Opera House, New York City, next season. He is making an effort to enlist the co-operation of Mme. Wagner, so as to reproduce plans and features of the Bayreuth representations.

THE NEW YORK STATE MUSIC TEACHERS' ASSOCIATION will hold its nineteenth annual meeting in Elmira, June 25-27. The officers are Ludwig Schenck, Rochester, President; Louis Arthur Russell, New York, Vice President; H. Brooks Day, Brooklyn, Secretary; Frank H. Shearer, Lockport, Treasurer.

A BILL was proposed in the French Parliament to tax pianos, the amount being fixed at \$2.00, with certain exceptions, such as those used regularly for the purpose of instruction, as in conservatories and studios of private teachers, and those that are offered for sale in factories or warehouses.

AT a representation of Richard Strauss' opera *Salome*, in Berlin, the symbolic star of Bethlehem was used in the stage setting, the suggestion coming from the stage at Covent Garden, London, the direction refused to allow it.

THE SYMPHONY CONCERTS FOR YOUNG PEOPLE, in New York City, are to be devoted, this season, to an exposition of the dance in symphonic music. A recent concert had for its basis the waltz. Two trained dancers illustrated the musical program rendered by the orchestra under Mr. Walter Damrosch.

TWO HUNDRED boys and girls, thirteen to fifteen years of age, assisted in the production of Pierne's oratorio, "The Children's Crusade," which was given in New York City in December by the Oratorio Society, under the direction of Frank Damrosch. The children's chorus was quite a feature of the oratorio.

THE CHOIR MAGAZINE is a new candidate for the favor of the musical public. It is published in Boston, by the Choir Magazine Co. The editor is Mr. F. W. Woodell, a frequent contributor to THE ETUDE. Each number contains two new anthems in addition to reading material for the organist, choir master and singer.

A GIANT HARP was built in Switzerland in the latter part of the eighteenth century, for the purpose of foretelling changes of weather which the inventor believed would be indicated by the different tones made when the wind was blowing through it. It was 320 feet long, and the wires were stretched north and south.

DAVID BISPHAM has aroused much interest in his new production, a romantic opera founded on Goldsmith's novel, "The Vicar of Wakefield," with music by Liza Lehmann. Mr. Bispham appears in the title role. So far the opera has been given in Manchester, Newcastle, Glasgow and other cities in Northern England, and but lately in London.

A CORRESPONDENT in an English paper gives a few interesting facts in regard to the Norwegian national anthem. The title is "Ja, vi elsker dette Landet" (Yes, we love this country), the text being written by Bjørnson, the music by Richard Nordraak, the friend of Grieg, who turned the latter's thoughts definitely to the national Norwegian element in music. Nordraak was born in 1842, and died in 1865.

A MUSEUM exclusively devoted to music is to be established in Vienna. Instruments, manuscripts, portraits, sculptures; in fact, everything associated with great musicians will be represented. It will include original scores by Bach, Handel, Mendelssohn, Spohr, Weber, Mozart, Beethoven and Brahms; also a collection of pianos illustrating the development of the instrument from its earliest beginning.

ALEXANDER SCRIBINE, Russian composer and pianist, made his first appearance before an American audience in December. Mr. Scribine was born in Moscow in 1872 and was educated in the conservatory of that city. He has written three symphonies, besides other orchestral pieces and a number of works for the piano, a very interesting one being a nocturne in his concerts last season. was used by Josef Lhévyne in his concerts last season.

A FINANCIAL PAPER puts the increase of wages that the employees of the large transportation companies will receive during 1907 at \$100,000,000. As it is likely that certain large manufacturing companies will also increase wages, the buying power of the middle classes in the United States will be much increased. Musical interests of all kinds, dealers, publishers, composers, manufacturers, schools and private teachers should share in this increase of business opportunities.

MARGATE, England, according to a report in a London paper, makes its municipal music a paying investment. It maintains band and orchestra concerts, besides other musical features, such as prove attractive to visitors at seaside and health resorts. During the last three years these have been given at a profit of over \$12,000, and the authorities have been able to reduce taxes accordingly. If American cities could local concerts, there by organizing and maintaining municipal concerts, there would be less growing at the amounts appropriated for the teaching of music in the public schools.

At a sale of violins in London in December only fair prices were obtained. Comment has been made on the fact that genuine old instruments bring prices below those ordinarily quoted, showing that the real market value is less than that which maintains among collectors. Some of the prices obtained were: a Stradivarius (1709), \$1,800; a J. B. Guadagnini (1754), \$600; a Joannes Franciscus Pressenda label, \$370; a Ferdinandus Joannes Stradivarius label, \$325; a J. B. Guadagnini (1763), \$205; a Nicolas Stainer, \$200; a Nicolas Amati, \$250; a Jacobus Stainer, \$200; a Nicolas Lupot, \$100; a copy of the Paganini Guarnerius by Vuillaume, \$190. Two bows by Tourte sold for \$55 and \$125.

A DEMONSTRATION of the new electrical musical apparatus called the Telharmonium, constructed by Prof. Cahill, was given in New York last month. Invited guests assembled at several prominent hotels and restaurants, which were connected electrically with the central plant. Those present pronounced the demonstration a great success. The instrument is unique in this, that the vibrations which produce the musical tones are excited electrically, and not through the medium of pipe or string, as in the case of the piano. The claim is that such tones are free of extraneous sounds, such as the hammer creates, and are of pure quality. This comes still more into evidence in full harmonies. Musicians and scientists are much interested in the Telharmonium.

FRIENDS of music in Harvard University are arranging to construct a building to be used by the Department of Music and also by all the musical societies of the University. The plans were worked out by architects under the direction of the late Professor Paine. The building features are: a hall, to seat 500, for chamber music; a hall, to seat 250, for recitals and lectures; a hall, to seat 250, for rehearsals and organ practice; a smaller room for class work and lectures, etc.; seven smaller societies. There will also be a large social living room for the use of all who are interested in music, a large room for the Professors of Music and two rooms for the use of the students. The cost of the building and the fund may be sent to Horatio A. Lamb, 27 Kilby St., Boston, Mass. The cost of the building is planned to be \$100,000 and a maintenance fund will also be required of \$50,000, to provide an annual income for light, heat, care and repairs.

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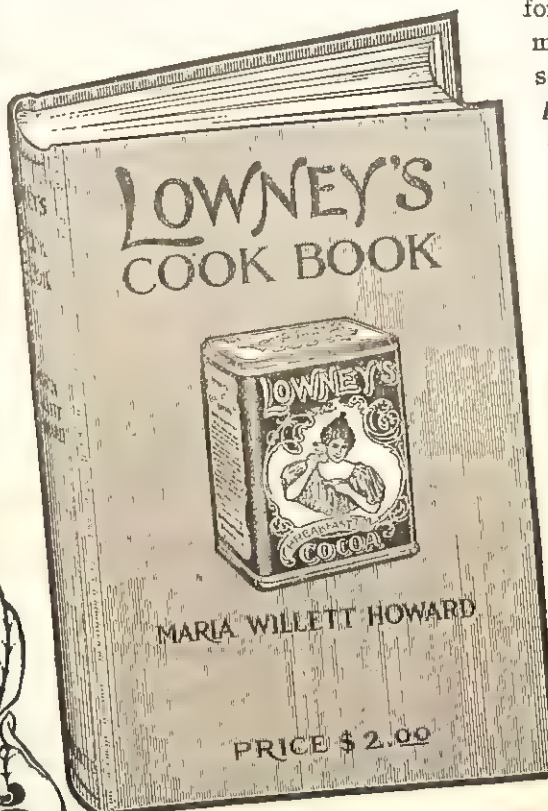
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	N	O	O	O	O	
P	R	R	R	R	S	S
S	S	T	T	T	U	V

THIS musical hour-glass is built around a short phrase which forms half of a well-known maxim from the Latin, well worth consideration by students of music. It will be found in the middle and longest vertical column when the letters are arranged in their rightful order to spell the words indicated below. These read from left to right; the key-phrase from top to bottom.

Beginning at the top they are as follows:

1. An Italian composer of the seventeenth century.
2. A saint of the fourth century whose name is given to certain liturgical music.
3. An Italian composer of the eighteenth century.
4. A musical term meaning to repeat.
5. The first letter in the name of a great song writer of the nineteenth century.
6. The first name of a noted violinist of the nineteenth century.
7. The last name of a still more famous violinist, his contemporary.
8. A modern sculptor who has come into prominence through his statue of one of the greatest of composers.
9. A modern German composer, particularly known by his songs and music dramas.

EXPERIENCES OF A LONELY MUSIC STUDENT.

BY E. R. M.

I live in a small town, nominally a city, with no opportunities for music culture, no concerts, no visits of high class performers except at rare intervals. This little western town is too far from the great cities for me to spend time and money to go there to profit by the musical advantages they offer.

Then, I have many duties, such as fall to the lot of a country minister's wife. I am past my early youth, when the enthusiasm of a musical career burned within me; away from the companions and friends who used to encourage me and—perhaps harder—I have left behind the years when the action of memory and muscle was at its quickest. These are my disadvantages.

What are my advantages?

First, I have a dear piano, all my own, paid for on the despised monthly instalment plan, with many sacrifices. Second, I have, and can have all the music I need, including books of biography and theory. Third, I have, or can have, all the time I need to practice by simple, persistent planning for it every day; and fourth, and best of all, I have the memory of two years' instruction which I received fifteen years ago from a good German professor, who knew his duty as an instructor, and was not afraid to insist upon it.

Circumstances parted me from my teacher, and fourteen years of strenuous living along other lines, and much forced neglect of the piano, made it seem that my early hopes of being a player were gone forever. About a year ago, my husband announced his

intention of buying an Aeolian, as he said there was no longer any music in the house, the piano never opened, and he missed musical refreshment. I was scandalized. What! One of those detested mechanical contrivances placed upon my piano, hammering along where my fingers ought to be? Never!

But what should I do? I could no longer play anything from memory, neither did I seem able to memorize the simplest piece. When I sat down in front of the piano my fingers sought the wrong keys, and worse, hit them; the musical signs looked foreign to me; the sharps and flats left my head in a daze.

But, I thought, where there is a will there is a way. I needed stimulating, so I invested in the most helpful set of music books I have ever seen, "Famous Composers and Their Music," and read carefully through the six volumes of biography, some of it very dry. I nodded many a time over it, but a certain fire from the heaven-sent inspiration of these men communicated itself to me.

I threw aside the cheap, fanciful collections of waltzes and polkas, which look so easy to do, but are dust and ashes to the musical taste. I remembered my old professor. I imagined him at my side as I practiced; his irritability; his grudging praise; the calm finality with which he would say, "You may practise dis yet another week."

I went back to where I had left him—Bach's Inventions. I couldn't do them at all. Quite meek, but nothing daunted, I started in on Czerny—"School of Velocity," Op. 299. I mastered these carefully, one at a time. I may say that now I began to take an hour a day on the piano stool, whether the dishes were washed, or floors swept, or not. My fingers woke up. They began to hit the right keys. Beginning on the instrumental volumes, I read by sight from one to six pieces every day. Some of it sounded pretty bad, but every bit of it was educational. Then, having mastered the Czerny, I took the Bertini Etudes. Op. 32, and Heller, Op. 45, and Jensen, Op. 32. I went carefully through the Sonatina Album (Ed. Peters), and Schirmer's "Modern Sonatina Album," and reviewed some of the longer sonatas by Mozart and Beethoven.

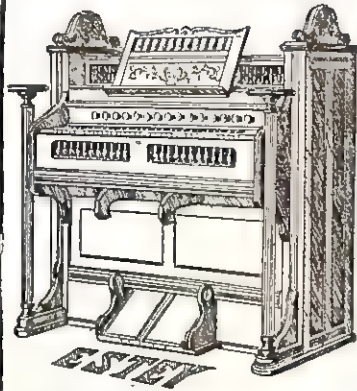
About this time, some one asked me to play at an entertainment. I thought I saw a good deal of hesitation in the eye of the one who made the request, as they did not think I could do much of anything. In fact, I had failed rather miserably various times at private houses—"not having my music," etc. But this was a large affair. I agreed to play, though trembling, for I knew I needed to get back my old self-confidence, if I half died in the attempt.

What should I play? I still stumbled when I tried to follow the page in front of me, and invariably broke down when I turned it. No, I must memorize something. For only so, with one's mind free to follow and direct the tone which is being brought forth, and one's eyes at liberty to follow the fingers and see that they do their duty properly, can the full intent and meaning of a piece be given.

I remembered that years before I had played the "Loreley" by Hans Seeling. It was a good concert piece. I set my teeth, and relinquished every hour I could spare during the two weeks to work on it. I finally got it into my head and closed the music in front of me. The memory muscles had begun to wake up. Free at last from the bondage of the printed page, I gave myself up to expressing the story in the piece. "I sailed calmly over the deep river with the boat and its ill-fated crew. I stopped with them to listen to the clear, rippling notes of the Loreley, so sweet and perfect, that I forgot the wind was changing, and that the bass was bringing up its minor chords. The menacing strength of these soon drifted into a dim, but charming, and wholly captivating vision of heaven, which ended suddenly, and without premonition of danger, in one mighty crash and tumult of despair! The sailors had gone down! Only one note was left, the keynote—and this again gave the song of the Loreley—peaceful and beautiful as ever, but merciless now, for I knew that its beauty covered the dead bones of ship-wrecked sailors." When the final day came, I carried this out to the satisfaction of all concerned.

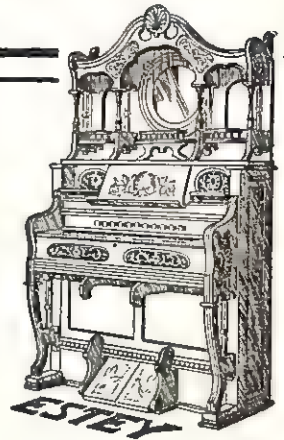
I have memorized many pieces since then, and I am no longer lonely in my work, for all the great masters speak to me; and each exercise on which I work carefully and faithfully reminds me of their diligence and care.

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