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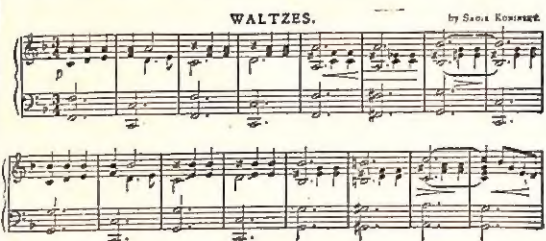
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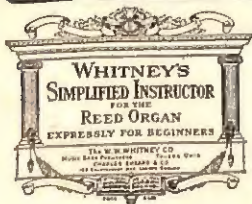
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No. 3.

EASTER AT ST. PETER'S, ROME

By T. CARL WHITMER

TO the well-weathered traveler the whole world is one vast and all-absorbing story book, with a few facts thrown in here and there just to relieve the fiction of it all. However, only he is the real observer who finds that all things are simply variations resulting from the one desire—the universal one—for self-expression.

Of course, to him who has an unsympathetic turn of mind; to him whose historical perspective is a "little out," many features brought to notice are distinctly disappointing. Such an one sees incongruities everywhere, between the thought of the past and the actions of the present, between the beauties of certain old architecture and the lack of beauty existing in the music sung therein, between the beautiful simplicity of, say, the underlying theology and the crudeness of the window-glass. The Pessimist is ever with us. But so is the Optimist.

Italy a Center of Things.

Time has rolled up historical facts like a mighty snowball here in Rome, the very center of the Papacy and splendid art; this country of countries for those inclined to civil and religious records written in the loveliest of architectural forms.

Italy was the center of Things; the High Place of all intellectual movements for a long period. Its sceptre musical has now passed to others, but there are some things which will never pass away: the beauty of that sixteenth century music, for example. And then the miracle performed in thrusting a whole family of musical terms into the daily use of six languages! Besides, Italy itself, Italy's art, Italy's sky, all are magical; all are magnetic.

Finally, Rome and St. Peter's!

Michael Angelo worked here, even if you cannot recall the names of the contemporaneous popes! Palestrina was here! Perhaps you have forgotten the dates of the numerous dedications—and scandals. Here at the grave of Petrus were born psalms and

hymns which have resounded ever since; here over the place, too—strange as it may seem—where Nero, the Cruel, burned the adherents of Christ, the Good. From those awful agonies have come forth rejoicings which have formed the world, and no rejoicing has ever taken place without music.

The variations which can historically be traced in the development of St. Peter's music can be found in the histories. The depth of spirit which this edifice has; the moods most wonderfully created by its music, ritual, history, size—I do not think can be found. Indeed, "atmosphere" is the real element to be reckoned with when investigating a church—at least this church. It is quite possible to find one's judgment of music, size, painting, at fault when subjected to the powerful individuality thereof. That such a condition may be created, in part, by an increased activity of the historic sense is quite certain, and, undoubtedly, the cultivation of such a sense largely affects the esthetic attitude. But, whatever and however it is, mood is certainly dominant here in *San Pietro in Vaticano* (St. Peter's in the Vatican).

The Search for a Musical Type.

The musical efforts of the man at present in the pontifical chair are, naturally, of special interest to the musician who is an Easter pilgrim to this city built upon the Seven Hills.

What Pope Pius X has most desired is to find a *Type*, one which will forever serve as a model for that which is distinctly churchly. Science, History and Art must, within certain limits, yield of their substance to the creation of this "type." The demarcations between secular and churchly are more than ever emphasized. Where the idea is fully carried out, the result shows its value. Perhaps the effect upon one is analogous to the impressions received from the great Angelo's works (although usually the translation of such plastic impressions into tonal ones is not felicitous. Here, I am convinced, there is a very evident analogy).

Under the late Pope there was a deterioration on the esthetic side, as is natural where certain temporal problems are given a special emphasis. Art, or the "Over-Man," always resents a partiality to the Normal, or, at least, to the Tangible. The present authority and his adviser, Perosi, wish us to remember the ultimate necessity in all things of a clearly conceived *Typus*. It is interesting; it is effective; it is noble!

Overpowering Effect of St. Peter's.

In an earlier article I remarked upon the great size of St. Paul's Cathedral, London; how marvelous is its effect of height, length and width upon the soul of



ST. PETER'S CATHEDRAL, ROME.

Christmas. Now St. Paul's has an area of only (!) 9,350 square yards; St. Peter's has 18,000 square yards!!

Have you ever read the memoirs of that delightfully irascible genius, Hector Berlioz? Among many other things in his two volumes of fascinating Gallic chat, he tells how he spent hot, summer days in Rome. In a free translation these are his words:

"I loved to pass the days there (in St. Peter's) during the intolerable heat of the summer. I carried with me a volume of Byron and, establishing myself comfortably in a confessional, read while enjoying the fresh atmosphere. The religious silence of the place was interrupted only at long intervals by the harmonious murmur of the two fountains in the great square of St. Peter's.

"St. Peter's always made me experience a wave of admiration. It is majestic. Oh, so noble! So beautifully, so majestically calm!"

Easter without the preceding Holy Week is hard to conceive. Indeed, people do not come here for Easter alone. They come for the solemnity of the Passion; then bath Easter thrice the glory. The same relativeness of things! Nature and the "Over-Nature," which is Art, are the same in this. Contrast has been known to cause things even disagreeable when considered absolutely to appear agreeable relatively.

Yes, if there ever was an esthetic wizard it is St. Peter's. The atmosphere is enchanted, the vibrations are charged hypnotically; the life of the place is supernatural. So see to it that some of the music you hear is good before saying so.

Marvelous wielder of the heart! It is the same as when one is in a psychological laboratory where they are testing illusions. Two weights: the one small, the other large. You will stoutly assert that the heavy one is light and *vice versa*. And over there is a green disk you say is blue—because relatively it is so. Admirable cultivator of sincere and unconscious prevarication is Nature!

St. Peter's may cause your head to turn! Not the first day; nor the second. After that, guard thyself. For is there not Great Space?

Great Space is one of the secrets of its power; (Oh, what a wonderful dome!) for the absence of things is more powerful than the "too much presence," inasmuch as the imagination works to its fullest. (And the symmetry of it all.)

Holy Week.

The "Easter" services begin one week earlier than Easter, that is, this year, on Palm Sunday, March 24, 1907, at 10 o'clock, with Mass. After which the great procession and the consecration of the palms.

Wednesday, the 27th, two hours before Ave Maria, we hear the "Lamentations" and "Miserere." There is also an exposition of the four relics of the Passion—the head of St. Andrew, the spear which pierced the Saviour, a portion of the Cross, and the sudarium of Saint Veronica.

On Holy Thursday, the same as on Wednesday, with one addition, the washing of the altar after the "Miserere."

On Good Friday, at 10 o'clock, the Entombment. (These groups remain on view until Saturday evening.) The "Lamentations" and "Miserere" will be sung as on the other days. Indeed, quite unforgettable are the "Lamentations," especially on this day. There is a very genuine inward stir as one sees that crowd of monks and prelates in long procession proceeding through St. Peter's singing, and, when fainter and fainter becomes the tone, as the candle-illuminated grave of Peter is reached, we see them kneel, while the "last sound, which rises to the dome of Michael Angelo, seems to have been caught up to heaven."

It now is late afternoon, and one candle, on the altar, after the other is extinguished. Then—the twilight. The mighty multitude prays, and sobs. It is not the prayer of the weak and the sob of the sentimental, but one of those cosmic sobs which can occur but once or twice in any man's lifetime.

After which, quite *pianissimo*, Allegri's "Miserere." It is a simple chord succession, but under certain circumstances power is Power, according to the degree of simplicity. I presume, in such space, with such tone environment, one can grasp unseen elements and believe them fully, which, if translated to our commercial tongue, seem false. Truth must be newly investigated when one receives it within this *Domus Dei*.

On Holy Saturday is the lighting of the holy fire, about 7 o'clock in the morning.

Easter Day.

After the pressure of this week of the Passion Easter comes, oh! so gloriously! We see High Mass at the great altar at 10 o'clock. The relics of the Suffering are again exposed, as on the previous Wednesday. Only, now they have a new significance: so that the whole multitude is swept violently by a veritable storm of feeling; it is covered with a flood of memories which have accumulated with a score of centuries.

Several friends of mine always shed tears when they enter Italy. I used to think it was because they were obliged to pay duty on their favorite "preferences." I was skeptical until I came here myself. Then I understood, for although Italy may be the land of small "fees," it also is the land of pictures. It has beggars like the sand on the seashore, but it has a blue sky and memories of Beatrice. It has fever and mosquitoes in summer, but it has such wonderful intellectual treasures that you wish for the power of complete absorbency. Oh! that omniscience were possible!

If, for you, Dante and Petrarch, Angelo and Palestrina, are not alive before you cross the Alps—here they are waiting for you.

Tu es Petrus et super hanc petram aedificabo ecclesiam meam et tibi dabo claves regni caelorum—yes, and the Keys of all Hearts!

MAXIMS FOR ACCURACY IN PIANO PLAYING.

MR. T. C. JEFFERS, of Toronto, has recently published a booklet containing a number of maxims of great educational value. We reprint a few of them:

"Practice in small sections of four to sixteen notes only, according to the nature of the passage. Play each portion over many times, the first few times very slowly, then a little more quickly. And let each section overlap, by one or two notes, the preceding and following ones."

"Memorize your piece from the very first reading. After playing the small section three times you should be able to play it from memory; it should be small enough for that."

"Forget the notes on the page, and imprint on your mind only the shapes of the passages and chords on the keyboard. Note-memory soon becomes dim and unreliable. Notes are but signs for things. Why not remember the things themselves—that is, the keys?"

"When two lines have been practiced in this way repeat the whole two lines ten times, in the same methodical way as the small section. Be sure to do this; do it always, else your groups will not become connected, welded together, and you will continually stammer and hesitate between the sections. You may not be able to play the large sections from memory yet, but you will soon be able to do so if you continue to practice the whole piece in this way."

"Always practice the piece sectionally, as long as you continue to study or use it. There is no passage you play that may not be better played, and this is the surest way to discover its possibilities of improvement. Use your brains."

"This small section practice is a valuable discovery. By it one acquires the very technique necessary for the difficulty one wishes to overcome. It is the greatest economy; finger exercise, etude, piece—all are practiced at one and the same moment. There is no waste. With it one may practice fast as well as slow, and overcome beforehand those difficulties which only appear in rapid performance."

"The wrist must always be relaxed, and the back of the hand must not jump up and down with each stroke of the fingers. The tone in finger-passages must be obtained only by the stroke of the finger, without strength derived from the wrist or arm. The pressure of the finger alone must keep the key down firmly while the tone is singing, the wrist meanwhile feeling quite relaxed and pliant. Even a blacksmith uses a supple wrist: why then should a piano player have a foot-and-a-half fingers?"

"Oh for a true legato! Between two tones belonging to the same phrase let there be no gap. The one should sing clearly up to the verge of the next one, making the most perfect junction. The finger must hold down the one firmly until the actual pressure of the finger producing the next is felt at the bottom of the stroke. There must be no motion of the hand or wrist that will separate them. On the other hand, the phrase must not be smeared."

"Be sure to model your phrase beautifully. Understand where it begins, where it ends, and where its climax occurs. It usually rises in steadily increasing volume towards the climax, and gradually diminishes towards the end. And let it be neatly separated from the succeeding phrase."

"Phrases in music should be rendered with as much meaning and effect as are phrases in speech. Imagine an elocutionist who delivers his lines in a monotone, without pause, rhythm, inflection or emphasis! Do you play in that way? Let your music mean something. At the same time avoid gush, and exaggerated expression."

"Five-finger exercises are necessary, but you may play them for a thousand years and they will not secure accuracy in quick, wide skips, in simultaneous difficult passages for two hands, in rapidly changing hand-shifts, double notes, and a hundred other difficulties for which five-finger exercises cannot properly prepare you."

"The best preparation for the performance of a difficult passage is the proper and intelligent practice of the passage itself. Why? Because nothing is so like a thing as the thing itself, and it is a great economy of labor; you prepare and learn at the same time."

"Accustom your mind, even in slow practice, to grasp, firmly and clearly, not only the notes you are playing at the moment, but also as many as possible of those you are about to play."

"Why is it that the great pianists are so accurate in execution? Surely the secret lies in their clearness of perception, and exactness of memory. If you register upon your mind, with the greatest definiteness, each interval and the shape of each passage upon the keyboard, you will approach more nearly to the standard of the famous virtuosi, so far as accuracy is concerned. Don't look at an inch and then remember it as an inch and a quarter!"

"The mind has powers of which most students little dream. These powers, if allowed to act without interference, are capable of enormous development. Day by day it is possible to acquire more and more control, until the faculties are exerted freely and without hindrance. It is probable that the memory may be vastly extended and made more reliable, that study may become a delight and an unconscious effort, and that nervousness in public performance may quite disappear."

"Use the metronome about a third of the practice time. It concentrates thought, establishes steadiness of rhythm, develops feeling for ensemble playing, and does not make one mechanical. Nervous, erratic stutters (and their name is legion) should alternately play two bars with it, then count two bars without playing, until regularity of beat is acquired."

"AMERICA."

DR. HENRY VAN DYKE has written two stanzas which he suggests as additions to those written by Rev. S. F. Smith, and used as our national hymn. Dr. Smith's verses apply to New England very well, but Dyke presents the natural features of the South, West and the Pacific Slope. We quote his words which appeared in a recent number of *The Interior*:

"We need also other stanzas to express the inexpressible riches of the sublime and beautiful, the broad and varied natural enchantments of all America. Let us sing the familiar and well-loved verses which come from the East; but let us sing also of the North and the West and the South, the Great Lakes, the wide forests, the vast prairies, and the blooming savannahs:—

"I love thine inland seas,
Thy groves and giant trees,
Thy rolling plains;
Thy rivers' mighty sweep,
Thy mystic canyons deep,
Thy mountains wild and steep,
All thy domains:

"Thy silver Eastern strands,
Thy Golden Gate that stands
Fronting the West;
Thy flowery Southland fair,
Thy sweet and crystal air,
O land beyond compare,
Thee I love best!"

HEAR YOUR OWN PLAYING.

BY J. S. VAN CLEVE.

THOSE of us who study music, and also observe its effect upon the public, are constantly confronted with a paradox, in the relations of that public to the piano and to pianists. Advertise one name, and they rush to the box-office; at another time, announce a piano recital, and the blank look of ennui or the wry face of satiety is the reaction elicited. Money is poured out to such men as Liszt, Thalberg, Gottschalk, Rubinstein and Paderewski, while over against these favored ones there is an army of gifted, industrious tone-magicians who cannot even get the most modest and meagre daily bread by performance. An eminent Chicago critic, who is also a teacher, said to me: "There is no blinking the disheartening fact that there is no market-demand for piano recitals." This was a rather extreme wording of the situation, but with more than a modicum of truth in it. Now what is the cause of this condition?

Why is it so hard for a *good* pianist to find a money reward for his species of skilled labor, and so easy for the *great* pianist? There are many reasons, but I wish, in the present paper, to direct the thoughts of the piano-playing clientele of THE ETUDE to one aspect of our work which I am sure is too little regarded.

NEGATIVE VALUE OF SOME PIANO RECITALS.

One of the chief reasons why the public does not like to pay for piano recitals is that they are not worth paying to hear. Thirty years of professional consideration of piano performances as critic have planted in me the opinion that nine in ten of those who ask the suffrages and the support of the public have but a vague and inaccurate notion as to how their playing really sounds. The players are often serenely unconscious of the countless flaws in their work, and I am charitable enough to assume that they are honest in thinking the music is actually as perfect in the receptive ears as it is in the heated, reproducing imaginations. A concrete illustration may not be out of place here. In Cincinnati, some years ago, a local pianist gave a recital to which I was asked to come, in the regular routine of my service as a newspaper reviewer. He undertook the great "Appassionata" of Beethoven, and where the lyric theme enters in the first movement, that grave, noble, manly melody which tells us that Beethoven will not yield to the mood of empty despair, but will wrestle with Fate, the pianist made one of the worst acoustic messes which I ever had the misery of hearing. There were positively more wrong notes than right ones, and that seductive Delilah of the piano, Miss Damper-Pedal, was lugged in to bring rescue. Anything more pitiable or comic than this self-pleased yet ill-starred performer could scarce be pictured. However, conceive, if you can, the cool, lofty, Brobdignagian insolence of the man when, walking down the street after the recital, he said condescendingly to me, "Oh, you know, I don't mind a few false notes any more than Anton Rubinstein did."

Now, what has all this to do with the fact that the public finds our average piano recital jejune and unworthy of money exchange? Why, just this: I believe that it is not extravagant to say that not one student or practitioner of the piano in a hundred has any adequate notion of the way his playing sounds outside of the little magic realm of the personal brain. If only some form of tonal mirror, as sensitive and as honest as the common looking-glass, could be devised for the hearing, what a boon, what a boon! We do not really hear ourselves.

INFLUENCE OF MECHANICAL PLAYERS.

Just here I wish to record my opinion that the many mechanical devices now upon the market, which are slipped in between brain and wire, in lieu of fingers, should one and all be welcomed. They will not ever supersede the really great pianist or the genuinely intelligent one, but their effect is to set a standard of impeccable technic, and so familiarize the receptive ears of the listening world with the tone-concepts of the creative minds that the wretched slovenliness now so frequent will grow intolerable.

If I am correct in forecasting what will be the trend of the future, it follows logically that all which is really individual in an artist's work will stand out in bolder relief against the familiar background of the known technic. But, to our immediate topic. The very greatest enemy of the interpreting artist is just

this discrepancy between the sound which he really makes in the passive ears of his audience and the sound which he more than half imagines.

TOO MUCH WOODEN PRACTICE.

Out of the half dozen or more contributing causes of the nonhearing of oneself the most active and most deadly is the benumbing and stultifying of the auditory nerves through the enormous amount of practice. I have been credibly informed by one who studied under D'Albert, and who was frequently in his house, that this most colossal of masters seldom or never practiced more than two hours per day. This is, to be sure, so extraordinary as to be no criterion for any one else. But it gives us another guide-post along the road which we are traveling. The main reason, my dear piano student and piano colleague, why you are so dull of apprehension is that you hear the music, and more especially the technical elements of the music, so monstrously often that your nerves become first saturated, then dulled, and at last benumbed, if not indeed actually callous.

To comprehend this, by analogy, look at the hand of a man who works with tools, and see how the special callousness of his craft has seized hold upon him. Go, examine the finger-tips of a violinist; try if you also can press the strings of his instrument as hard as he does, and ascertain how long you are able to continue that deep creasing into your finger-ends. Go to the gustatory organs for testimony; do you not know how soon the poignant stings of even the strongest flavors—honey, lemon juice, clove oil, red pepper—paralyze the power of taste? Sight, also, is subject to the same law. Gaze long at one certain color and you will find yourself half color-blind. Now pass into the abstract world of thought, and the same law rules.

Assuredly, in learning the raw technic of an instrument, you should hold your intelligence upon it strictly, and never permit a moment's mental wandering! Assuredly, part of this attention should be applied to the actual sounds which you are creating; but those sounds should be diversified through all the metamorphoses conceivable. Do your scales and arpeggios in similar motion, in contrary motion, in canonic form, swift, slow, middling, forte, fortissimo, mezzo, piano, and pianissimo, legato, staccato, non-legato, sharp staccato—still, with all this varying of the impression of the tone-substance, you will become sated with the rather pallid beauties of these scales and arpeggios. This dreaded satiety will arrive long before the digits, those talented but reluctant learners, have accomplished the third part of their task. To be sure, if we are to play at all worth while, we must possess ability, strength and combining power of finger action, and these must exist in far greater perfection than was demanded of our forbears, but with the mechanical players in the arena there is now no hope for the bungler.

NO SHORT CUTS.

Skill we must have, even in a transcendental degree, and no really important shortening of the road has ever been devised or will be. All our improved methods in piano study and in voice study make the way more pleasant and more entertaining, but not shorter. It is still a ten years' task to make a singer, as in the days of Maestro Porpora; and it is quite as long a journey for the pianist now, if not longer. The mountain of the Muses, Parnassus, or Monsalvat, however you christen it, is still far away, and difficult of access. It still demands an average of four good, choice hours of time per working day; twelve hundred hours a year per working year, to make a pianist, and in the case of such mighty men as Rosenthal, the years go on and on and on with ever-increasing wonders of capacity till at least thirty or forty thousand hours are applied to the piano and its mastery.

PRACTICAL SUGGESTIONS.

When it is possible, it is an excellent plan to do a part of the technical work and also a part of the analytical work of acquainting oneself with the actual notes of a composition, upon the Virgil practice-clavier, or some sort of non-tonal set of moving keys. This, of course, like any good thing, may be overdone, and so degenerate into a bad thing, for we must use moderation and common-sense in everything.

If this practice upon a dumb keyboard be not possible, I should, in some way, damp the wires of the piano so as to muffle the sound, as they used to with the clavichords in the nunneries of old days, that the devotees might not be disturbed, and put into an unholy temper by the dire monotones of the neighbors' practice.

Some years ago I visited the renowned pianist, Rafael Joseffy, at the Grand Hotel, in Cincinnati, and found his piano carefully muffled. Thus he could practice everything exactly, and both educated the fingers and the ear approximately, omitting, of course, the actualities of dynamic climax. He said it was to avoid annoying his fellow guests; but I am sure, whether he knew it or not, he was also being merciful to his own ears as well.

The musician's talent for hearing and discriminating, for knowing and judging, is as dainty as the talent of a tea-taster. The effects which I have observed among teachers of music are that they acquire a horrible insensibility to ugly tones, and to chaotic mixtures of tones; or else they arrive at the opposite pole and are so nervously susceptible that they can not endure even necessary dissonances, and thus are so irritable that they annoy and flurry the young learner. Nothing, absolutely nothing is more necessary than a power to hear vividly and consciously, while also feeling a thrill of delight at what is heard. Wordsworth has given us a stanza which might well be adopted by every musician as a guidepost:

"The birds around me hopped and played,
Their thoughts I could not measure;
But the least motion that they made,
It seemed a thrill of pleasure."

The mystical value of music is seen in nothing more clearly than in its universal delightsomeness. It must be an ecstasy in the composing mind, else it is cold, banal and wearisome; it must be a flame of happy, vivid life in the performer's mind, or his reincarnation of it will be nugatory and wholly unconvincing; it must be a bewildering spell, an uplifting dream in the listener's mind, or it has no final right to exist. Music, like all the wonderful gifts of God, must impart life and joy to all who share in it in any way, or it becomes a mere selfish and deadening exercise, which soon exhausts the finer powers of the soul, like the air in a room hermetically sealed against the in-breathing of the pure, vast ocean of God's free atmosphere. Music may be imagined by reading the printed page, but that is only a fainter, paler hearing. The real purpose of music is to thrill the auditory nerves, and so reach and refresh the heart. That you may feel sensitively this delight yourself, and so have the enthusiasm to give it to others, you must conserve the joyous hearing power.

NOTES FOR THE HISTORY TEACHER.

IN an address given before the Musical Association of London, Dr. Frederick G. Shinn made some practical suggestions to teachers of the history of music. We quote a few:

What is the object of the study? A musician studies the history of his art so that his mind, being stored with a knowledge of the past and the lessons that it teaches, shall be capable of forming a sound judgment upon the problems of the past and of the artistic tendencies of the present.

A reasonable knowledge of music must be already possessed, then an intelligent plan of study would be to take a sheet of foolscap paper, and, as reading went on, construct a very simple chronological chart; a century for each column, with sub-division for year of birth and year of death of leading composers. A horizontal line might be made for each quarter page, dividing the spaces into quarters of a century.

Another chart might be built up by taking sections of the art. One was shown giving dates of production of oratorios and cantatas. Such study of one department in detail was of more value than a general survey.

Again, the study of one epoch might be taken. A chart was shown which covered the period occupied by Vol. III of the "Oxford History of Music." The events of general history and of musical history had their counterparts. Show by parallel columns what took place in each. In Dr. Shinn's chart, the headings were (1) sovereign, (2) political and social events, (3) musicians born, (4) died, (5) masques, operas, &c., (6) instrumental music, (7) church and vocal music, and (8) foreign music and musicians.

The fundamental evil in music is the necessity of reproduction of its artistic creations by performance. Were it as easy to learn to read music as words, the sonatas of Beethoven would have the popularity of the poems of Schiller.—F. Hiller.

From Schumann's Workshop

By FRIEDRICH KERST

(From the German by E. B. Hill.)

LIKE a distant, distant evening landscape on which the rosy kiss of the sinking sun still trembles faintly, my whole life lies before me. I see as in a dream; I behold a mighty mountain, bleak and destitute of undergrowth, arise before my eyes; a full-blown heavenly rose blooms upon it. I would reach it, I would fain get near it; the mountain is steep; its



ROBERT SCHUMANN IN HIS TWENTY-NINTH YEAR.

crags are precipitous. In vain my friend stretches his appealing hands towards it; and because he cannot reach it, he is overjoyed, he is as a god, if he is allowed to pray to the rose in the distance, and in divine contemplation to find again the bliss of his lost happiness. (Zwickau, July, 1827, to Emil Flechsig, 1808-78. Schumann was seventeen years old when he wrote thus the "secret in the depths of a happy soul.")

CAST off into existence, hurled into the night of the world, without guide, teacher or father—thus I am placed, and yet the whole world never appeared in so favorable a light as just now, when I stand before it, and laugh, joyous and free, at its tempests. Lead me, my friend, into this stirring life, and lift the venturesome youth when he sinks. (Zwickau, March 17, 1828, to Flechsig, who was studying in Leipzig. Schumann wished to join him to study law.)

COLD jurisprudence, which cast me down at the beginning with its lifeless definitions, can never please me; medicine I will not, and theology I can not study. I find myself in an eternal war with myself, and seek in vain for a guide who can tell me what I should do. And yet—it cannot be otherwise. I must and will conquer the law, no matter how cold and dry it may be; and if man only will—he can do anything. (Leipzig, May 21, 1828, to his mother. On July 17, 1829, however, he wrote to his mother from Heidelberg: "With such teachers as Thibaut and Mittermayer, law has an agreeable aspect; I feel now, for the first time, the true worth of jurisprudence, that it promotes all holy interests of life.")

[Anton Friedrich Justus Thibaut, 1772-1840, professor of law at the University of Heidelberg from 1805 until his death, an ardent admirer of the old Italian Church composers, especially Palestrina. He possessed a valuable collection of folk-songs of all nations. His book "On Purity in Musical Art" went through several editions, and is justly famous and valuable. E. B. H.]

My life is monotonous and joyless; it is fortunate that I do not live alone, for I might easily become melancholy. It is no pastime for me to go to public places, and I loathe to see silly fellows. Still in my heart I am not joyless, for what men cannot give me, I get from music, and all the lofty feelings which I cannot express, my piano utters for me. If I am sad, I think of my dear ones at home, who love me; and whom I love so deeply. Ah! mother, I am too weak a man, I know it too well; every deeply sentient man must be unhappy. (Leipzig, August 31, 1828, to his mother.)

I consider Music the noblest speech of the soul; others find it mere intoxication of the ears; others still a problem in arithmetic, and practice it in this manner. *** I do not wish, however, that every man should understand me. (Leipzig, August 9, 1832, to his mother.)

DEEP in my heart lies something, that I would not give up at any price—the faith that men are still good—and faith in God. Am I not lucky? (Leipzig, November 27, 1833, to his mother.)

I never felt so assured of my future as at present. Secure against poverty, so far as human insight can predict, inspiring plans in my head, a young heart attuned to all that is noble, hands ready for work, in the consciousness of a worthy field of activity, still hoping to accomplish all that may be expected of my abilities, honored and loved by many—I think that should be enough! (Leipzig, September 13, 1837, to Friedrich Wieck on his daughter Clara's birthday. Schumann was trying to unite their friendship again.)

[Friedrich Wieck, 1785-1873, a famous piano teacher who lived for the greater part of his life at Leipzig and Dresden. His daughter, Clara, one of the greatest women pianists, was his pupil. She married Schumann, in spite of strenuous opposition on her father's part, after a struggle lasting many years, in which Schumann was finally obliged to have recourse to the law. E. B. H.]

I might still confess to you much about myself and my character, that I am often not understood, that I often receive the most sincere tokens of affection with coldness and reserve, and often offend and rebuff those who have the kindest feelings toward me. Frequently I have examined myself on this score, and reproached myself, since inwardly I acknowledge the slightest talent, understand every expression of the face, every smallest trait in the heart of others. Still I often lack words and the gift of expression. You will soon know how to take me, and will pardon me assuredly. For I have not a bad heart, and love the good and the beautiful with all the depths of my soul. (Vienna, December 29, 1838, to his betrothed, Clara Wieck.)

IN your article on songs, I was a little disturbed that you put me in the second class. I did not expect to be rated among the first, but I hoped to some pretensions to a place of my own, and was most unwilling to see myself placed with Reissiger, Curschmann and others. I know that my efforts and my method far surpass those mentioned, and I hope that you will acknowledge this yourself and on no account consider me vain, something I am far from being. I say this plainly and frankly; may you take it in the same spirit, and also consider my remarks as addressed only to you, toward whom I feel as an intimate. (Leipzig, May 9, 1841, to Karl Koszmaly, a contributor to Schumann's magazine.)

[Carl Reissiger, 1798-1859, a composer of the capellmeister order, whose operas, church music, and trio had a fleeting popularity. He succeeded Weber as conductor of the German opera at Dresden. He was supposed to be the composer of the piece known as "Weber's Last Waltz." His music has virtually disappeared. Carl Curschmann, 1805-1841, chiefly known as a composer of songs, popular before Schubert's songs were known. While superior to many song-writers of the time, that they are inferior to the songs of Schubert, Schumann and Franz goes without saying, and Schumann was justified in his indignation at being compared with such mediocre composers. E. B. H.]

LATELY I looked in an old geography for facts about Düsseldorf, and found these curiosities recorded: Three nunneries and an insane asylum. The first I do not mind at all; but the last was very unpleasant to learn of. I will tell you my reasons: Several years ago, you remember, we lived in Maxen. I soon discovered that the principal sight from my window was absolutely annoying; it spoiled my life there. So I thought it might be the same at Düsseldorf. Perhaps, however, the facts are wrong, and this building may only be a hospital, such as there is in every town. (Dresden, December 3, 1849, to Ferdinand Hiller.)

[In September, 1850, Schumann succeeded Hiller as conductor at Düsseldorf, where he lived until his unhappy attempt at suicide made it necessary to place him under restraint. Here he composed the noble

"Rhenish" symphony in E flat, the cantata "The Pilgrimage of the Rose," and many other choral works: the trio, Op. 110, the sonata for piano and violin, Op. 121, and many other works. That Schumann should have become insane here was but a strange coincidence in the light of his statement above, for the premonitions of his malady showed themselves many years before. E. B. H.]

THE "Davidsbund" is only an immaterial and romantic alliance, as you long ago observed. Mozart was as staunch an adherent as Berlioz now is, and you are one without receiving a diploma to that effect. Florestan and Eusebius are my dual personality, which, like Raro, I would gladly unite. The other veiled identities are partly real persons; also much in the history of the Davidsbund has actually occurred. I could write whole sheets full, but this will have to suffice. (Leipzig, September 14, 1836, to Heinrich Dorn.)

[The purpose of the "Davidsbund" was to combat pedantry or "Philistinism" in music, as David and his men fought the Philistines. Florestan represented the stormy, passionate element in Schumann's nature, Eusebius the gentler and more poetic, while Raro impersonated the more judicial side which mediated between the other two. While the "Davidsbund" existed only in the brain of its founder, there are constant allusions to it in Schumann's magazine. Other members were Chiara, a name for Clara Wieck, Felix Meritis for Mendelssohn, Julius for Julius Knorr, an editor of the *Neue Zeitschrift*; but its membership was never accurately defined. Schumann signed many



CLARA SCHUMANN IN HER TWENTIETH YEAR.

of his compositions with the initials F or E, among them the "Davidsbündler Dances," Op. 6, the "Carneval," Op. 9, which ends with a "March of the Davidsbündler Against the Philistines," and the sonata, Op. 11. E. B. H.]

I know my path is a somewhat lonely one, on which no applause of a huge crowd spurs me to work, on which only my great models, Bach and Beethoven, look from a distance, and do not fail in words of comfort and in strengthening advice. Besides I am understood but by few; for this, however, I am compensated by the love of three: Liszt, Clara Wieck and now—yourself. (Leipzig, February 8, 1838, to Simonin de Sire at Dinant, Belgium, who was much interested in Schumann's music.)

PIONEERS IN MUSIC.

A WRITER in *The Organist and Choirmaster* gives the following list of pioneers in music: Solmization. Franco of Cologne (900); Measured Music. 1200; some historians insist that two men were prominent at different periods under the name of Franco: Florid Counterpoint. Jean de Muris (1330); Canon Dufay (1380); Fugal style, Okeghem (1430); Mod-ern music, Josquin des Pres (1440); Madrigal, Willaert (1490); Figured Bass, Peri (1565); First opera, Peri (produced 1594); First oratorio, Cavaliere (1600); Overture, Lully (1630); First violin solos, Marini (died 1660); Symphony, Haydn (1732); Scherzo, Beethoven (1770).

THE KEYBOARD AND THE HAND.

BY HERVE D. WILKINS.

THERE are certain peculiarities of the piano keyboard which are not treated of in any of the various instruction-books for the piano.

POSITION OF THE BLACK KEYS.

One of these is found in the variable span of the fingers required for identical or similar intervals. The minor thirds, the major thirds, the fourths, fifths and sevenths all have varying measurements, according to the letters touched. If we look closely at the keyboard we notice that only one of the black keys is exactly on the middle line between two white keys. This black key is the A flat or G sharp key. The two black keys, E flat and B flat, are to the right of the middle line, and the two black keys, D flat and G flat, are to the left of the middle lines. Thus, if we touch C with its octave, and add the intervening F sharp, which divides the octave exactly, being six half-tones from either the lower or the upper C, and then compare this span with the octave on D, with G sharp between, or on E, with A sharp between, we have, in each case, the same interval and the same effect, but we have at the same time three different measurements for this identical chord. The middle black key is, in each case, differently measured from either the upper or lower one of the octave; only in the case of D, A flat, D is the black key exactly in the middle of the octave.

INTERVAL MEASUREMENTS.

The above is but one illustration among a thousand of the variableness of a single interval. If we examine in detail all possible intervals represented upon the keyboard we shall reach a new and very important view-point from which to survey the field of pianistic achievement.

The major thirds vary 9-16 of an inch; their measurements are as follows: C-E, G-B, F-A, $1\frac{1}{4}$ inches; F-sharp-A sharp, $2\frac{1}{8}$ inches; D-F sharp, B-flat-D, 2 and $\frac{3}{16}$ inches; A-flat-C, E-G sharp, 2 and $\frac{5}{16}$ inches; B-D sharp, $2\frac{1}{2}$ inches.

Thus to play the chromatic scales in double thirds, as in Liszt's "Rigoletto," and his third "Liebestraum," and in Chopin's G sharp minor etude, and to execute all the arpeggios, founded on the major triads, involves a vast number of irregular sidewise adjustments of the fingers.

The perfect fourths vary from $2\frac{1}{2}$ inches at F-B flat, to $2\frac{3}{4}$ inches at B-flat-E flat. The perfect fifths vary 5-16 of an inch. The minor sixths vary $\frac{1}{2}$ -inch; F-D flat is the narrowest, $\frac{4}{8}$ inches; B-G, the widest, $\frac{4}{8}$ inches. The major sixths vary from $4\frac{3}{8}$ inches for C-A, D-B, F-D, G-E, to 5 inches for E-flat C, and B-flat G. The minor seventh, a very important interval in chords and passages, varies 5-16 inch; C-B flat, F-E flat being the narrowest, $\frac{5}{16}$ and $\frac{3}{8}$ inches; G-F and similar white keys, and A-flat-G flat, $5\frac{1}{2}$ inches; and B-flat-A flat, the widest, 5 and $\frac{7}{8}$ inches.

These measurements show how and why the keys, which are called sharp keys, are more difficult to master than the flat keys, and especially pieces in extreme keys like the "Tannhäuser March," by Liszt in B, and the etude by Henselt, "Were I a Bird," in F sharp.

All these various spans must be made by moving the fingers sidewise, and, in order to train the hand to these numberless sidewise adjustments various means have been employed. The most direct and modern of these is found in the idea of "preparing" every key by "thinking ahead," and placing the finger on the key beforehand.

The idea of preparing the thumb in scale-playing has heretofore been imperfectly taught. The gradual moving of the thumb under each successive finger, so as to be finally ready, is a far different process, both practically and psychologically, from the instantaneous preparation of the proper thumb note as now taught. The old process was really the preparation of a lot of tones not needed in order, finally, to reach the one aimed at. The present-day preparation of the thumb, as of all the other fingers, light, instantaneous and timely, shows the most satisfactory results, without distracting the pupil's mind from the musical thought and effect. On the contrary, the art of preparing or anticipating by touching the digital about to be actuated leads readily to the mental anticipation of the tone belonging to it, and this is one form of musical thinking.

The octave is uniformly $6\frac{1}{2}$ inches wide. On the Janko keyboard, a novelty extensively advertised and

exploited some years ago, the octave was but $5\frac{1}{2}$ inches wide. There were on the Janko keyboard but two different scale fingerings, and every sort of interval was of constant span in all keys.

SIDEWISE MOTIONS.

The treatment hitherto accorded to the sideward muscles of the fingers in piano-teaching has been directed chiefly toward strengthening and stretching them, for the purpose of increasing the span of the fingers, and various means have been employed for the purpose of forcing the fingers apart. Wedges made of cork or of wood have been used, and one recently published instruction-book prescribes the pinching of a block between adjacent fingers, thus taxing the sideward muscles. All such exercises are of doubtful value, for the following reasons: It does not follow that if the fingers are forced apart by external means the muscles which extend the hand and are used in spanning are thereby improved. Forcing apart merely weakens the closing muscles, but does not develop the extending muscles. The cutting of the tendon, which impedes the third finger, was, at one time, advised for piano students, and a few individuals submitted their hands to this operation. But neither the stretch of the hand nor the ability to lift the third finger was thereby improved.

There is no better way of training the fingers to accuracy of sideward motions than the actual practice of all sorts of scales, arpeggios, double notes, chords and octaves, and selected piano pieces, studying meanwhile the careful preparation of each note by placing the finger before the tone is sounded. This does not involve any particular sort of touch. If the finger is ready, a percussion or any sort of pressure may be employed; that is another matter. In all cases the sideward movement or reach of the fingers should be accomplished as if the hands were held in the air; that is, without bracing the fingers against the keys; for all external stretching is useless. It is only the span acquired by reaching out from within the hand that should be used in exercising both the opening and the closing muscles in actual playing; and there should be kept in mind the definite object of anticipating the sound of every tone by a previous preparatory placing of the finger.

VALUE OF ROUTINE.

The various combinations and successions of tones in music are infinite in their variety, but they are all developed from certain elementary forms. In the continual practice of these the training of the hands progresses along with the acquirement of musical knowledge, so that the student-mind is always in the lead of the technical advance, and the player cannot be reproached, as sometimes happens, with having more of technic than of musical appreciation and knowledge. These recurring forms, such as scales, figurations, chords, arpeggios, double notes, octaves and trill-forms, constitute a foundation for the fingering of all sorts of passages.

By the acquirement of all these foundational materials and a continued rehearsal of them as a matter of daily routine, the hands become so trained to the use of the keyboard that the correct fingering of any passage is readily discerned, and it soon becomes a habit to employ a definite fingering for every sort of passage. This habit is a great help to the musical memory. Every artist, in trying to recall an old piece, will have found that the fingers have remembered what the mind had well-nigh forgotten. These elementary forms can be studied along with the lessons in tone production, and as illustrative of all sorts of tone and chord problems.

TRANSPPOSITION.

The fact that the keys lie upon two levels makes it all the more imperative that every exercise be transposed, so that the student may learn to make equal tones upon the long, white lower keys or upon the short, black upper keys. Then, too, the black keys are much narrower than the white ones (the top of a black key is less than half the width of a white key), hence the greater difficulty of pieces in five or six sharps, such as the Arensky "Etude;" hence also the futility of practicing, without transposition, a lot of etudes written only for the white keys.

As preparatory to the study of transposition the student should master the scale with the "Movable Do" syllables. This is easily learned, even by young children, and it is often a pleasure for them to learn how to transpose simple exercises and little tunes into other keys.

The psychological processes in the study of transposition are measurably the same as when one tries to "pick out a tune" by ear in any key whatever. It is, indeed, possible to transpose by numbers, counting up or down for every note or chord; but the best kind of transposition is when the entire harmony and melody are conceived together and placed bodily in the new key. It is by such studies that the hands can be best taught to utter, through the keyboard, the musical thoughts that arise in the mind of the reader, the reciter, and the composer of music.

STRENGTH AND LIGHTNESS.

If we regard the finger-motions in piano-playing as of four-fold character, upward and downward, inward and outward, then the downward and the outward motions are the ones which require strength; the downward motion to produce the tones, and the outward to extend the fingers; while the upward and inward motions require only lightness and promptness, since the fingers should always be lifted lightly, whether the playing be loud or soft, and the inward motion of the fingers is normal and self-cultivated.

There certainly can be no justification for giving the extensor muscles any hard, straining exercises, and those who use hand-gymnasiums should always evade those appliances which tax the strength of the extensor muscles, whether for upward or outward motions. The lifting muscles of the arm or the wrist should also be used lightly, since their load is constant, and it requires no more strength to lift the hand or arm in loud passages than in soft ones. The idea that it is necessary to make a hard motion at any time for loud playing is found to be erroneous, since many artists produce a great deal of tone and develop all the sonorities of the piano without effort. It cannot be claimed that artists who have attained eminence have done so without long and diligent study and practice; but it can safely be maintained, on the grounds of common sense, that a labored manner of playing and the use of undue force and heavy pressure upon the keys can never develop into an easy and graceful execution.

AN INCIDENT OF SCHUMANN'S LAST DAYS.

[CARMEN SYLVA, the Queen of Roumania, in her "Souvenirs" tells of her relations with Mme. Clara Schumann, and gives a pen picture of the last meeting between husband and wife, the details of which are not commonly known.]

Mme. Schumann gave me an account of her husband's abortive attempt at suicide in the Rhine, and told of her struggle to provide for herself and children while Schumann was ill and confined to the asylum. "My father did not write to me at all, fearing I should ask him for money."

For more than two years she did not see her husband. Finally, one day, just as she was seating herself to play at a concert in London, the news was brought that her husband was nearing death, and that she should hasten her return to Germany. She left immediately, but when she arrived at Endenich, where Schumann was confined to an asylum for the insane, the officials refused to allow her to see her husband. She protested most vigorously.

"Since his death is certain, my presence in his room will not be injurious. I want to be near him." The closing details of the incident are given in Mme. Schumann's own words:

"When I entered I hardly knew him, so much had he changed. His eyes alone recalled him to me. He turned suddenly toward me, and his glance brightened strangely. 'Ah! my well-beloved one,' he cried, and he clasped me in his arms. He was unwilling to take noishment on account of his delusion that some one was seeking to poison him. He consented, however, to take some food from my hand. While I remained in the room he followed every movement of mine with his eyes. I felt myself almost happy in spite of my affliction to have had again a token of his great affection and love."

A short time passed and he was gone.

OUR pianists do not wholly understand the genius of their instrument. Wonderful as the modern piano is, it has decided limitations in respect of power of tone. Treat the piano with diplomacy and it will sing sonorously and with infinite variety of tonal gradations. Force it, assault it, domineer over it, and it shrieks, and there is no expressive *timbre* left in its voice.—Baughan.

Anton Rubinstein in His Class Room

By A. HIPPIUS

[A special feature of Rubinstein's teaching was the class-lesson at which pupils played certain compositions, the master commenting upon the playing and the music, often playing the pieces himself in order to emphasize some point he wished to impress upon the minds of the pupils. The first part of the series was published in THE ETUDE for February, Editor.]

II

At the next lesson he said: "To-day I beg your particular attention. The composer with whom we have to do is one of the most important representatives of the literature for keyboard instruments from the time of its origin to the middle of the eighteenth century—with the exception, of course, of Bach and Handel. Until 1750 the clavier was used by composers principally as an agreeable pastime; they composed dances for it, or pieces with fanciful names, such as *Les Cyclopes*, *Le Bavolet Flottant*, *La Poule*, etc. About that time the attempt was first made to express feeling through tones, and the one of whom we speak took such a mighty stride forward that even Haydn seems pale and insignificant in comparison with him. This man who opened a new way is none other than Philipp Emanuel Bach, the second son of Johann Sebastian Bach. In general, he is not highly esteemed. Musical dictionaries give but little more than the particulars of his life and death, but, even more than Haydn and Mozart, he can be regarded the direct forerunner of Beethoven. All that we call modern in contradistinction to antique we find in Philipp Emanuel Bach: unexpected modulations, humor, dreaminess, depth of feeling, grief, intensity. He is the creator of the sonata, a player of great technical ability, and wrote a work on the art of playing the clavier, in which even the pianist of to-day can find useful hints."

For two hours Rubinstein played only works by this composer—six sonatas, the suite in three movements, *Xénophon*, *La Complaisance*, *Les Languereux Tendres*, *Rondo*, *Fantaisie Impromptu*—interspersed with various exclamations of admiration, delight and explanation. It struck ten, but he was indefatigable. "I shall keep you a little longer," he said, "because I wish you to know this great man better."

The date of the following lesson was Rubinstein's birthday (November 16). As he entered the room all rose. He began:

"Last Friday we saw how in Philipp Emanuel Bach are united Haydn's naivete, Mozart's freshness of sentiment, and Beethoven's dramatic force. All that is connected with Johann Sebastian Bach must be dear and sacred to us—and who stands nearer the father than his sons? Therefore, we shall occupy ourselves with them to-day. After Philipp Emanuel, Friedemann was the most talented. His father had great hopes of him, but they were not realized; he was dissolute of life and came to a bad end." After the *Capriccio* and a sonata by Friedemann Bach, Rubinstein said: "Is it not peculiar? In these works we see clearly two epochs—that of the father and another entirely new. In the sonata the son has nothing to do with the father. And now listen to another sonata, by Bach's third son, Christopher. This is also thoroughly independent; there is no trace of the father's influence."

"Two nephews of Bach, Christian and Johann Ernst, distinguished themselves more or less as composers. Of those following Bach—Benda, Eberlein, Rolle, Wagenseil—one can only say that they were pedants." Then, without preface or explanation, he began to play Haydn. How simple and childlike he sounded after Bach and Handel!

"You see," he remarked, "that Haydn is always engaging, always charming, always smiling. His music is thoroughly characteristic of Vienna. The Viennese were gay and vivacious; pleasure was their chief concern." After several sonatas: "You see, Haydn is always the same. This man has never suffered. He was the best grandfather that ever had his pockets stuffed with sweetmeats, which he gave out right and left to the children who surrounded him. And the children—they were his public! I beg pardon," he added, half to himself.

"Among the most attractive and best known concert pieces of Haydn are the variations in F minor. The variation is the oldest form of composition. At first it served merely to show the execution of the player; then it gradually grew more intellectual and finally attained to the power of expressing musical thought. Have you noticed that I have played all

this music of Haydn with my foot on the left pedal? In his time there was no instrument with a tone so strong as ours of to-day."

"The naivete and cheerfulness of Haydn led naturally into the ceremony and elegance that characterized the music of the period following him. One cannot too strongly emphasize the influence of time and manners on music. Then the men wore wigs with long queues, silk stockings and buckled shoes; the women, powdered towers on their heads and enormous panniers to their gowns, so that they moved with difficulty. As they courted deeply to the cavaliers, and as these responded with low bows—that is Mozart. Mozart is before all a melodist; he is always singing. His song, however, is lyric. We look only into his own soul; he does not express the sorrows of humanity."

He played several sonatas by Mozart: his *fantaisie*, and the charming *gigue* in G minor. "Mozart's works are true pearls," he said. "Singular that in our time we give them only to children of nine and ten. It takes grown-up children to play Mozart."

The next lesson was particularly interesting. All the pupils took part, and at the end Rubinstein played. After Bach's "Chromatic Fantaisie and Fugue," he said: You must let more dust lie on your runs. Do not forget that you are in the eighteenth century and not in our crazy age. This



C. E. P. BACH.

is absolute music; there is no emotional turmoil as in the fantasies of Beethoven, Schumann, and Chopin; Bach swims here in a sea of melody and harmony. He longs for an organ, while he imagines its tone and fullness. His recitatives do not say, like those of Beethoven—"How I suffer!" or "How I love thee!" This must be played with the fingers, without nerves."

One of the players gave the first movement of Beethoven's sonata, Op. 106, with admirable technique, but left much to be desired in conception and temperament. "Blood!" cried Rubinstein. "I will have blood!"

His suggestions revealed his intense subjectivity. They varied according to the mood of the moment. For example: "If the sun shines, play this passage *forte*; if it rains or snows, play it *piano*. Then close this with a great crescendo if it rains—ah, no! it will be better if the sun shines."

"The Beethoven spirit is totally wanting in your playing. One who studies this sonata must grow thin and pale—but you always look blooming." Of the scherzo and finale to the Schubert sonata in B flat, he said: "They are light and humorous in character. Smile—only smile. Not with the lips, but with the lady who played the Beethoven sonata in E minor, Op. 90. 'The character of this piece? Sorrowful.' 'Yes, but who suffers here? Not you, at all events. Every note must weep—learn to weep, Friedlein. *Mein Gott!* I have to do everything with these young people—make them laugh and make them cry!"

At another lesson: "Thus far we have learned the force and elevation of Bach and Handel, the grace and elegance of Haydn and Mozart—we have even found genuine feeling in the latter; but soul has been lacking. This Beethoven first put into music. You have probably all heard that Beethoven in the beginning was influenced by Haydn and Mozart. This I consider erroneous; he retained only the form of his predecessors—but, judge for yourselves," and he played the first sonata, in F minor. "Have you thus far heard anything like this finale?"



"This is our century, our agitation, our nervous excitement. I cannot recover from my astonishment that this man of the eighteenth century felt the modern spirit so far in advance."

"This sonata (Op. 10, No. 2) always excites me—it simply overwhelms me. It is wrongly called the *Sonate Pathétique*. The first movement is full of extraordinary life and passion. This is excluded by the idea of pathos, but demanded by the drama, hence we may rather call it the dramatic sonata. Only the introduction is pathetic, but that cannot give character to the whole composition. Another thing: in Handel and Bach the repeat marks may be disregarded, but with him they must be strictly observed, because with him they are a condition of the form."

Rubinstein played seven sonatas on that evening. Up to that time he had tried to restrain his fiery nature and had striven to play in a clear, classical style, but Beethoven's music carried him away. He excited us so powerfully, he gave us so much to think of, that we were sometimes confused—yet he calmed us again often asked ourselves, what was the secret of his magic? his direct appeal to the emotions? his temperament? his touch so unequalled? At the close of one Beethoven sonata after the other. Each one is a world of thought and feeling in itself, and could alone fill more than one evening—but what can we do when we have so little time?"

HINTS FOR THE DUET-PLAYER.

BY DANIEL BLOOMFIELD.

DUET-PLAYING, while one of the most beneficial and enjoyable recreations of piano students, has a number of difficulties attached to it. The following rules, although not exhaustive, are designed to aid the student in overcoming the principal difficulties. Students must follow these rules to the letter if they wish to obtain good results.

1. Practice your part alone first, and then with the other player.
2. If you play the *Secondo* part, always try to subordinate it to the *Primo* part. Remember, you accompany the *Primo* player, just as you would a singer.
3. Attack the piece promptly and end it promptly. Do not drag. This applies to both players.
4. Keep strictly in time unless you have made an agreement with your companion to retard or accelerate a certain part.
5. If you make a mistake, that is, if you play the wrong notes, do not repeat the measure to correct it, for you will invariably put the other player out.
6. A grave fault of duet-players is that of playing too loud. Shade your playing.
7. It will benefit you to change parts occasionally.

OVERWORK THE ENEMY OF SUCCESS.

BY JAMES FRANCIS COOKE.

THE American student of music is usually ambitious to progress rapidly in order to get settled into his life work, as well as to attract reputation and the opportunities that go with it. This easily leads to too steady and intense application to work and to the resulting breakdown. Dr. Luther H. Gulick, director of physical training in the New York public schools, contributed an article to *Good Housekeeping* some months ago, which the teacher and the student can read with profit. Among other things, Dr. Gulick says:

"Fatigue is a destructive agent like sickness and death. . . . When we are tired out we are not ourselves. A part of us has temporarily gone out of existence. What remains is something which belongs to a more primitive state of civilization."

So much literature in regard to "Success," or, rather, "Success through hard, unremitting labor," has been presented to us in the last few years that our judgment is liable to serious distortion. The musician reads of the success of this or that great artist, learns that it has been achieved by years of constant work, and very naturally assumes that he may go and do likewise. He rushes blindly at his studies and almost fears to stop, lest the victory will fall from his hands. The propaganda of success is splendidly American, and has done much to keep us free from laziness; but do not let us yield to the idea that rest is not as essential to success as is work. Paderewski has told me that he attributes his success to "work" and "work only." Paderewski has always been an enormously hard worker. There can be no doubt that he overworked in 1905, and with disastrous consequences, but I know of no one who can rest so passively as can Paderewski, and this must account for the fact that, although the demands made upon him are really tremendous, he has suffered comparatively few interruptions in his professional work.

It is highly essential that the musician should know his limitations in the matter of fatigue. Many, through interest or a false idea of their obligation to practice, stay at the piano long after the time when their fingers and minds cease to go ahead with the work at hand. There is a science in resting, and, we may also say, an art. I advise all of my pupils to purchase "Power Through Repose," by Anna Payson Call, and practice the principles of relaxation as laid down in this remarkable book.

I invariably find that pupils who do this greatly increase their potentiality as related to their capacity to practice. It is always profitable to break up the number of practice hours with periods of rest. For this reason I have always subscribed to Deppe's plan of using a chair instead of a piano stool, so that when necessary the back may be rested. As we know, the nervous system finds most of its more important avenues for the distribution of nervous energy in the back, which should be given occasional support. Teachers who are troubled with inducing young pupils to practice may find that after the introduction of the chair and the removal of the wobbly piano stool the little folks will not become tired so quickly.

It is very necessary that the teacher should know how the brain does its work, thereby learning what to expect from himself as well as from his pupils. This, of course, emphasizes the necessity of thorough pedagogic courses for music teachers as well as school teachers. James Sully, the noted English psychologist, tells us "The process of storing energy takes place through the nutrition of the brain substance. As the result of such nutrition certain organic compounds of great complexity and very unstable (that is, easily broken down again) are built up. When the central organs are active the stored energy is said to be liberated; this liberation of energy means that the cells or cell-groups of the brain are disintegrated or broken down, and so need to be reconstituted by the processes of nutrition. The mechanism by which this making and unmaking of the cellular substance of the brain is carried out is the capillary circulation. The blood has to bring the nutritive materials for the process of repair; more than this, it has to bring the oxygen, which it required for the functional activity of the cells, when they undergo disintegration, and, lastly, to carry off the waste products of disintegration. The brain may be likened to an engine which can only do its work when fuel is supplied and refuse removed."

You have often noted that with certain exercises there comes a time, with sufficient practice, when the fingers refuse to play and become so stiff that it takes some time to recover. This is caused by the fact that you have worked so continually that the blood has had no opportunity to restore the lost energy with the same rapidity with which it has become consumed. Many students are foolish enough to continue practicing after the stiffness is noted. This stiffness should always be considered a serious danger signal. Never make the mistake of continuing your practice until your fingers and muscles ache. Any practice beyond the point where stiffness is noted indicates strain, which will put you back more than all your previous practice has put you ahead.

"How, then," asks the student, "may we avert or postpone this inevitable point of stiffness?" In two ways: 1, by the observation of correct technical principles, conducive to the best mechanical working of the bones as converters and magnifiers of the energy created by the expansion and contraction of muscles, caused by the disintegration of nerve cells; and, 2, by slow, sure practice until it is possible to play with sufficient rapidity without noting fatigue where it had always occurred. The first way of obviating premature fatigue presupposes relaxation, and the second has met with the empirical endorsement of teachers for centuries.

"Play everything at first very slowly" should be the handwriting upon the wall of every studio. It has the endorsement of Czerny, Tausig, Liszt, Chopin, Leschetizky and many others; it has been the advice of all great artists with whom I have had the privilege of conferring upon educational subjects. The reason is simple. By slow practice the blood restores the nervous energy with ease and creates additional energy. Rapid practice leads to fatigue, exhaustion and failure.

Sully says further: "While the efficiency of the brain depends upon the state of the bodily organs generally, it is affected by local changes in the condition of the organ itself. Thus, after a period of rest, the cerebral substance being well nourished, there is special readiness for work. It is this circumstance which explains the invigorating effects on the brain of sound sleep, as also of less complete forms of mental repose, such as are found in the lighter forms of exercise. . . . A more prolonged excess of the brain may induce other ill-effects of over-stimulation. Nervous breakdown is now known to occur as the result of too long and severe an application to mental work."

The student or teacher who exerts himself beyond a certain point when his senses tell him he is over-fatigued is both foolish and indiscreet. This was the mistake that Schumann made, that Henselt made, that Chopin made. No doubt many teachers will read this article and little suspect that they are themselves on the verge of "nervous prosperity," as one American humorist calls it.

Nothing is more trying or exhausting than teaching. Teaching makes a drain upon all branches of one's intellectual activity. The patience is strained to the utmost, the powers of concentration are held at their highest tension, and, although the teacher may make a habit of practicing relaxation as much as possible, he will find that to avoid a certain amount of fatigue is impracticable. The present writer arranges his lesson periods so that a short intermission for rest intervenes. This may be only ten minutes, but that ten minutes is used to its fullest value. Custom has enabled him to sit in a chair and go fast asleep for ten minutes, to wake up refreshed and ready to meet the next pupil with renewed vigor and intellectual concentration.

It is possible to practice sleeping as it is possible to practice anything else. By reading Miss Call's book, already mentioned, you may learn much. My own custom has been to sit in a comfortable chair, slightly tilted up from the floor, with my feet crossed at the ankles and resting upon another lower chair, and with my hands resting clasped in lap. I was told to do this by an old physician who had some theory about closing the electric circuits running through the body. However this may be, I know that it is possible to go to sleep in this manner in a very few moments and to secure a surprising amount of rest in a very short time. I give this personal experience as an aid to prevent overwork, and trust that it may prove equally valuable to other teachers throughout the country who may see fit to practice it.

HEAR THE BEST MUSIC.

BY JAMES P. KEOUGH.

DID you ever attend a good pianoforte recital where the masterpieces of great composers were skilfully interpreted? Or did you ever hear a great symphony played by one of the noted orchestras? If not, you are missing some of the best things in life.

We often hear persons say that they do not attend classic recitals because they do not understand that kind of music; and it is a common thing at such performances to see men yawn and women turn their attention to trivial things, even while the best passages are being performed. In fact, the music of the pianoforte or orchestra, to most persons, is only a means of counteracting the babble of conversation, or of marking the rhythm of the dance.

But music really ought to be a genuine help to anyone, provided it is performed in an artistic manner. You do not need the trained eye of a Millet in order to enjoy the beauties of a landscape, and you do not need to be an adept before you can experience the thrill of admiration for a piece of perfect architecture, or for a triumph of engineering skill. Neither need you be a master musician, nor even a practical student of music, in order to derive pleasure and benefit from the performance of the more perfect forms of this art.

It is a fact, however, that the better developed your mind may be along any course of study on correct lines, the better will you appreciate music, and the more its hearing will add to your force of character. So, when you say "I can't appreciate good music," you acknowledge that you are not a great thinker of any sort.

The senior partner of one of the most successful firms of architects in New York City was recently heard to say, that often when architectural problems would not work out, he has gone to hear some first-class performance of a masterpiece in music, and while listening to its rhythmic form and broadly developed melody and harmony, the problem which in the studio eluded the mind, became perfectly clear. And many a person under the influence of music has received inspirations and conceived great thoughts, which, were they put into action, should lead to greater progress and success.

So may you gain inspiration for your work by listening to the higher forms of music. If the mind is allowed to follow the musical story, the beautiful impressions fixed upon it thereby will have their influence upon your thought. The forms so imprinted upon the mind, will in unfolding, whatever mode of expression the latter takes, be likely to conform to the truth and beauty of the musical creation.

On the other hand, music out of tune, badly formed, or rather, deformed, and badly interpreted, has an evil influence which cannot be told. Much of the so-called music of the day is positively vicious, some of it by its own bad character, and some of it by the abuse it receives in the presentation. How necessary it is, then, that care be taken to secure the best performance and the best hearing of the best works.

The character deprived of good music, compelled or impelled to endure or acquire a taste for that which is bad, is not being properly fed. All educational, moral and religious forces of every community should combine to encourage those who intelligently try to elevate the standard of musical entertainments, and to present and spread a knowledge of and a taste for the best music.

VON BÜLOW was very quick to seize a chance to embarrass anyone who failed in proper respect to music, as the following incident related by Mr. J. F. Barnett, the English writer and composer, will show:

At one of Bülow's pianoforte recitals two ladies passed close to him, on their way to their seats, just as he had finished the Introduction to Beethoven's *Sonata Pathétique*. This so annoyed the redoubtable Hans that he purposely adapted the speed of the *Allegro* to the pace of those fair footsteps. When the ladies realized the joke that was being perpetrated at their expense they hurried to their places as quickly as they could, short of running, which gave Bülow the opportunity of accelerating his pace, with the result that measure one was played as an *Adagio* very softly, with an acceleration and crescendo in the second and third measures, considerable more in the next two, reaching an *allegro* in the seventh measure, by which time the disturbers were seated. The lesson was a severe, let us hope, salutary.

Rhythm and Meter in Music

By W. S. B. MATHEWS

WE are greatly in need of an apparatus for teaching the details of rhythm in music, and its various involutions as illustrated in all fine music. Rhythm itself we define very inadequately. When we have given a general definition of it, as a "motion in time, definitely measured to the ear by means of regularly recurring accents," we let it rest, under the impression that we have done all that could reasonably be asked of us.

Meter vs. Measure.

Quite a number of writers lately have taken to using the term meter as an equivalent to measure. Nevertheless, there is other work for meter to do in music, and very important work. Besides, meter is one thing and measure is another, just as in poetry foot is one thing and meter another. A foot is a group of syllables with the accented syllable at a certain place within the group. When the foot has two syllables, and the accent is second, we call it Iambus; when the accent is first we call it Trochee. In music we call both measures by the same, although the meter turns very much upon the relative place of the accent in the motive, or measure-form. Meter in poetry turns upon the selection of a given pattern of syllables (a "foot") and the grouping of these into lines of a certain length, and the grouping of lines into stanzas, according to definite plans. Thus meter begins to act when we begin to place the syllables with accents at regularly recurring points, and continues to act until the entire Canto is completed. Meter includes the whole business of verse.

So in music, ordering begins by forming the typical group of that piece, that is, the measure and measure-form; a group of pulses with the accent at a certain point within the group. While we usually conceive measure as consisting of a certain number of pulses, starting from an accent, if the reader will look over the first dozen pieces of music he takes up, he will find that the composer more often than otherwise begins his idea at some other point of the measure than the accent. Moreover, if he will look farther he will find that he continues to begin later ideas at the same point, so that he leaves the last measure in the movement precisely as much short as the fragment of a measure preceding the first bar.

First, then, of rhythm. What is it? What does it include?

Rhythm's Two Elements.

In its true sense rhythm includes two elements: First, a *persistent motion in time*; second, measured to the ear by *accents which recur at uniform periods*. Now, in music, rhythm begins with pulsations, which are those regularly recurring tone-beginnings (for rhythmic vitality lies in the moment of tone-beginning, and not in duration as such; the beginning having in it a certain shock for the ear, due to calling into action nerves previously quiescent), and these regular beginnings are grouped by means of accents; which may be made by combining several tone-beginnings at the proper point, or may consist of extra stress at the points in question. Without this *continuity of motion*, and these *accents at stated points*, no rhythm can be made. Hence to deal with rhythm as if it were a matter between two bars is to miss its essential conditions, which are continuity, persistence, and reliability.

It is by reason of this that one can tap any rhythm with a pencil upon a table, the tapping repeating these tone-beginnings perfectly. Moreover, it is in consequence of this element that a pulse-motion is just as well established by a series of notes each only a half pulse long, and a rest following during the second half pulse, as by notes of a full pulse value. Beethoven often does this, for example, the Andante of the sonata in G, Op. 14; Schumann in the "Nachstücke" in F, etc. Moreover, in the same way all good writers establish motions of different kinds through tone-beginnings, alternating between one voice and another. Schumann has a half pulse motion in his "Warum," although the eighth notes occur only at beginning and ending. It is an eighth note

motion all the same, because something always happens at each half pulse.

Pulsation in Music.

In all our musical analysis the first step towards meter is ignored, in what Mr. Cady proposed to call the *Form of Measure*. In poetry each scheme of placing the accent between a given number of syllables is given a different name; in music we call all kinds of double measure by one name; all triple measures by another, and so on. Every measure has as many forms as it has pulses, and with whatever pulse the composer begins, he tends to begin all later ideas at the same pulse; when he varies, he puts in a rest. Thus, to begin to analyze a piece of music into its natural metrical divisions, start by finding out, after the number of pulses in the measure, the form of measure, in which his idea begins.

Pulsation in music is that effect with which we tend to keep step. It is made by tone-beginnings definitely placed for the purpose. Accent groups the pulsations into measures, running from two to twelve pulses each. Moreover, the account is larger, for there are two kinds of measure of six units, of which our books fail to speak. The natural measure of six consists of two triplets, and this is always the case when the figure six is used to denote the measure. The other kind of six is always marked with a 3, and written in half pulses, seemingly. For instance, the polonaise is not a measure of three beats but of six; and to make assurance sure the composer gives a secondary accent upon the fifth beat.

Nine pupils out of ten, when you inquire what the bar signifies, will answer that it "divides the music into equal portions," whereas the bar simply marks the place of the strong pulse.

Principles of Rhythm in a Particular Composition.

I consider the total rhythm of a movement of music to contain the following principles, superimposed each upon those preceding: (1) Pulsation; (2) Measure; (3) Measure-Form; (4) Meter (including Phrases, Sections and Periods); Period Groups; Forms.

The first two elements, pulsation and measure, form what we might call the basal rhythm, that is, the systematic time-division of the movement, by means of which we value all individual peculiarities within the movement. Having the basal rhythm, we proceed to work the idea.

First, *Measure-Form*, the definite place within the measure at which the idea shall begin. Then in connection with this measure-form, which is still a general element of rhythm rather than a particular element, inasmuch as many pieces might have the same measure and measure-form and yet differ to almost any extent, we come to the rhythm of the individual musical idea itself.

Rhythm becomes individual whenever it manifests a deviation from the basal rhythm, according to some kind of plan. Thus we get the rhythmic figure, a certain modification of pulsation and measure awakening attention. Such modifications are always of one or more of three kinds: (1) prolonging a tone across a pulse point; (2) dividing a pulse; (3) a pulse remains silent. Thus arises the rest, a rhythmic silence, that is, a silence during which rhythm goes on.

With the entrance of the individual rhythm, meter begins. By meter I mean any system of time-measurement in which the measurement is the prime element. Pulsation and measure are within the meter; but they are not the meter, only a part of it. The unit of meter is the measure; just as in poetry the unit of meter is the foot, which is the precise analogue of measure in music. Now the musical idea is always (practically) of one measure or two; precisely, just as precisely as mathematics can make it. When the idea or motive (an idea taken for text) is of one measure, it is repeated or another is added, and thus with two measures we have the metrical phrase; out of two phrases we have a metrical section; and out of two sections we have the metrical period or stanza. Thus the fundamental expectation of our music is that it will consist of four-line stanzas, each line consisting

of precisely two measures. No end of deviations occur, but this is the fundamental expectation.

Variations from Regularity.

Almost all slow movements are written with a different pulsation in the music from that implied by the measure signature. Those marked 2-4 almost uniformly sound like 4-8; and the converse is also true, that in *presto* movements the measure as written is never more than the half measure we hear, often only one unit, as in the Chopin "Scherzo" in B flat minor, where in place of the 3-4 written we hear really a 12-4.

All sorts of metrical lengths in music are subject to variation according to the idea. Thus the more idea you have in the music, the humbler place the meter will occupy—a rule practically much the same as in poetry. Yet there is this further difference: That whereas in poetry the rhythm is not an essential part of the idea, but only of the form, in music the rhythm is an essential part of the idea itself, its rhythmic contour being, in fact, the very last element with which the idea can part and still retain its vitality and individuality. It can be "figured" to some extent; that is, amplified as we see in variations, while the fundamental rhythm is still plainly suggested; but it cannot be wholly changed.

There are two kinds of ideas in music, just as there are in language. An idea may be something to talk about, a subject; or it may be something that already talks about something else; in other words, a predicate. And while these two elements in a melodic phrase are very marked, according as it stands still on the tonic, or goes out away from the tonic, implying something to come to bring us back, thus making it a subject; or when it comes back to the tonic from elsewhere, thus implying finishing a remark, the curious thing is that in music any word (chord) may be at pleasure a noun, a verb, or an adverb—according to its use. The quality of subject and predicate turns on harmonic relation and tendency. Yet the effect is very marked.

Thematic and Lyric Construction.

We distinguish between the two characteristic styles of musical construction, Thematic and Lyric; the former due to repetitions of a single theme, with a minimum of predicate added; the latter a song-like effect in which the flowing melody is the main thing. A most striking example of the former is furnished by Schumann's "Novellette" in B minor, opus 99, in which the subject phrase occupies precisely two measures from point of starting; it is repeated three times, each time in a higher octave; then it begins a fourth time, and the real predicate consists of only the two last chords, although we class the entire last phrase as predicate. So also, in the next period, there is no real subject and predicate, but a purely decorative repetition of a design of four measures, carries along the mood, but it does not say very much; the idea is a little impersonal.

Period lengths are extended from the expected eight measures to ten by repeating the cadence. This happens very often; also by lengthening the cadence. Also by repeating the subject section entire in some other key; thus would arise a period of twelve measures.

Periods of sixteen measures are almost or quite always heard as periods of eight; that is, the unit is larger than it looks on paper. This kind of period occurs innumerable in Beethoven. For instance, the main movement of the sonata in E flat, opus 7, is built on this meter. It is written in 6-8, and the phrase is four measures. So also many other movements of his.

In Chopin and Schumann, especially in Schumann, the period lengths are almost uniformly metrical, quite; either of eight or of sixteen, only rarely with extensions. Shortened periods occur as short as four measures. The first movement of Beethoven's sonata in E flat, opus 17, is one of this kind. Subject, predicate and the meter finish in four measures. It is a poem in couplets; yet he always repeats the period, in order to establish the mood.

We might grade our music upon a system of idea percentages.

(1) Music which is merely metrical, idea cutting extremely little figure in it. Here falls most of the so-called "teaching" music.

(2) Music which is still metrical, but which now and then manifests idea, with a large "I." Here

belongs all dance music (which may have risen out of the previous category) and practically all salon music.

(3) Music in which idea is supreme. Meter is always here and rhythm, because outside of free recitative and cadenzas there is no music without rhythm. But meter in this higher music is plastic, and idea controls it. The value of the deviations from fundamental expectations of meter turns precisely upon the meter having been expected and the deviations being unexpected.

Practical Work for the Student.

Take up, first of all, some dance forms, such as minuets in the sonatas, rondos, scherzi—any dance

forms—and learn to find the measure forms, and the points of division at metrical distances. Almost perfect meter will be found. Then take up some one of the lighter sonatas of Mozart (who is always rhythmical, but very fanciful in his period lengths), or such sonatas as Beethoven's first four. Begin by counting the measures and numbering them. Count at the first accent (bar) and so on. Remember that the notes in the part measure before the double bar make a measure with those after. Simply count each bar, but not the double bar unless it occurs at the place of a single bar.

Note the measure form, and look for the end of the first musical idea at precisely two measures (or

four) from the point where it begins. Having found your phrase, look for the completion of the period at four times the phrase unit; if it is not there, find it. By a little practice you will find yourself able to discern the structure of the music perfectly, so far as regards form, for form is, first of all, metrical, although no writer upon form mentions it. It is a serious omission. In my "Primer of Musical Forms" I have a large citation of irregular period forms, if you want more light on that point.

Your playing, in order to be rhythmical, must not fail to define pulsation, accent, and all the phrase, section and period forms. But not so much by separations as by emphasis and very slight retards, if any. Phrasing is a matter of uniting, not of dividing.

SUNDAY EVENING DEVOTION.

THE illustration on this page is a reproduction of a painting by Walter Firle. The theme is one that will attract everyone, so charming is the simplicity that shows in every line. The setting is so plain that nothing detracts from the fair, girlish faces, in which there is a likeness that indicates the probable relation of sisters. One can almost imagine that he hears the sweet, fresh voice of the singer, supported by the light tone of the old-fashioned instrument, in every detail so different from the pianos of to-day, yet showing the lines of the old artist workers in wood, which the makers of fine furniture to-day vainly try to surpass.

The best word to use in characterizing the picture is colonial; the rush-bottomed chair, the small panes of glass, bare floors, all belong to the period mentioned, while the dress as certainly indicates the same time.

The picture does not lack a lesson for the young readers of *THE ETUDE*. In the later hours of the afternoon, in early evening, when the members of the family come together in the sweet circle where affection and common interest reign, those who have the gift of music should always be ready and willing to use their talents for the good of others. To join with cheerful voice in chorale, some hymn of devotion, some song of the Sabbath-school, to hear some simple solo telling of the Christian life, or breathing a prayer for direction in all life's duties, is a beautiful service, and one in which all can join with pleasure and benefit.

This picture can be had in large form, suitable for framing, at a moderate cost, at any art store.



SUNDAY EVENING DEVOTION.—W. Firle.

The question has frequently been raised: Should every mistake made by a pupil be corrected immediately? I confess the bird has had more influence with me than the authorities on the subject.

From the viewpoint of the feathered pupil, the lesson was full of inspiration and pleasure; a few notes of beautiful melody, the fruit of many a summer's rehearsal, and then he may essay it independently, fully aware of the mistakes he could not help making, but proud of the parts that were nearly perfect.

Especially when our pupils reach the interpretative period, there can be no inspiring continuity if we constantly interrupt with criticisms. Why not follow Nature's example and permit the lesson to progress in short sections and make the corrections at the intervening pauses? This would be more practical in studying pieces and solos than in the case of purely technical exercises where interruptions might be more frequent, for with these there is little melody and less continuity.

The bird permitted the pupil to make his own corrections; and in this we, too, may be wise, for often we can say, "that is wrong," leaving the student to quicken his perceptibilities by detecting and correcting his own mistakes. This is also an example supporting Joachim's theory: Less of the verbal and more of demonstration on the part of the teacher.

The songs of birds are of themselves well worth studying. Often the notes employed are but few, yet marvelous results are obtained by the perfection of the rendering. A master mind like Mozart's delighted in the melody of summer lays, and sometimes at daybreak would be so enchanted that he would pin an affectionate note to his pillow, telling his wife,

when she would awaken, that he had heard the distant song of a bird so delightful that he could not resist arising that he might the better study its wonderful beauty.

"A CREATIVE genius is seldom a good teacher, because he cannot comprehend the necessities of those with ordinary talent, nor readily find means to satisfy them. In most cases he can only teach by example; he is generally ignorant of a correct method of theoretical guidance. He owes his gifts to nature, not to study, and this natural endowment is the chief reason for his artistic achievement. Such temperaments are led by instinct in the working out of practical problems; study serves merely to confirm and strengthen what the inner impulse conceives. They are carrier birds finding their way through ether with neither chart nor compass.—Köhler.

A MORNING LESSON.

BY HERBERT G. PATTON.

ONE morning at a very early hour I was awakened by a pair of song birds, and, listening, half asleep, was astonished to discover it to be a genuine music lesson. I came near accusing my ears of deception, and, in order to see as well as hear, I crept to the window-sill and peeped over. On a chimney near-by perched a full-grown robin, unaware that within his studio crouched a disheveled intruder receiving a gratuitous lesson in pedagogy. Here was no bird of evil omen.

"Perched just above my chamber door."

The singer would warble a few notes of his lay and pause, when the younger one, perched in the tree nearby, would attempt to imitate it with very indifferent success, for few of the turns were executed correctly,

while others were clear off the key or entirely foreign to the melody. The little teacher would carol another bit of his song, and again the pupil would attempt an imitation of the new phrase; and so they kept it up, back and forth for at least ten minutes. It was noticeable that when a mistake occurred the instructor would not stop and have a quarrel over it, but, taking it for granted the best effort had been put forth, would continue the song, bit by bit, to the end, and when it was repeated the pupil would have another opportunity to try to correct the former errors. Neither did the older bird intrude his personality by perching on the limb beside the pupil, but allowed him the liberty of being surrounded by his native element.

Nature makes no mistakes; her methods violate no inherent law, and the most direct results are obtained. From this brief and valuable lesson several deductions have been made which have been put to practical use.

NATURE'S SYMPHONY.

An Incident of Beethoven's Youth.

BY MATHIEU SCHWANN.

It was a bright morning in June, in the year 1785, when a young student of Bonn set off for the Sieben-gebirge nearby, planning to fill his box with choice specimens of plants or minerals. The fate that many a time attends us in life was to be his that day. Setting out in the sunshine, with no thought of misfortune, he was to meet with clouds and storm.

Scarcely had he reached the foot of the Oelberg when the sky darkened and a sudden gust of wind gave warning of the storm. He hastened forward, hoping to climb to a sheltering ledge of rock before the heavy rain overtook him. There was little time to spare, for the lightning was gleaming around him, and the thunder rolling nearer and nearer. Wilder grew the storm; it tossed and shook the branches of the forest till the old oaks groaned. Then, as if the storm paused to gather strength, there came a sudden strange calm, for an instant only. Then a terrific flash of lightning cut it through, and a crash of thunder broke over him.

"Bravissimo!" sounded a voice from above, and our astonished wanderer, waking from his confusion, saw standing, on a ledge of rock, a boy with flying hair, with a stick in his hands, directing from his high position the storm concert. The thunder-claps were now coming faster, as the concertmeister shouted his "Allegro." And presently the elements seemed to obey him, for upon his cry of "Adagio maestoso" followed a sullen roll, dying gradually away. The second movement of the symphony was over, and with a *Prestissimo furioso* began the finale. A wild tumult of lightning and thunder ensued, the wind shrieked and raged, and the echoing mountains increased ten-fold the fearful ensemble.

With amazement the student gazed up at the boy above him, waving his staff in all directions. The little figure seemed to grow, and the bearing of the strange storm-director was grave and sublime, as he moved his staff slowly, and yet more slowly. He seemed to be trying to bring to rest the wild passion within his own breast, and to coax back to the clearing sky the sunshine. It was not long, indeed, before the light broke through the clouds and fell upon the earth with gentle glow. Slowly, and more slowly moved the little staff, till, finally, as the bright sunshine poured all around him, his arm fell, and his eyes, dreamy, content, rested on the beautiful world before him.

Meanwhile, our student had climbed the rocks, and coming softly up behind the dreamer, touched him on the shoulder.

"Ludwig, what madness are you at?" he cried, anxiously. "How did you come here, and what witches' signs are you drawing in the air with that stick?"

The boy was perhaps fifteen years old and rather strange in appearance, for his features were already strongly marked. His forehead was broad; below it gleamed deep-set eyes, which could be both gentle and strange, and gave the impression of a will already as strong as iron, and a depth of passion far beyond his years. After an instant's pause, in which he recognized the intruder as an old acquaintance, the little concertmeister answered:

"Ah, that was a symphony out of the very heart of God! Neither Mozart nor Haydn can write such an one, for they do not know the passion that reigns in the world and men's hearts. Yet someone, without limiting himself by the words of a poet, must put that passion into tone!"

Then there seemed to enter into the soul of our great master a forecast of his own lofty future, for as his friend replied that this Messiah of music would be long in coming, he shook his head dreamily, and suddenly exclaimed:

"Oh, this solitude, that leads man back to nature! It discloses the slumbering talent and shows him the path that leads toward its perfection. I could stay here forever, hearkening to the gentle voice of the great Spirit who rules over us!" Tears flowed over the face of the inspired boy, who turned slowly from the glorious picture before him and in silence began the descent of the mountain.

His companion was the first to break the silence, asking him how he happened to have come there.

The young philosopher replied that he hardly knew himself.

"When I woke this morning, the sun was shining in at my window. I hastened out and ran down to the Rhine. A fisher-boy, whom I knew, asked me if I would like to row across with him. So I jumped into the boat. From Beuel I walked slowly along, climbed the Ennert, and then I had to go to the highest of them all, the Oelberg."

"Then you have not had any too much breakfast?" asked the student.

"I have not had any at all," replied the boy.

"Then we will go to the monks in Heiterbach. We shall find enough to eat and drink there."

So they wandered along until they reached the monastery. Upon their knocking, the door was opened, and wine and meat refreshed the travelers. Then came in the prior, and looking sharply at our artist, inquired of his friend, "*Quis juvenis ille* (Who is this youth)? What is his occupation?"

"Oh," answered the student, "if you will open the church for us he will show you with his organ-playing who he is and what he does."

The prior assented, and they betook themselves to the church. The Brother organist, however, regarded his rival, whose hair hung so wildly about his face,



BEETHOVEN AS A YOUNG MAN.

with some misgiving, and was not at all well pleased that he was asked to pump for the organ.

The boy sat down at the organ and began a simple prelude. Gradually his melody developed. His eyebrows took on a frown. The tone began to roll louder and fuller through the church. As if a storm raged in the wood and then broke under its lashing; as if wind and rain, lightning and thunder joined in mighty concert, so was the tumult that echoed through the resounding choir-stalls, and the listeners eyed each other anxiously, for never had their pious ears heard such passion in tone. When, at last, the storm reached its height, the themes melted together, a gleam of sunshine shot through the gloom, and softly and solemnly the *Te Deum*, with simple chorale, closed our young master's performance.

As he returned to the monks, they shook his hands and spoke wonderingly of his talent. Our student himself had never heard his friend play in such manner before, and overcome with ecstasy, whispered, "Furioso, if ever you need a friend, think of me."

So they took their departure. But the prior called after them, as they hastened away, "Your names! What are your names, my young friends?"

"I am Franz Gerhard Wegeler," answered one; "and I," cried the boy, half turning back, "Ludwig von Beethoven."

TOO MANY PUPILS TO STUDY.

BY FRANK L. EYER.

It has been the lot of the present writer, in recent years, to instruct a number of pupils from little towns and country districts, and the experiences with these pupils suggest the following article.

Nearly all pupils of this class seem to regard the musical profession as one of large financial returns, with a small investment, and it seems to be the ambition of the most of them to become teachers; and when they reach a point where they are able to secure a class of pupils, all further idea of self-advancement is relegated to the background, seemingly, and they allow the claims of their pupils to usurp the time they should be using for their own good.

Here is an instance: A young country teacher applied for lessons. She was talented and had some proficiency in piano-playing, but was so half-hatched and unripe in every way as to be utterly unqualified to teach. Yet she had fifty pupils, from whom she was receiving 35 cents per lesson.

Her progress as a pupil was very unsatisfactory. Her lessons were but half learned. Her excuse was, that she never found time to practice, except of evenings, and then she was too tired after teaching all day. All advice to give up some of her pupils, in order to secure time to further her own progress, was unheeded, and at the end of ten lessons she quit.

What made the case more aggravating was the fact that her father was a wealthy farmer, and it was not necessary for her to teach at all.

What a glaring case of injustice to herself, to her pupils and to the profession? Yet, what are we to do about it? The music profession takes no steps to protect itself. Nearly every other profession is organized in some way for the protection of its members, but we drift along, unorganized and unprotected, allowing every Tom, Dick and Harry to teach and be called "Professor."

But, to leave the country pupil now, isn't there a tendency among the best of the profession to teach and make money, to the exclusion of continually improving ourselves?

The writer of this article had occasion, recently, to make some inquiries concerning several graduates from a certain European conservatory. The information derived was that they were located in such and such places and were making very good incomes from their profession. But the talent and ambition displayed by these pupils while in the conservatory had warranted a greater success than that. Could it be possible that they, like the country teacher, had allowed pupils to occupy hours they should have reserved for their own individual use?

This sentence from a recently-read work of fiction occurs to us: "The hardest thing in the world is to get disentangled from the crowd so that those above are able to see one." It is so easy to drift with the crowd; to content yourself with being just an ordinary, everyday, successful teacher of music. A little effort, a little more study might place you above that crowd where, in a still higher things.

Fifty pupils a week and not an hour for yourself on a similar plane when they allow such a state of affairs to exist.

It is time that the musical profession, like the labor unions, organize, and "Fewer hours and higher wages" might be a good motto for us to have in mind also. Organize, and endeavor to secure legislation to protect the public from incompetent teachers, in which to further our own advancement. If the State music teachers' associations would do more along this line they would receive a heartier support and do more good for the profession than they are doing at present.

THE fingers should act with firmness. There is an incontestable principle of mechanics which says that one loses in force what he gains in rapidity and vice versa; in rapid passages small movements of the fingers are the best. We reserve strong finger action for practice at first, for accented notes and to produce powerful and sonorous tone.—Isidor Philipp.

Possibilities of American Music

By EDGAR STILLMAN-KELLEY

Mr. Edgar Stillman Kelley, American composer and writer of musical subjects, was born at Sparta, Wis., April 14, 1857. He studied music at Chicago and Stuttgart. The first part of his professional activity after his return from Europe was spent in California. Later he came East and located in New York City being connected with several conservatories, and also with the Music Department at Yale University. For the past two years he has lived in Berlin, Germany, occupied as teacher and lecturer. He has written works in all forms, although best known for his orchestral and operatic compositions.

THE unparalleled increase of population and the phenomenally rapid growth in respect to material prosperity during the past decades in the United States having stimulated activity in the various realms of thought, the beautiful arts have by no means been left unconsidered. Along with a remarkable and ever-increasing interest in them all, and the art of tones in particular, there has developed a laudable ambition that the United States, like other countries, should have her own school of composition. In other words, a desire is felt for a style of music which shall so distinctly stand out from works produced in other lands that we can designate a given composition as American, just as readily as we now recognize a selection as emanating from a German, French or Russian source.

Influence of Church and Folk-Music.

Enthusiasts forget that in all countries wherein schools of literature, painting, music, etc., have been known to flourish such phenomena were the logical outgrowth of the natural conditions. Thus the music schools were the result, for the most part, of combining the airs of the populace with the hymns of the Church ritual, carefully elaborated into independent art works by able theorists and gifted tone-poets.

If we look about us we shall find neither secular nor sacred musical material on which to base a school, no homogeneous race having grown up from barbarism to culture on the American soil. Furthermore, we have had no national Church, music school, theatre, opera-house, or any other similar art-educational institution, calculated not only to elevate but to unify the public taste, esthetically as well as ethically. In short, none of those conditions which favor the natural evolution of a school of musical composition, such as has been developed in Italy, Belgium, Germany, France and England, are to be found in the United States. And yet, in spite of this, there is a demand (somewhat unreasonable, it might seem to Europeans) that characteristically American composers should come forth; in other words, tone-poets, who shall speak a distinctive American dialect, or, perchance, an entirely new language.

Supposing it possible to overcome the obstacles above mentioned, there still are other difficulties to contend with. If we follow all well-known precedents we must, in order to announce with any degree of certainty the appearance of an American school, first possess a man or group of men who strive for such ideals as are generally admitted to be national. Then will come the followers of the man or the artist group, and the school may forthwith be proclaimed.

Without discussing the probability of the arrival of such a man or such a brotherhood, it may not be out of place to consider the nature of such personalities, whence they are to come, and what they are to represent.

Who Are Americans?

It is but natural that there should be a great variety of opinions concerning the essential qualifications of any man who shall venture to assert his claims as an American composer. We need but refer to the familiar queries, "Who are the Americans?"*

*It is now generally conceded that we of European, Asiatic or African descent, who have displaced and supplanted the original dwellers upon this continent, are virtually the only true Americans. But whence do we derive the substantive America and what does it imply? Everyone knows it to be a notorious misnomer, Amerigo Vesputi having usurped the rights of the real discoverer of the New World, which should have received the name Columbia. More than this; if our sense of justice and philological accuracy be awakened, we shall be impelled to search for the proper designation of our continent in the language of its original inhabitants. By this means we should secure a title as characteristic as that of the island on which stands our great metropolis—Manhattan. But, alas! as there were between 400 and 500 tongues and dialects employed by the natives at the time of their first interviews with the Europeans, insurmountable obstacles present themselves to the seeker for the standard aboriginal authority. Most depressing of all is the fact that no native could have known of the extent of the continent, hence there doubtless never existed an autochthonous, comprehensive expression for the entire new world. We must, therefore, retrace our steps and content ourselves with the conventional, though unsatisfactory and by no means convincing term, AMERICA.

and "What do they stand for in art?" to set a multitude of opinions in motion.

Some assert that the mere fact that an individual is born on American soil does not, in itself, render him an American, even though his rights be emphasized by many generations of American ancestry. This proposition, which applies to the descendants of Old World immigrants, as well as to millions of our savage brethren (whose claims are altogether ignored), seems, at first, a trifle disheartening. But when read in conjunction with its corollary, that whosoever is blessed with the American spirit, no matter whence his origin or place of birth, may regard himself as a citizen of the land of freedom, we take courage.

The difficulty of determining which of the Old World countries has provided the genuine American



citizen is well known. In Spain we hear the term American applied to those of Spanish and Portuguese descent in South America, while we of the upper continent receive the secondary consideration as North Americans. In Great Britain the Canadians are often called the Americans, and we are regarded as the people of "the States." At Niagara Falls, on the other hand, the absurd distinction is made between the Canadian and the "American" side of the river.

It greatly facilitates matters, therefore, to transfer the entire national problem from the realm of race and politics to that of thought and emotion. And yet, even with this easement, the solution still requires thought.

Our free-and-easy government has so long permitted promiscuous immigration that the land is becoming thickly settled with a motley multitude, rendering affairs social, religious and political more and more complex. Hence, if the reader will glance through some of our leading periodicals, he will find diverse, and sometimes conflicting, conceptions of the American spirit.

A comparison of the editorials and leading articles in the Boston *Congregationalist* or the *Churchman* with those of the *Catholic World*, and these again with the contents of the *Hebrew Messenger*, will show that, with all loyalty and enthusiasm for the high ideal, the coloring is quite different in each. These instances, mentioned at random, could be multiplied *ad libitum*, until bewilderment ensued.

Value of a Composite National Character.

But in spite of the disadvantage occasioned by the complex racial and religious character of our nation, which renders a unity of style or a school of music

so difficult, if not impossible, to attain, it has at the same time its salutary influence.

Some eight years since, much talk was occasioned by the critical comment of an English writer upon the social and political outlook of the United States. It was his conviction that our country, surrounded by no belligerent rival nations, would, in time, become "Chinified;" in other words, non-progressive and moribund. That we should ever sink into the sad condition of the Mongolians of the Asiatic continent is hardly likely in our nervous climate and enlightened form of government. But there is ever a strong tendency for any one race, or political party, church, family, or even individual, no matter how highly civilized and cultured, to grow self-satisfied and indifferent to inner growth and spiritual progress, if left too long in unlimited power or uncriticized activity. This indifference and self-satisfaction are the signal for a retrograde movement. The valuable element of criticism afforded by a variety of races and their conflicting views and opinions always tends toward motion, if not toward progress, and arrests, if it does not altogether prevent, stagnation.

Many Possibilities Open to the American Composer.

One of the most helpful phases of the discussion of American composition seems to be the fact that such a variety of excellent suggestions have come forth, obviously sounding the key-notes of so many temperaments, Anglo-Saxon, Celtic, Hebrew, etc. Such an array of possible directions pointed out for the American tone-poet to follow certainly stimulates more hope for the future than a demand that all should strike out in a single path, which would soon become a rut. Indeed, numerous poetic possibilities have been touched upon: the themes of the American Indian, those of the colored people of the Southern States, the popular street songs of the day, etc., all of which, when highly idealized and carefully wrought out, may become fine art. The selection of the mood and material will depend largely upon temperament and inner conviction; but there will be one phase which all will have in common—the spirit of liberty, not anarchy. The past century has shown that the absence of a State Church has been a source of spiritual strength. Freedom of conscience has stimulated rather than deadened religious feeling. So, too, in respect to music, a school unrestrained by any prescribed formula or subject matter, leaving every man free to follow the dictates of his own convictions, expressing his temperament, colored, if you will, by his environment, but all the time bearing in mind his duty to the highest conception of what he deems national, such a school we might be glad to call American.

SONGS WITHOUT WORDS.

THE following verses by the noted humorist, Robert J. Burdette, very well express the situation of most of us. We do not "know the words" of the old songs. Americans who travel abroad are often chagrined because they cannot sing American songs owing to imperfect recollection of the texts. Let us teach the children the old songs, and see that they know words as well as tune.

I cannot sing the old songs,
Though well I know the tune,
Familiar as a cradle-song
With sleep-compelling croon;
Yet though I'm filled with music,
As choirs of summer birds,
"I cannot sing the old songs"—
I do not know the words.

I start on "Hail Columbia,"
And get to "heav'n-born band,"
And there I strike an upward grade,
With neither steam nor sand;
"Star-spangled Banner" downs me
Right in my wildest screaming;
I start all right, but dumbly come
To voiceless wreck at "streaming."

So, when I sing the old songs,
Don't murmur or complain
If "Li, diddy ah da, tum dum"
Should fill the sweetest strain.
I love "Tolly um dum di do."
And the "trilla-la yeeep da" of birds,
But "I cannot sing the old songs,"—
I do not know the words.

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

BY WALTER W. FARMER.

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*.*

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

II. Mental Errors.

1. One Hand Before the Other. (In Attack.)

This, of course, applies to solid chords or simultaneous parts, which should be played exactly together. The usual habit is to allow the left hand to precede the right. This may be readily detected and corrected by crossing the hands and practicing chord-passages (right hand duplicating the left, an octave higher), making the hands descend precisely together. In case the right hand precedes the left (a rare occurrence), reverse the above process; that is, right hand over left.

2. One Finger Before the Other.

No. 1. Applied to the fingers. Combinations of double and triple notes (often thirds) are sometimes difficult to play; and, while flexible hands and independent fingers, etc., necessary to play double notes together, may seem to place this difficulty among the "physical errors," the habit of making solid intervals broken is due largely to mental errors. If the teacher will point out the obvious fact that if the fingers are raised to the same height and descend at the same speed they will reach the keys at the same time, the difficulty will be practically remedied.

Let the pupil play various combinations of double and triple notes, interspersed with single notes, and keep a sharp watch that his fingers reach the keys at exactly the same instant.

3. One Hand or Part Before the Other. (In Release.)

As is suggested in the two preceding sections, it is important that the hands and fingers should be simultaneous in attacking solid chords. It is equally important that these chords should be left in a clean and clear manner; one part sounding after another, unless specially intended, makes the phrase-ends sound ragged. The pedal, when held too long, often defeats the good intentions of the pupil, whose hands have left the keys at the proper time.

4. Fingering.

Wrong fingering causes a large proportion of the hesitation and uncertainty of the amateur. While older and more advanced pupils should be allowed to choose the fingering best fitted to their own hands, inexperienced players should have a good fingering indicated for them by the teacher, and they should use this one fingering at every repetition of the passage. It is the habit of inconsistency—of using a different fingering each time the passage is played—that results in the stumbling and stammering so prevalent. Right fingers undoubtedly help to get right notes. Often there is a choice of two or more methods for fingering the same passage; the teacher should be tolerant, but bear in mind that the easiest fingering for the pupil in question is the best one for him.

The phrasing has an important influence on fingering, and the phrasing of many passages will take care of itself, if the proper fingering is used.

5. Defective Rhythm.

In teaching "time," it is well to remember that good rhythm is one of the most important factors of an excellent musical performance—perhaps the most important, for without good rhythm, all other virtues are of little value. Good rhythm, however, does not consist in a machine-like recurrence of an accent. Whether the accent should be incisive and strongly marked, or whether there should be a gentle undulation of motion depends entirely upon the character of the music, and, in either case, more or less freedom of rhythm is absolutely necessary for an artistic performance. This statement of this apparently obvious truth seems necessary to those who are addicted to the metronome habit.

There is undeniably some benefit derived from a judicious use of the metronome—exactness, firmness in attack, steadiness of rhythm, etc., but it may usually be regarded as a necessary evil, and its use should be discontinued as soon as possible. The time-honored "counting aloud" is usually sufficient for the pupil with even an ordinary sense of rhythm.

*Class 1 was discussed in THE ETUDE for February.

Intelligent imitation is as effective as any method for mastering the common problems of rhythm. Let the pupil first listen, then play with the teacher, then alone. Three notes against two may be easily conquered by the following device: Practice the left hand of measure one alone first, making two-sixteenths of the second member of the triplet. Then add the right hand, the second of the two-eighths coming with + after the second count. Then omit the repeated "+" note of the triplet, the second eighth taking its place (see measure 2). The two kinds of time will then be found to be in their true relation.



6. Aids to Sight Reading

It is no doubt true that good sight-readers are born and not made. Yet, a good deal of proficiency in this important branch of piano-playing can be acquired. Systematic practice in class lessons is beneficial, but not always available. In the latter case, practice four-hand music—not too difficult—as much as possible. Play accompaniments for singers, violinists, etc. Read all the new music obtainable.

A knowledge of harmony and especially of harmonic analysis is of the greatest assistance in reading at sight. If this knowledge extends no farther than ability to recognize the principal triads and dominant sevenths in all keys, even this will be of great value.

In rapid reading it is a help to know what to leave out. As a rule, the bass and soprano are the most important parts to retain. Try to get the first chord of each measure and sacrifice the weak beats to the harmonies on the accents. In other words, keep the rhythm intact at any cost. Never go back to correct a mistake; for it is better one chord should be wrong than five. Cultivate the habit of looking ahead. If a large mass of music is read through every month and a decided effort made to read each piece with accuracy and care, progress will inevitably be made.

7. Aids to Memorizing.

These methods may be used to memorize: (a) Automatic memory; (b) Visual memory; (c) Memory by association. The first two methods are used by a large majority of pupils, and though they are often apparently successful, these methods are very uncertain, and the mind has absolutely nothing definite to rely on. When music is memorized by numberless automatic repetitions, with the mental faculties practically idle, the memory is very untrustworthy, and if the player once gets astray, he has nothing to guide him. Of course no pianist actually remembers every note, and this unconscious "finger memory" is a wise provision of nature that is indispensable.

But to reach any degree of certainty or ease in memorizing, a knowledge of musical form and harmonic analysis is necessary. It is evident that if a pianist knows the structure of a sonata-form—first theme, second theme, etc.—the modulations and more remarkable points in the chord-structure—he is better able to memorize with ease and to play with certainty than if he is ignorant of these matters.

When one remembers music as he does a story—as a logical succession of incidents—and can recall by association the principal points of interest, his subconscious memory will care for the details: and one form of memory will serve as a support for the other.

8. Mistakes in the Practice Hour.

It is the quality of practice rather than the amount that is important. Practice and playing are very different matters, and four hours of practice daily is nearly the limit for the average pupil. Do not imagine that more can be accomplished in six hours than in four. Younger pupils should be shown how to practice, and it is advisable occasionally to turn the lesson hour into an imitation practice period. Urge slow, careful practice. When a difficult passage is reached, see that the effort is mental, not physical. "Main strength" accomplishes little. The pupil should have a definite amount and a regular time each day to practice, which should not be interfered with. While everyone has varying moods that are alternately favorable and unfavorable for practice, no one should wait for "inspiration" to practice, but should assume the

proper mood, which will on most occasions change from an assumption to a reality.

A good way to increase the speed and at the same time preserve accuracy is to practice by the following method: First, set the rate of speed very slow. The next repetition is five or ten metronome degrees faster. The third repetition returns to the original slow speed. The fourth, ten degrees faster than the second rate, etc. Before every increase of speed, return to the first, slow rate. This method may be applied to especially difficult passages as well as to entire pieces.

SIGISMOND THALBERG.

SIGISMOND THALBERG was born at Geneva, January 7, 1812. As a pianist he belonged to the Viennese School, which he represented with exceptional authority and success. His instruction was received from Sechter, Czerny and Hummel. It was in 1828 that he commenced his professional career by concerts at Vienna which brought him considerable attention, and by the publication of his Opus 1, *Melanges sur des themes d'Euryanthe*. In 1834 he was made court pianist, and in 1835 commenced his concert tours, which proved a continual triumph and gained for him high eminence as a pianist. In 1835 he gave a series of concerts in Brazil, visiting the United States the following year. In 1838 he settled at Naples, where he made his permanent home. His wife was a daughter of the famous singer, Lablache. He died at Naples, April 27, 1871.

Thalberg's published compositions reached Opus, number 83, to which should be added a number of pieces without Opus, including a pianoforte school. Many of his compositions are to be classed as fantasies



THALBERG.

upon themes from operas, outside of which the most notable works are a concerto, concert studies, several caprices and nocturnes, a scherzo, a ballade and a sonata. Although not destitute of merit, the compositions of Thalberg had but a temporary vogue; intended, first of all, to display the virtuosity of the executant, they necessarily had to suit the style of his time.

As to his playing, the following, by a contemporary, same ideal execution; unctuous sonorosity in the singing passages, transparent limpidity in the breadth, power, delicacy. There is lacking, however, a little of the unexpected, of animation, of communicated passion. In hearing this great virtuoso, so good a model to take, one is struck with true admiration; but the heart does not beat as when one hears Chopin or Liszt. His contributions to piano music show several valuable features, for Thalberg believed in the imperative necessity of pleasing his public by something new, some surprising effect. He uses the strong fingers to give out a melody in the most striking manner, which melody he surrounds with a bewildering array of arpeggios or passage work; he divides passages between the two hands; he makes the piano resound throughout its whole length, creating the impression, as one writer says, "that the two hands are doing the work of three or four." Schumann said of him, "Thalberg sheds the lustre of his performance on whatever he may play, Beethoven or Dussek, Chopin or Hummel. He writes melody in the Italian style. He knows wonderfully how to dress his melodies, and a great deal might be said about the difference between real composition and conglomeration in this new-fashioned style."

Thalberg was an aristocrat in birth, feeling and appearance. While playing he never moved a muscle beyond his elbow; his body remained in one position, and whatever the difficulties of the piece, he was, or at any rate, he appeared unmoved, calm, master of the keyboard, and, which is more difficult, of himself. This was a great contrast to his rival, Liszt.

Teachers' Round Table

CONDUCTED BY N. J. COREY

"WHAT ARE YOU DOING?"

THE ROUND TABLE exists for the mutual good of all who may desire to partake of its offerings. Fortunately, unlike the ordinary dinner party table, it is capable of indefinite expansion, although it might not be strictly true to say that all could find an opportunity to take part in the conversation; yet of all that listen to it, a good many more could be heard than at present avail themselves of the opportunity it offers. It is desired that the ROUND TABLE should exist, partly as an interchange of thought among its members, and partly to provide information for those who desire it. The conductor of the ROUND TABLE has received many letters, and would be glad to receive many more. He would like to hear from more of those who have information that they can share with their fellow teachers. He has been answering questions for some time, and it is, by right, now his turn to put a question to those teachers who are daily enlarging their experience. It is a very simple and direct one—and if given face to face might be misinterpreted as impertinent—What are you doing? This is a question that thousands of teachers are asking, and of course every teacher will know at once to what it refers. Many minds are better than one, and a conference of the ROUND TABLE readers, even though it must necessarily be at long range, would be productive of valuable results for all concerned, and would doubtless be the means of affording assistance to many who are far removed from contact with other musicians, with its stimulus and inspiration. Teachers are therefore urged to bring both their successes and their troubles to the ROUND TABLE. Would it not be a good plan for some of the ROUND TABLE teachers to do some of the work in connection with the department, and answer some of the questions that their fellow members are asking from time to time? I have just received a letter which I will turn over to teachers for answer:

1. "Should pieces be given during the first grade, especially if one is using the 'Standard Graded Course,' in which there are a number of little pieces?"

2. "Please give a list of pieces for the first grade."

This is a matter that always sorely troubles inexperienced teachers: when to begin giving pieces and what to give. Even teachers of long standing are always on the lookout for things that will be fresh and interesting. The ROUND TABLE would like teachers to send in a few words in regard to the results of their experience along this line. There may not be room to print all the letters verbatim, but a summary of them can be made up, a consensus of opinion that will be most valuable as well as interesting to teachers. Then from teachers who are in the habit of using pieces during the first grade the ROUND TABLE would like a list of ten pieces that have been found successful. Confine yourself strictly to the first grade, and to such pieces as have fulfilled the double function of pleasing the pupils and aiding in their progress. These may be sent directly to the conductor of this department, at 38 Woodward Terrace, Detroit, Mich., if preferred.

Transposition and Musical Games.

"I wish to know how I can learn to understand more thoroughly the subject of transposition, and how I can teach it to my pupils. I hear people speak of children transposing pieces from one key into another, but I have never been able to get them to do it. Is it taught by some method or book, or is it entirely dependent on ear-training?"

"I would also like to know where I can get a book on musical games. I have organized a club among my pupils, and want something to improve as well as entertain them at the meetings."

I have myself also been surprised at some of the claims that have been made by certain teachers in re-

gard to children and elementary pupils transposing their pieces into other keys. I have noticed, however, that the most of these claims have been confined to such teachers as are exponents of the "original" methods of instruction that are variously advertised, and many of them most excellent. I have investigated this matter as thoroughly as I could with some of the pupils of these various "systems," but have never been able to discover results commensurate with the claims that have been put forward. What I have discovered could be equally well taught by the exponent of any system of instruction. I have also found, with such pupils as I have been able to examine, that the transposition was effected with pieces that had been committed to memory, and the *modus operandi* I figured out as follows:

Take any elementary five-finger exercise as an example. Commit it to memory in the key of C. Beginning with this key, teach the pupil the "circle of keys," by showing that each new "sharp" key finds its tonic on the fifth tone of the preceding scale, assuming of course that the keys are learned in their natural order. With beginning pupils it is not even necessary to teach the complete scale, but only the first five notes of each. The next key following C is G. Let the pupil place his finger over the first five keys and repeat the exercise already learned. Repeat the process in each of the successive keys, D, A, E, B, and F sharp, all the keys with sharp signatures that are in common use. Next, teach in same manner the "flat" keys, by showing how each succeeding key begins on the fourth degree of the preceding. It will be apparent at once that this process will be equally easy of application with all elementary pieces written within the compass of five notes, to which pupils are generally confined during the first few weeks of their study. Having committed these pieces to memory, the pupil will, without the slightest hesitation, play them in any of the keys over the first five keys of which he may place his five fingers. I have found in examining such pupils that they have hesitated considerably when attempting to transpose pieces that they had not committed to memory. All this makes a good "talking" and "show" point with prospective patrons. It is, however, what may not incorrectly, perhaps, be called "pseudo-transposition," for it is largely a mechanical process which the pupil does not in the least theoretically understand, and which can be easily compassed by any pupil taught by any method, whether new or old. It is most excellent training, however, as it helps to familiarize the pupil with all the keys, and to realize something of their affinity to one another, and is therefore to be strongly recommended. When it is attempted to carry the work beyond five-finger positions, difficulties begin to arise, and as accidentals and modulation are encountered the average pupil finds himself completely blocked. Those who are talented, have an active musical intelligence, an inquiring mind into matters theoretical, and are naturally persevering, will be able to carry the art of transposition to an unlimited perfection.

The second question I am unable to answer, and therefore appeal to the members of the ROUND TABLE to give the desired information. I have seen musical games advertised at one time and another, but forget just where. If your club is composed of young children, you will find much help in the CHILDREN'S DEPARTMENT OF THE ETUDE.

I have received a letter from Miss Ada Harwood, of Trenton, Tenn., which is in direct line with this last question. Although it is descriptive of Christmas festivities that she held for her pupils, yet it will doubtless suggest things that may be done along similar lines at any season. A suggestion that helps a teacher to think up something of her own that is adapted to her own peculiar conditions is better than an attempt to imitate something already done by another.

"Friday, December 28th, at 7.30 P. M., my pupils

(the children) and their parents met in my studio for a little pleasure. There was a tree trimmed to give a festive appearance. The stockings were hanging along the mantel. An older pupil played the accompaniment to the song 'Christmas, by Leibetz. Half of the class, in the studio, sang of the coming of Santa Claus. He kept his bells jingling behind a screen until a Christmas carol was heard, the singing coming from another room, where the remaining half of the class had been placed. In due time, as the first half sang the last part of the song, Santa Claus stepped to the mantel to fill the stockings. Previous to this illustrated song, ten of the pupils had given a program—consisting of Beethoven's '6th Symphony,' Lavallée's 'Butterfly,' Bocherini's 'Minuet,' Rubinstein's 'Vals Caprice,' Schubert's 'Erl-King,' Wagner's Overture to the 'Flying Dutchman,' Gottschalk's 'Last Hope,' Enmett's 'Dixie'—on the Cecilian Piano Player, which use for educational purposes.

"January 4th, I gave them a surprise examination which they enjoyed very much. It was given as follows: Each took five English walnuts from a basket. As the name of a pupil was called, one of the nuts was opened. In it was a written question which must be answered. If the one who opened the nut answered the question correctly, a credit mark was given. If not, the one who did answer received no credit. We only had time to crack three each. The answers were generally very good and showed how much they knew of scales, triads, etc. The question: they could not answer they took home to study. In arranging the nut hulls, I place the same number on each of the two halves that belong together, with ink bore two holes in one of the halves, insert a string with the two ends outside, put in the questions, and glue the nuts together. Arranged in this manner they are easily cracked or opened."

Theory for Beginners.

A question was recently answered in this Department in regard to teaching theory to beginners. Madame Hall, a Mississippi teacher, sends the following additional suggestions:

"From the first lessons teach the Tonic, Dominant and Sub-dominant as found on the first, fifth and fourth degrees of the scale, and then all the triads by name, as well as the dominant seventh, and the simple cadences. Books to consult: Clarke's 'Elementary Harmony,' Skinner's 'Theory for Beginners,' 'First Lessons in Harmony,' by Arthur E. Heacox, Part 1. Also the 'Syndicate Method,' by A. R. Parsons and Kate Chittenden."

Time-Signatures.

The following letter has been received in regard to the alleged misuse of a common musical sign:

"I have been very much disturbed in my teaching to have pupils tell me that C in the signature had reference to 'common time.' They seem to understand that it designates four-four time, and yet can give no reason for the abbreviation. Can I, through the ROUND TABLE department, ask teachers to notice this, copied from Louis Elson's 'Dictionary of Musical Terms?' 'There is a musical error frequently made in imagining the sign for 4-4 rhythm, C, to be the letter C used as an abbreviation for common time. The sign comes to us from the Middle Ages, when the triple pulsation of music was held to be the only perfect rhythm, as the monks held that it represented the Trinity. It was written with the following sign, C, and was called perfection; when the monks admitted an even rhythm they called it imperfection, and broke the circle, writing it thus, C.'

Mr. Elson is right as far as he goes, but does not go far enough. He ignores the factor of development in word history. There are many words which mean one thing originally, but during the progress of the centuries have come to mean something entirely different. So it is with this particular musical sign. As Mr. Elson says, the circle was used in the Middle Ages to indicate perfect or triple measure, the broken circle imperfect or double measure. In the development of "mensural" or measured music, there was a note termed the breve, which may be considered the equivalent of our whole note, although it was originally used somewhat differently. When the semibreve was invented, it was considered that three of them were the equivalent of one breve in perfect measure and two in imperfect measure. The first was indicated by a circle with the figure 3 immediately following it; the second by a broken circle with a figure

(Continued on page 193)



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MARCH! We all know the typical March weather, which perhaps affords good reason for calling the month after the Roman god Mars. But this blustering, wild weather is not the type of the spirit we wish to present. The word is simply a point of departure, such as Robert Browning in his "Parleyings,"—the one with Charles Avison—made from "March." We take a different line of thought and use the word as a verb, imperative mood. March! March! March on! March on!

That is the true spirit of music education, and of the enthusiastic, purposeful teacher of music. Much has been done to spread musical interests, much is in process of doing at the present time, yet much remains to be done. A few strong workers bore the brunt of the struggle in past years, a goodly number are now working earnestly, untiringly, and wisely, with voice, with pen, and most of all by example, in all parts of the country; but the demand of the future is for many workers, one and more in every town and city, in every school, in every institution of learning, all working to the common end, a spread of sane musical ideas and an appreciation of the real good in music among all the people of the United States.

If every reader of THE ETUDE will take this call home to himself, he need not look around or far afield for the opportunity to do service. In the classroom, in the studio, among friends and the general public there is need for the best that one can do. Well thought out plans, carefully directed efforts will bring results.

Of course, the price must be paid, that is labor, which is the basis of all achievement. And the true-hearted man or woman with a love for the calling chosen as a life-vocation is not going to fall back and stand aside because labor is exacted. The first steps are simple. Keep in touch with new educational ideas; study the methods proposed; pick out the lines of activity that commend themselves to you as within your power to direct and that are suited for your people. Then set to work, not with a flourish of trumpets and a column of newspaper talk, but with pupils and such friends as you can interest.

What can you do? Well, try to get your fellow teachers in closer touch with each other; see if it be possible to have a series of concerts or recitals by good artists; promote the organization of a musical club of adults who will work unitedly for the advancement of local musical interests; suggest to those in charge of the music in the various churches that a little more aggressiveness is in place. "more music, better music, better sung" is a good phrase; a few choir festivals or special services are in order; teachers should organize their younger pupils into classes for study along lines that lead to an appreciation of the best in music; try to get singers and musicians to unite in a choral society which shall be a center of public musical work; keep music in the foreground of public knowledge by means of the local newspapers; it deserves a place as much as social news.

These are a few suggestions. Try one, try more, but try something, and thus get in with the spirit of musical work to-day which calls for a "March," shoulder to shoulder, each one keeping step to the rhythm and tune he feels in his heart.

MUSIC in the churches will be a special feature of this month since the great festival of the church, Easter, comes on the very last day. This means considerable activity in those churches that follow the ecclesiastical year and use music appropriate to the different services. Lenten recitals and musical services will be given with special music Palm Sunday and Holy Week, each with different musical character and then the culmination in the stately rejoicing of the Easter anthem and carol.

Choir masters and organists have an opportunity of aiding in influencing for the better the musical taste and appreciation of the congregations they serve. Careful selection of music—not yielding to a demand for mere tune or rhythm, but the dignified, churchly style—and thorough drill of the choir so that no errors of omission or commission occur, will do much to make a congregation feel and acknowledge the force of music in the religious service. The results, established in many instances beyond doubt, are worth the extra labor and anxiety on the part of leaders and singers. A few weeks for rehearsal remain. Use the time to perfect the work to the best of your ability.

BIOGRAPHY is an interesting branch of literature, and it is well to encourage young people to read much of it. The value consists, however, not in the reading but in the lessons for life and living that we gain from the reading. When we read the record of achievement of great men in political life, in science, in literature, in art, pioneers, reformers, builders, conservers, we feel that we must up and at our work. Too frequently this feeling is as far as we get. When we come to work we do not see where the field of labor is for us. No new country is to be explored, no mountains to be tunneled, no rivers to be bridged, no new elements to be discovered, no temple to be built, no national epic or symphony to be written.

It is not all the lesson of biography that we must do some great work. The lesson of greatest value is, we may say, subjective, that each one of us has his life to live, not to mold his life after some other man's. Achievement may be possible in any one of many lines of work, and certainly in what you are doing to-day. Great men never became so because of the one great work they did, but because of the years of preparation, and the various deeds in the doing of which they became conscious of their own powers. The teacher who receives fifty cents per lesson can give full fifty cents' value in the lesson. Soon she may be called up higher. Every one of us must use daily work in such way that as man or woman he or she is gaining in doing it. Work that does not stimulate us or promote growth is either not the right kind of work for us or is not done right. Study your teaching and its results with your pupils. Then find how you can improve in yourself and in what you do for others. The strong man is simply serving others. He may be ambitious and even selfish, but he cannot win without serving his fellow man. You may improve on many a strong man by serving, in your own line, with love and sympathy for others.

CLIMAX is an imperative need in Art. It is particularly so in musical composition. The song, the aria, the anthem, the chorus, every serious piece of music (tone-poem or picture) for the piano, a sonata or a symphony has one climax or a series of climaxes with a grand culmination. Any work that does not meet this law is felt to be weak and fails to arouse our interest. Esthetic enjoyment is, in a sense, a series of mental tensions; these successive excitations must lead to some strong moment, after which the tension is relaxed. Physiology teaches us that this stirring

of the nervous system, without over-straining, is a healthful condition and promotes strength and growth.

Even in the practice of the profession of music teaching we can see the operation of this law. We cannot go along, day in and day out, on a dead level. Such an experience will take from the teacher the best of his life and strength, because he never stirs up himself to an activity that gives him back more than it takes. The athlete cannot content himself with a record he has made. He needs some special exertion each day to keep him in condition. So the teacher of music needs some stirring up in his work, some extension or elaboration to carry him away from routine.

This is shown to best advantage at the closing of a teaching season by a recital or some other public musical function in which he shall show by his own work as well as that of his pupils what he has been doing during the year. In other words, the closing recital corresponds to the climax in a composition. Its reaction is similar, and, we hope, in all cases, the results are equally pleasant and beneficial. Most teachers are accustomed to have these closing recitals. The special reason for bringing the matter to our readers now is to urge them to be planning for it now. The time from now until June is short. A fairly complete outline of the program should be settled now or very soon. If the teacher cannot decide everything now he should be on the lookout for attractive pieces to put on his program, either for himself or his pupils. A little extra trouble now may save quite a good deal of worry later.

One thing is specially worth keeping in mind. The patrons and friends who attend the recital will go away better pleased if they have been interested in every number on the program. Now this interest may be from several causes; for example, the musical character, melodious or rhythmic of the composition, the technical ability displayed by pupils, by the artistic setting for the recital, etc. In planning satisfy the critical sense in every way. One thing call attention frankly to the purely technical character of any etude that may be programmed, mention etc. The point is do not hamper a pupil and a concert when the object is of the virtuoso order. It pays to look at details such as these.

HOME FOR MUSIC TEACHERS.

IT is a comfort to know that the musical profession has now an established home for aged and worn-out members. As stated in previous issues, the home is situated at 236 South Third Street, this city, and has a full equipment for twelve inmates, with a complete organization. At present only men are admitted, but later on, when the resources are extended, a department for women will be opened. There is only one other such institution in Milan, Italy, founded and endowed by Verdi, which has accommodations for two hundred inmates, both men and women. This latter institution has been in successful operation for a number of years.

The Home in Philadelphia is planned largely after the one in Milan. The qualifications for admission are simple and few. The applicant must be at least sixty-five years old, and unable to work, and must have followed the profession of music teaching in the United States for at least twenty-five years.

Detailed information will be cheerfully given upon application to the Secretary at the address given above.

There is an innate pride in all who follow the profession of teaching that will prevent many from making application. In this institution everything is of institution life.

There is distinct need of such an institution, and, as time goes on, the necessity will become all the more pronounced. We are pleased to record the successful establishing of a rest for worn-out workers in the field of musical education.

Our grand business is not to see what lies dimly in the distance, but to do what lies clearly at hand.—Carlyle.

LOVERS' LANE

WALTZES

H. ENGELMANN

Tempo di Valse M.M. ♩ = 63

mf

cresc.

f energico

p dolce cantabile

fz

mf

Fine

Q. S. No. 1

THE ETUDE

This page contains seven systems of musical notation for a piece titled "THE ETUDE". The notation is written for piano and organ, featuring a variety of musical symbols and dynamic markings.

The first system shows a piano introduction with a treble and bass staff. The second system includes a "Fine" marking and a "scherzando" tempo change. The third system features a "cresc." (crescendo) marking. The fourth system includes a "mf" (mezzo-forte) marking. The fifth system includes a "f" (forte) marking. The sixth system includes a "poco a poco cresce." (poco a poco crescendo) marking. The seventh system includes a "brillante" (brilliant) marking and a "D.C. No. 2" (Da Capo No. 2) marking.

The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *mf*, *poco a poco cresce.*, *brillante*, and *D.C. No. 2*.

Maestoso

ff marcato

This system contains the first two staves of music. The upper staff features a series of chords and single notes, with fingerings 2 and 3 indicated. The lower staff provides a harmonic accompaniment with sustained notes. The tempo is marked 'Maestoso' and the dynamics include 'ff' and 'marcato'.

ff

This system continues the musical piece with two staves. The upper staff has more complex chordal structures, while the lower staff maintains a steady accompaniment. The dynamic 'ff' is present in the upper staff.

CODA

sosten. p poco a poco cresc.

This system marks the beginning of the Coda section. It consists of two staves. The upper staff has a 'sosten.' (sostenuto) marking, and the lower staff begins with a 'p' (piano) dynamic. The tempo remains 'Maestoso'.

sost. ff

This system continues the Coda section with two staves. The upper staff has a 'sost.' (sostenuto) marking, and the lower staff has a 'ff' (fortissimo) dynamic. The tempo remains 'Maestoso'.

Maestoso

ff

This system continues the musical piece with two staves. The upper staff features a series of chords and single notes, with fingerings 1, 2, 3, and 4 indicated. The lower staff provides a harmonic accompaniment with sustained notes. The tempo is marked 'Maestoso' and the dynamics include 'ff'.

f

This system continues the musical piece with two staves. The upper staff has a 'f' (forte) dynamic. The lower staff provides a harmonic accompaniment with sustained notes.

poco accel. f ff marcato

This system contains the final two staves of music. The upper staff has a 'poco accel.' (poco accelerando) marking, and the lower staff has a 'f' (forte) dynamic. The tempo is marked 'Maestoso' and the dynamics include 'f', 'ff', and 'marcato'.

THE ETUDE

A LOVE TOKEN

DAS ERSTE MEDAILLON

VALSE LENTE

Secondo

C. MORENA

Lento

p *f* *pp* *rall.*

Tempo di Valse Lente M.M. $\text{♩} = 48$

p *p*

rall. *atempo* *cresc.* *sf*

pp *mf* *rall.* *atempo* *pp* *f*

Piu animato

p *f* *ff* *Solo* *rall.* *p*

A LOVE TOKEN

DAS ERSTE MEDAILLON

VALSE LENTE

C. MORENA

Primo

Lento

Tempo di Valse Lente M.M. = 48

Piu animato

p *f* *pp* *rall.*

p carezzante

rall. *a tempo* *cresc.* *sf*

pp *mf* *rall.* *a tempo* *pp* *f* *sf* *p* *sf* *grazioso* *rall.* *p*

THE ETUDE

Secondo

a tempo
p *carezzavole*

rall. *a tempo* *cresc.*

sf *pp* *mf* *rall.* *a tempo* *pp* *Fine*

TRIO
mf *sonore* *p* *la Viennoise*

mf

p

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

DS

Primo

First system of musical notation for the Primo section. It consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and the same key signature. The music is marked *a tempo* and *p* *caressavole*. Fingerings are indicated by numbers 1-5 above or below notes. A slur covers the first four measures of the upper staff.

Second system of musical notation for the Primo section. It consists of two staves. The music continues from the first system. It includes markings for *rall.*, *a tempo*, and *cresc.*. Fingerings are indicated by numbers 1-5.

Third system of musical notation for the Primo section. It consists of two staves. The music continues from the second system. It includes markings for *sf*, *delicato*, *pp*, *mf*, *rall.*, *a tempo*, and *pp Fine*. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation for the Primo section. It consists of two staves. The music continues from the third system. It includes markings for *mf* *sonore* and *a la Viennoise*. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation for the Primo section. It consists of two staves. The music continues from the fourth system. It includes markings for *mf*. Fingerings are indicated by numbers 1-5.

Sixth system of musical notation for the Primo section. It consists of two staves. The music continues from the fifth system. It includes markings for *p* and *D.S.*. Fingerings are indicated by numbers 1-5.

A RURAL WEDDING

RUSTIC DANCE

W. MASON

Allegro moderato M.M. $\text{♩} = 96$

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro moderato' with a metronome marking of quarter note = 96. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system begins with a mezzo-forte (mf) dynamic and a triplet of eighth notes. The second system includes a piano (p) dynamic marking. The third system features a mezzo-forte (mf) dynamic and a 'poco cresc.' (poco crescendo) instruction. The fourth system includes a 'f con forza' (forte con forza) dynamic and a 'poco a poco cresc.' (poco a poco crescendo) instruction. The fifth system concludes with a fortissimo (ff) dynamic marking. Fingerings are indicated by numbers 1 through 5 above or below notes throughout the score.

a tempo
dim. e rit. mf

il aria ben marcato
mf cresc.

ff
dim.

il aria marcato
pp
Ped. simile

mf

THE ETUDE

This image shows a page of a musical score, likely for a piano. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The fifth system has a treble and bass staff. The sixth system has a treble and bass staff. The score includes various musical notations such as notes, rests, and fingerings. Dynamic markings include *dim.*, *p*, *cre*, *scen*, *do*, *ed*, *accel.*, *ff*, and *f*. The score is written in a clear, legible font.

JUST A BUNCH OF FLOWERS

VOCAL OR INSTRUMENTAL

JESSICA MOORE

GEO. L. SPAULDING

Adagio. M. M. $\text{♩} = 46$

The musical score is written for piano in 3/4 time, marked Adagio. It consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature has one flat (B-flat). Fingerings are indicated by numbers 1-5 above or below notes. The lyrics are written below the treble staff.

Just a bunch of
flow - ers, Fra - grant, ten - der;
Plucked from na - ture's bow - ers, Blooms with - out a
peer; Daf - fo - dils and ros - es,
I shall send her; Just a bunch of
pos - ies, To my teach - er dear.

To Christ. Walters

DANCE IN THE VILLAGE

TANZ IM DORFE

LEO OEHLER, Op. 100

Allegro moderato M.M. $\text{♩} = 160$

mf *p* *mf* *p* *f* *p* *pp*

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First system of musical notation. The treble clef staff contains a series of eighth-note runs with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 4. The bass clef staff provides a steady accompaniment of eighth notes. Dynamics include *rit.* and *mf*.

Second system of musical notation. The treble clef staff continues the eighth-note runs with fingerings 3, 3, 5, 4, 3, 1, 3, 3, 1, 2, 1, 2, 3, 5, 4, 3, 4. The bass clef staff continues the accompaniment. Dynamics include *mf* and *f*.

Third system of musical notation. The treble clef staff features eighth-note runs with fingerings 3, 5, 3, 2, 1, 2, 4, 2, 3, 2. The bass clef staff continues the accompaniment. Dynamics include *rit.* and *p*.

Fourth system of musical notation. The treble clef staff contains eighth-note runs with fingerings 4, 2, 3, 4, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5. The bass clef staff continues the accompaniment. Dynamics include *f* and *pp*.

Fifth system of musical notation. The treble clef staff continues the eighth-note runs with fingerings 4, 2, 1, 4, 3, 1, 5, 2, 4, 5, 4, 5, 2. The bass clef staff continues the accompaniment. Dynamics include *rit.* and *ff*.

GAVOTTE

from "Iphigenia in Aulis"

CHR. W. VON GLUCK

Allegretto grazioso M.M. $\text{♩} = 100$ Transcribed for Clara Schumann
by JOHANNES BRAHMS

The musical score is written for piano and consists of five systems. The key signature is G major (two sharps) and the time signature is 3/4. The tempo is marked 'Allegretto grazioso' with a metronome marking of 100 beats per minute. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like 'p' (piano) and 'legg.' (leggiero). Fingerings and articulations are indicated with numbers and dots. The piece concludes with a 'Fine' marking and two small diagrams labeled 'a)' and 'b)' at the bottom.

The musical score is divided into four systems, each containing three staves. The notation includes various musical symbols such as treble and bass clefs, time signatures, and dynamic markings like *p* (piano) and *dolce* (sweetly). Fingerings are indicated by numbers 1 through 5. The first system is marked with a 'C' in a circle. The second system includes a repeat sign. The third system has a *r.h.* marking. The fourth system includes a *dolce* marking and a *D.C.* (Da Capo) instruction at the end. The middle staff in each system is stemmed downward, indicating it is to be played by the right hand.

C) For convenience in reading and accuracy of interpretation this portion of the piece is printed on three staves. Notes on the middle staff stemmed upward are to be played by the right hand; stemmed downward, with the left hand.

SUMMER NIGHT

WALTZ

Tempo di Valse M.M. $\text{♩} = 60$

F.A. FRANKLIN, Op. 40, No. 2

VIOLIN *mf*

PIANO *p*

With energy

ff *With energy* *f*

Fine

Fine

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A musical score for a piece titled "The Rose Tree". The score is written for three parts: a single melodic line at the top, and a piano accompaniment consisting of a right-hand and left-hand part at the bottom. The top line is in treble clef and contains a single melodic line with various ornaments and dynamics. The piano accompaniment is in grand staff (treble and bass clefs) and features a complex, rhythmic pattern. The score is divided into measures by vertical bar lines. The title "The Rose Tree" is written in a decorative font at the top right. The word "pizz." (pizzicato) is written above the first measure of the top line. The word "arco" (arco) is written above the first measure of the piano accompaniment. The word "pizz" is written at the bottom right of the score.

The first system of the musical score consists of two staves. The upper staff is for the Violin and the lower staff is for the Piano. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The Violin part begins with a single note, followed by a series of eighth and sixteenth notes, some with accents. It includes a 'cresc.' marking and a 'ff' (fortissimo) dynamic. The Piano part features a series of chords, some with 'cresc.' and 'ff' markings. Both parts conclude with the instruction 'D.C. al Fine'.

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

THE ETUDE

IDYLLE

Cabinet Organ or Piano

LEFEBURE WELY

Andante M.M. ♩ = 66-72

a)

Poco meno mosso M.M. ♩ = 60

rit.

Poco meno mosso M.M. ♩ = 60

Poco meno mosso M.M. ♩ = 60

a) This piece may be readily adapted for the pipe organ by playing the right hand part on the Swell, using the Reed (with Tremulant), the left hand on the Great or Choir, using the Melodia or similar 8ft. Stop.
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Tempo I.

rall. *lent.* *pp*

The first system of musical notation for 'THE ETUDE'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked 'Tempo I.'. The first measure is marked 'rall.' and the second 'lent.'. The piece begins with a piano (*pp*) dynamic. The notation includes various fingerings and articulations.

The second system of musical notation, continuing the piece. It features a grand staff with a treble and bass clef. The key signature remains one flat. The notation includes various fingerings and articulations.

The third system of musical notation, continuing the piece. It features a grand staff with a treble and bass clef. The key signature remains one flat. The notation includes various fingerings and articulations.

The fourth system of musical notation, continuing the piece. It features a grand staff with a treble and bass clef. The key signature remains one flat. The notation includes various fingerings and articulations.

The fifth system of musical notation, continuing the piece. It features a grand staff with a treble and bass clef. The key signature remains one flat. The notation includes various fingerings and articulations.

Poco piu lento

dim.

The sixth system of musical notation, continuing the piece. It features a grand staff with a treble and bass clef. The key signature remains one flat. The tempo is marked 'Poco piu lento'. The piece ends with a *dim.* (diminuendo) marking.

b) A change of Stop combination is desirable.

A LITTLE SONG

Ein Kleines Lied

This song was suggested by the slow movement of Tschaikowsky's Fifth Symphony
 English translation by Frieda Douty



Slow (*langsam*)

NICHOLAS DOUTY

mf very sustained
sehr gehalten

A lit - tle song, what can it tell
 Ein klei - nes Lied, wie geht's nur an That thoughts so
 Dass man so

deep should in us well — And to our hearts
 lieb es ha - ben kann? Was liegt la - rin? come thronging,
 Er - zäh - le, come
 er -

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throng-ing? A tone of sad ness it re-
züh - le. *Es liegt da - rin ein we - nig*
expressively

veals, — A bit of song but half con-ceals, A spir - its fond-est
Klang, — Ein we - nig Wohl laut und Ge - sang Und ei - ne gan - ze

cres *cen* *do* *f* very broad
with voice

rit. molto
long - ing; fond-est long - ing. *As at first*
See le, *ei - ne* *See - le.* *Wie am Anfang*

rit. molto *mf* *mf a tempo*

very sustained *dim.* *pp*
sehr gehalten

THE CLANK OF THE FOEMAN'S STEEL

ARTHUR J. LAMB

PAUL DE LAZARRE

A la marcia

1. I turned a-way with a
turned a-gain to the

wear - y heart From the world and its false de - light,
bus - y world And its pleas ures for - ev - er vain, And I
And I

roamed like a sha-dow, a - lone, a-part, Where the for - est was dark as
thought all that's hol-low, soon finds an end, But the good must for aye re - night. A -
main. But,

far from the pleas - ures where bright lights gleam, I sought for my so - lace and
oh for the spir - it of days gone by, When men for their loved ones would,

dreamed a dream Of the days when men would their cour - age re - veal, I
dare and die, With a lau - rel wreath for the he - roes that kneel, Ah!

ff *ben marcato*

This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The music is in 2/4 time. The vocal line has a melodic line with some grace notes. The piano accompaniment has a rhythmic pattern with many accents. The dynamic marking *ff* (fortissimo) and the instruction *ben marcato* (very marked) are present.

Refrain

dreamed of the song of the foe - man's steel! Clank! Clank! Clank! 'Tis the
those were the days of the foe - man's steel!

mf *f*

This system contains the second vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The music is in 2/4 time. The vocal line has a melodic line with some grace notes. The piano accompaniment has a rhythmic pattern with many accents. The dynamic marking *mf* (mezzo-forte) and the instruction *f* (forte) are present.

song of the foe - man's steel! — And brave eyes flash as weap - ons clash With the

mf

This system contains the third vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The music is in 2/4 time. The vocal line has a melodic line with some grace notes. The piano accompaniment has a rhythmic pattern with many accents. The dynamic marking *mf* (mezzo-forte) is present.

scorn that the true hearts feel! Clank! Clank! Clank! While their cour - age the weak - est re -

This system contains the fourth vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The music is in 2/4 time. The vocal line has a melodic line with some grace notes. The piano accompaniment has a rhythmic pattern with many accents.

THE ETUDE

veal! — Oh, false hearts were few and brave hearts were true 'Mid the clank of the foe-man's

steel, — The clank, The clank — of the foe - - man's steel! —

2. I steel! The clank, The

clank, — The clank of the foe-man's steel!

rit. *ff a tempo* *poco lento e dim.* *f* *sf*

VOCAL DEPARTMENT

The Vocal material in the present issue was prepared under the editorial supervision of Mr. Karleton Hackett, of Chicago; the April issue will be in the hands of Mr. Frank H. Tubbs, of New York City.

EDITORIAL TOPICS

BY KARLETON HACKETT.

Opinions Differ.

To hear some pupils and teachers talk about singing one would imagine that singing is altogether a question of tone production. In fact, to quote the words of one of our most distinguished singers, students, and even singers are fairly method mad, completely hide-bound on the subject of tone production. Singing, like every other form of art, is highly complex, and of all the qualities that go to make up a successful singer, tone production is but one, and no more important than several others. When it comes to discussing tone production or vocal technic there are just as many and irreconcilable differences of opinion as there are in matters of taste. Watch, just as a matter of curiosity, the critical comments to our leading papers on the performances of great artists. One comes to mind now where a leading critic said that in spite of faulty tone production the artist's interpretative insight was so marvelous that the performance was a great treat; and on the same morning another equally capable writer said of the same performance that while interpretatively it was uninspired and monotonous, it was a magnificent lesson to all singers in the art of pure tone production. Such examples could be quoted absolutely without end and would prove what? Merely that good tone production is as much a matter of opinion and taste as is interpretation. One person likes one singer, another prefers a different one. Which is right? Some prefer Rosenthal, some Paderewski, some Dickens, some Thackeray; who shall decide? There is no way of deciding. Fortunately the world is made of many sorts of persons with widely differing tastes, and if any artist really has something to say a certain portion of the public will be drawn to him by his personality and he will make a place for himself.

Technic in Itself is Nothing

Tone production, vocal technic in every sense, is worth something only so far as it enables a man to give utterance to the feeling there is in him. Of itself it is nothing. But most students, and far too many teachers, seem to lose sight of this fundamental fact and think and talk as though technic were an end instead of merely the means to an end. Over and over again you will hear pupils, and even older persons who should know better, praising or blaming an artist as some particular tone was well or ill taken, according to their conceptions of good tone production, seemingly utterly oblivious of whether or not the singer caught the spirit of the work and made its meaning clear. The general audience is much more just and artistic in its judgment. It neither knows nor cares whether a man sings with Signor This, or with Herr That, or with plain Mr. Jones, but it does know the meaning, the fire of the text, or whether he was dull, correct, perhaps, but monotonous. Art is a bit of life. We quickly tire of the display of mere dexterity, but the man who really has something to say to us we will listen forever. This is right; the attitude of the student who judges of art by the technical skill shown is altogether false; this is the reason why, though so many thousands study art in its various forms, there are so few artists. Without a serviceable technic the artist is, of course, fatally handicapped; but without artistic feeling, developed imagination, understanding of poetry and life, an excellent technic is as valueless as an engine without steam. Many students take the point of view that if they acquire technical skill the other qualities will come of themselves; consequently, they think and study nothing but technic, and the growth and development of those qualities which alone make the possession of technic valuable, imagination, musicianship, powers of expression, are left to chance to live or die as chance decides.

This is false education, wrong in theory, worse in practice. In the high sense of the words technic and expression go hand in hand—as the one grows, the other keeps pace. If you really have something in you to which you wish to give utterance you will find a way, and in so doing gain a technic that will mean something.

Technic a Means to an End.

THERE is one case of a young woman who has spent many years in study here in Chicago and in Europe and gained what she believes to be an excellent technic; but she was the other day bemoaning the fact that she had no engagements and had just lost her church position, while another woman, who had not studied half of what she had, and could not begin to hold a phrase as long, had many engagements and a new church position at an increased salary. This is truly a sad tale; it means misdirected energy, and, perhaps, the failure of a promising career; she has studied hard, and in one way successfully, that is, she can do many difficult things from the standpoint of vocal technic. But the audience does not care, in many cases does not know, that the thing done is difficult, but it does know that the thing is uninteresting. Now, if the result of years of study and effort is something which people do not care to listen to, what has the singer to show for his labors? Over and over again the original fault lay in the fact that he thought that singing was first and last a question of tone production; that if a man learned to make good tones he was a singer. Far be it from anyone to neglect beauty of tone quality, or lose sight of the necessity of technic, but of equal importance is it for all teachers and students to remember that technic, tone quality, power, range, every good that nature can lavish or study acquire, all are merely the means to an end, expression.

Bring Out Meaning.

TAKE the simplest song and sing it in such a manner as brings out its meaning; so that an audience hearing it for the first time will feel the poetry of the words and the beauty of the music; this is art. People will come again and again to one who can make a song a thing of reality to them, something that actually touches their hearts and moves them to laughter, to tears, or to the calm perceptions of beauty. But if one sings the most elaborate and difficult music he can find, and sings it well, too, and yet does not seem thereby to give expression to sincere emotion, but rather to be displaying his technical skill, the hearers quickly tire. Singers rebel against this and call audiences stupid, unmusical because they so frequently turn away from great technical display without interest, but the audience is more nearly right than the singers, more just and artistic in its judgment. The singers, being of the profession, can appreciate and admire a feat of technical skill, just because they realize how difficult it is, but the general audience knows little and cares less for technical difficulties as such; it is only moved when great skill is employed to give expression to great emotion. This is right. This is the law of life. There is no thing in the world worth doing at all that has not its technic, which is of vital importance to the people of that profession, but of no interest in the world to anybody outside. Use this skill to portray something, to illustrate, to stimulate, to take a piece of printed music and make it fairly live; then something is done. Too many musicians are hurt because people are not impressed with difficulties just because they are difficult; but they might as well reconcile themselves to the simple fact that people do not care. You ride on a railroad, an engineering feat of the most extraordinary kind, which cost the labor of years and its toll of human lives; your train is half an hour late and what is your feeling of solemn awe before this stupendous work? Merely that it is the worst railroad and the biggest botch of a job you ever came across. When the public comes to a concert they desire to get somewhere and on time, and they care nothing for the difficulties of the way. If there were no difficulties, if anybody could do it at will in-

stead of its demanding the best years and earnestness of a life, there would be no value in it.

WHAT is the universal complaint about singers? Not that they cannot make good tones, or run a scale, but that they are not musicians; that when they get a good tone they are determined to hold on to it regardless of the context; that you cannot count on their coming in on the beat, or on singing the notes as written; that you cannot tell what they are singing about, and so far from bringing out the meaning at times you do not even know what language they are using; in short, that they do not know their profession, only a small part of it. As one man pointedly and with too much justice said of a well-known man: "He is not a musician, he is a singer." There are some things to be urged in extenuation, but the fact remains that outside of the one department of tone production the average singer is not well equipped, and over and over again it seems almost impossible to make him realize his deficiencies. His mind is so wrapped up in tone, in method, in finding some teacher who will show him a short cut to the undoable, that his mind is closed to the great facts of art until he is so far wandering in the swamps and brambles that it is a question if he ever gets out. Singing is not a simple question of tone, it is as complex as life itself. If the singer cannot make a good tone, if he have not a serviceable technic, he is, indeed, in a sad state; but he may have an excellent vocal equipment and yet be for the practical purposes of singing well-nigh useless.

Power to Express.

Nor only is good musicianship as necessary as good technic, but both together are of little worth if the singer has not developed his powers of expression. The power to express thought, feeling, emotion, in such way as shall carry conviction to the hearers is no more a gift than is good tone production, but is the result of natural aptitude and much hard and intelligent work. Who has not seen a dramatic performance given by amateurs? They may all have been persons of superior intelligence, and yet in every department of stage work they betray the fact that they are amateurs. To say nothing of the power to portray the powerful emotions, in the simplest things, entering or leaving the stage, sitting in a chair, they cannot make it seem real. An actor's whole life is employed in finding out how to give outward expression to his thoughts, and singers seem many times to take the attitude that if they learn to make a good tone, they need not bother about the expression. Undoubtedly some young singers with temperament are carried away by their emotions, sing badly and do themselves harm, but, even in these cases, and they are not many, it is the superabundance of a good quality that needs regulation, not suppression.

Have Something to Express.

THE basis of expression is having something in your mind to express. If you have studied music, steeped yourself in it night and day until it means something to you; if you have read good literature until you have some appreciation of the things of real worth; if you have looked on the world with sympathy and understanding for the good and bad in your fellowmen, then perhaps you may, by your singing, say something to them which they will care to hear. If a song to you means only so many tones to be taken in one register and so many in another, the words only combinations of vowels and consonants, some harder to articulate distinctly than others, you may do a good job which some will recognize for good and compliment you on, but the mass of the people will be unaffected, and those who know will say, What a shame that a man so well equipped does not use his powers to some purpose! Far be it from any musician to belittle technic, for Heaven knows we have none to spare; but let every teacher keep in his mind that technic is but a part of an artist. The pupil does not know what he should study, or how; for this he comes to the teacher. Be sure that as he learns his technic lessons he also gets some conception of the meaning art, of its power and beauty. As his technical skill increases see that he understands why he is gaining this skill; that he, too, may express things of real worth. His growth will be slow, but it will be complete in itself, substantial, well-rounded, his art will mean something worth while to him, and he will express something of that to others. We have no special need of people to do great feats of virtuosity for our admiration, but we have great need of men and women who have lived and thought and studied until they have something to say to us, and can say it in such manner as moves us.

TEACHERS AND INITIAL TONE.

BY FRANK H. TUBBS.

[Singing is so complex and many sided an art that the student, from his earliest years, must open his mind to many different kinds of things. Of the first importance is the attack of the phrase, and the following article is very much to the point.—K. H.]

MORE scientific data and action underlie development in all callings, and in music-teaching we are not standing still. The best teachers are studiously applying ideas suggested by other callings so that cultivation of the voice is becoming less uncertain. We get quicker results, and results which stay. We are in the development stage still, and that stage will be a large one; for voice culture cannot, as yet, be placed on definite scientific basis. Yet, we are getting away from speculation rather fast and upon a platform on which thinkers unite to some extent. Vocal teachers, as a rule, are not satisfied with what they are doing and wish better ways.

Every teacher believes in producing tone with free throat. Now, how shall it be gotten? For if initial tone is obtained with perfect freedom, and that can be extended into all voice production, we can make a singer. Refraining from the desire to discuss whether everybody can become a singer or not, I propose to show how to make the singer. But I will say that I believe that everyone who has the impulse to learn to sing held in mind till it becomes such conviction as to lead him to apply for lessons, has the material for making a good singer.

THE INITIAL TONE.

There must be some preparation of the machinery for producing it. For that use breathing. Take many generous and deep breaths. Of course, there is correct and incorrect breathing, but for now, to get at our initial tone, we will say just breathe naturally. If these deep breaths are taken through the nostrils, with lips closed, so much the better. And in that breathing (this is important) we have revealed to perception what a free and open throat is. We are ready, when the air-chambers are freed and we have mental perception of liberated throat, to make tone. Select a note in the lower medium voice. F is best for sopranos and tenors, and E flat for lower voices.

For this primary work it is well not to use chest voice, but to keep wholly on notes of the medium voice. That gives an octave of notes. On that lower note sound the vowel "Ah." The first attempts will invariably be faulty. No human being can produce, with uncultivated voice, a tone which satisfies cultured taste. Now comes the test or the way to tell what to do to improve the badly-made initial tone. It must be started true, exactly on the pitch. It must be pure in balance and pressure. It must be resonant. Improving tone is a process of elimination. Pressures upon and against the larynx and vocal bands always exist when tone is faulty, and the complete elimination of pressures allows the larynx to do correct work.

Pressure number one comes from the respiratory organs. This is removed by retaining the expansion of the chest and diaphragm obtained in inhaling breath. That subject may (nay, must) have study by itself as preparation for tone making. But our thought now is on elimination of pressure. Gently expand and hold in expansion the chest and start the tones. Almost with the first attempts improvement will be seen.

Pressure number two comes from stiff tongue. Here we meet the demand by exercising the will in release and relaxation until the tongue is loose and limp. It will surprise some teachers to find that when the tongue is limp and relaxed it will quite fill the mouth, and the back of it will be well up against the soft palate. But that is the natural position of the tongue, no matter what mistaken teachers may say about getting the tongue down out of the way. That idea (of lowering the back of the tongue) is all wrong.

Pressure number three is in set jaw. No tone will ever be *absolutely* true, nor can it have the beauty which every singer really has, so long as the jaw is set. Loosen that by watching its action (and eventually complete lack of action) on the side of the face in front of the ears, where the jawbone joins on the skull. In starting good tone absolutely no motion can be detected by the fingers at the articulation place described. You will not believe that, but if you will persist in getting able to do it you will be astonished at the ease of tone production.

Pressure number four is in the resonance chambers and the pharynx. Now, those are not easy to get

at, especially at first, but the best way to eliminate that pressure is through the smiling eye. I must not take time to explain why, further than to say that the same nerves (branches of) regulate the three places, and if we master the one we can see we stand a good chance of mastering the others.

So far we have planned to make but one note. When pretty good result is had on that, take the next higher, and then the next, so proceeding up the scale until an octave of thoroughly good notes are placed in the voice. These were for initial tone production. Runs, phrases with tone and with words, scales, chords, etc., must not be taken up now.

There are other words I would speak to teachers; but I do not wish them to lose sight of this. Well, I will put it in the form of statement which has divisions. Teachers do not realize the need of perfect initial tones; they do not know how to get them if they do; they are not insistent enough to secure them. Call this, if you please, an arraignment of my fellow-teachers. After about thirty years of practical experience, and after teaching over four hundred of the present-day vocal teachers, I may be permitted to say things bluntly. But I further say that the advancement of the vocal teacher so that he keeps pace with men and women in other callings depends on his calling himself down and having a good case of "introspection."

This, teachers, is a word which is all-important: insist on correctness in producing initial tone. *Absolute* correctness—not, pretty good—not, that will answer for now—not, it will come some time. No, no, a thousand times no! Get it right! Work on that one tone, the first tone in the lower medium voice, until you get it right if it takes the whole lesson—yes, if it takes many lessons. There is no virtue in developing imperfection; there is ultimate success in obtaining perfection and imparting that to the whole voice.

Herein lies the difference between the good and the bad teacher, provided each knows his correct vocal method: One insists on absolutely true work, and the other is content with slipshod work. And I claim that every vocal teacher can be a good one (alas! how few there are!) by the exercise of that masterful determination which never stops short of perfection, and I further believe that vocal teachers should make "initial tone" a hobby. When initial tone, perfected, goes through the whole voice and is amplified into whatever the voice is called upon to do, what more is there to learning to sing? A lifetime of the study of music, to be sure, but a lifetime wasted unless the voice to express that music is beautifully placed and cultivated.

APHORISMS ON THE ART OF SINGING.

GENERAL SUGGESTIONS ON TEACHING.

[There is, for the student of singing, much food for thought contained in the aphorisms, specially translated for this magazine from the German of Anny Lay.—K. H.]

THEORETICAL suggestions that are often of great service to the schooled singer are frequently confusing, or even injurious, to the novice.

The power of imitation plays an important part in instruction; therefore, one who is or who has been a practical singer is to be decidedly preferred as a teacher of singing.

A powerful but comparatively little used aid in teaching is caricature. Many a celebrated teacher owes his greatest successes to it.

When timidity prevents the pupil from succeeding in his aim, tell him to exaggerate. This will generally produce the desired effect.

*As the physician recommends a particular diet to his patient, so the teacher should advise the pupil to hear certain artists, according to his individual needs.

Artistic development is a purely personal matter. What is learned from others is only a foundation on which superior endowment may erect a structure—a palace or a hovel, according to innate capacity. If this is wanting it will never be anything more than a basement.

The singer must learn to master the mechanism of every vowel with lightning-like rapidity, and to produce it clearly. The greater facility he gains in this art, the fuller and more ringing will be his tone, the more distinct his enunciation.

ON TONE PRODUCTION AND ATTACK.

The cultivation of the voice has to contend with one difficulty from the very beginning—that arising

from the use of the speaking voice in the middle register. This fact, neglected by so many teachers, is the cause of the frequent weakness of the medium tones.

The training of the voice should begin with the speaking voice. First, vocalize the five vowels quietly in the middle register without exceeding the compass of a fifth. This is the only way to secure a light attack.

The heavy, pushed attack so frequently heard is the consequence of sustained tones sung at too early a period of study. Such practice should only be attempted after the attack of short, light tones has been mastered.

Later, the vowels must be combined with consonants, thus facilitating execution. Particularly favorable consonants are l, b, m, v; the guttural consonants, hard g and k, are unserviceable; h is injurious. A careful, exact delivery of the consonants is not only favorable to tone production but necessary to a clear, distinct enunciation.

To secure lightness of attack it is advisable to begin the practice of singing from three to five tones up and down on a vowel as soon as practicable, taking heed, however, to avoid undue haste.

COLORATURE.

The study of colorature must begin early, since by increasing the flexibility of the vocal organs it gives greater freedom and beauty of tone in sustained singing as well. The fuller and richer the voice the more it has need of this practice.

An admirable means of attaining technical facility of this kind is the study of passages with rhythmical changes. Take, for example, a run containing four

groups of four sixteenth notes:

Vary it by making each group as follows: (a) (b) (c) (d) Other variations can be readily devised, for example: (e) (f) etc.

In this way the singer acquires the power of resting at will on any and every tone, which not only furthers purity of intonation and security of execution, but a firm, rhythmical style of singing as well.

ON BREATHING.

As some people put on a particular expression when they sit for a photograph, so many singers believe it necessary to change their entire manner of breathing as soon as they begin to sing.

The requisite indifference (nonchalance) in breathing is best gained by breathing through the nostrils as though in profound sleep. To illustrate this lie down, mouth closed, as if to sleep, and note the quiet, deep breathing. Rise slowly, preserving the same tranquillity of breathing, and attack the tone as gently and unconstrainedly as one would heave a sigh.

Control of attack is easily tested through the temperature of the outflowing breath. Hold the hand before the mouth; if the breath is cool the attack is correct; if it is warm it is faulty (throaty).

ON SCHOOLING THE VOICE.

Many singers find themselves "out of voice" at certain hours of the day; for example, in the morning. This is simply due to lack of systematic schooling. A helpful means of overcoming this obstacle, as well as of acquiring the difficult art of a definite, clear attack, is the singing of soft scales throughout the entire vocal range after breakfast. Ten minutes of this practice will suffice. Then after a pause of fifteen minutes practice sustained tones, taking care, however, not to carry them higher than to within four or five tones of the extreme upper limit.

The tone distinguished by correct attack is most surely developed by humming so that the vibration is plainly felt in the head. A thoroughly finished attack is an unerring touchstone for the well-schooled singer.

just as the resort to a forced fortissimo attack in difficult passages is the proof of one badly trained.

A smiling mouth not only exercises a great influence on the timbre of the voice, but also serves to counteract the stage fright that oppresses many an artist. A smiling expression helps to bring out the first tone bright and clear, and this gives confidence to the singer and the public alike.

ON SIGHT SINGING.

Nothing is of greater practical value to the singer than good capacity as a sight reader. In the majority of cases the first position in which the young American singer can use his ability in order to earn money is by accepting a position in a church choir. If on a trial the voice itself be found satisfactory then there still remain two vital questions. Is the candidate a reliable musician, and can he read well? By reliable musician is meant can he be depended on to sing his part rhythmically and accurately when once he knows it, and his reading ability determines whether he must take the music home a week beforehand and learn it note by note, and then at the rehearsal go over it and over it again until it is finally pounded into his head, or whether he knows the language of music somewhat as he knows English and can read his part at sight with some degree of intelligence and correctness. Many a young singer gets his first bump, his first realization that singing does not consist merely of good tone production, when after being accepted for some position because the committee liked his voice, he afterwards loses it because he is not well-trained as a musician. As a rule the organist is the choir director and he has but small compassion for the musical frailties of his singers, and in any case the director will be a musician of experience who will make the place for the poor reader anything but a bed of roses. Given two singers, one with a beautiful voice but a poor reader and unsteady musically, the other with an ordinary voice but a good reader, the choir director will take the good reader, every time. An organist was once heard to say, "When I am trying new voices for my church I don't pay any attention nowadays to their singing but I give them something to read; if they can do that well I am willing to listen to them, otherwise I won't have them in my choir no matter how well they sing; I am tired of teaching grown people what they should have learned in the kindergarten."

This is a very serious, practical question. The ability to learn a thing accurately and quickly and once it is learned to know it thoroughly is a good part of the success of any public singer, and its influence for good, or its absence, is felt all through a singer's career from the first church position to the summits of the profession. Stories pointing the moral to this could be multiplied without number, but none has a more dramatic setting than the following:

One of the great oratorio societies of one of the most important cities in America was to give the first performance on this side of the water of one of the masterpieces of modern times. There were three bass parts each of which had been entrusted to a supposedly competent man. The performance was to take place on a Monday night and the dress rehearsal for full orchestra, artists and chorus was set for the previous Sunday afternoon. Everything was proceeding in a satisfactory manner but when one of the bass soloists rose to sing his part he had considerable trouble, missing his entrances, failing to keep with the conductor, and singing wrong notes. He had sung but a small portion of his part when the conductor rapped on his stand for the orchestra to stop, and then turned to the hall where a number of guests were assembled and said, "Where is the president of the club?" The president immediately walked down the aisle and the conductor said to him, "This man cannot sing the music, and we have no time to bother with teaching it to him. You must get somebody else." The first young man left the stage; what do you suppose his feelings were? Read and digest the article that follows.—K. H.

SHALL I STUDY SIGHT SINGING?

PUPILS of singing frequently ask the question at the head of this article as if there were doubt in the matter. What teacher of experience, what choirmaster, what director of glee clubs or choral society but will answer quickly in the affirmative? Many of these inquirers play the piano, and have picked up certain hazy notions as to pitch, being guided by the eye and

a feeling for tonality which has developed without any special effort. The present writer has told pupils: "Well, you may learn to sing a song by dint of practice and by the aid of an instrument; but if you will give your attention to a systematic course in sight singing I can assure you that you will be able to sing the melody of a song or your part in a chorus, at first sight, quite fairly. And, which is still better, you will always have confidence when you are asked to try something new, or get into a tight place."

Another weakness on the part of singers is their lack of accuracy in "keeping time," as the phrase is commonly put. It is possible to learn a tune by picking out the notes on the piano or the organ, and the singer can do this alone. But if the piece presents some difficult or unusual rhythmical problems uncertainty and halting is the sure result. Few are willing to study out a difficulty of this character slowly and in detail, generally waiting until the accompanist is at hand or the lesson hour has come again, and the teacher can be called into requisition.

With this weakness usually goes a lack of feeling for broad rhythmic quality, so very essential in interpretation—some may prefer to call it swing—giving life, vigor and solid character to a song. The one who lacks the time sense for values within a measure, or who is careless about such matters will be reasonably sure to slight rhythm as concerns the various phrases and their inter-relations.

Is it not strange that singers will be bothered with every new song, every new anthem placed before them, when regular practice for a few months under a competent instructor will place them in position to be independent in such matters? Teachers whose work is to train and develop the voice have too much to do to spare time during the lesson to work out a difficulty that is purely a matter of reading. If you pay a teacher \$2.00 or \$3.00 a half hour, every minute you find it necessary to drill on intonation or time values costs you from six to ten cents. When you reflect that at every lesson you waste five to ten minutes which would have been saved to you had you been accurate, it should make you resolve to have all your teacher's instruction on points you cannot get from some one else or cannot work out for yourself.

Women will not endure an ill-fitting dress; they ask that the seamstress be accurate and thorough in her work; they want seams stout and hooks and eyes firmly fastened. Nothing is more trying than to be obliged to be pinning every time a gown is donned. And yet singers will "pin" together a song that ought to be properly made and worked out, not dependent on makeshifts. Boys and girls who are now in our public schools should be encouraged by their elders to master the principles of reading music at sight. If they do this the work to be done in the studio will be much accelerated, and will require a correspondingly smaller outlay.—Contributed.

ANSWERS TO INQUIRERS.

A "fluttering tone" must be some form of a vibrato and is always the result of tension and consequent improper breath pressure. Instead of an even, steady, unforced breath-flow, which is the secret of all good tone production, there must be tension or resistance somewhere which the pupil seeks to overcome by a heavy pressure of the breath. At the pitch where the tone "flutters" worst she will be found tense in the muscles round the throat and straining and pushing with the breathing muscles. She must ease up on the strain in both places and sing quietly; as the tension grows less the tone will become more even and steady. Every bad thing in tone production is the result, somewhere, of tension and strain and can be overcome only by finding where the strain is located and easing it; in nine cases out of ten the strain is in the breathing apparatus. It comes from a variety of causes, but is usually found in the breath-controlling muscles, the result of some misapprehension of what breath-control really means.

A correspondent asks how he can acquire the vibrato. The present writer thinks the inquirer misunderstands the matter. The vibrato usually spoken of among singers is always considered a blemish, a sign of weakness. While unfortunately many singers have more or less of it, no one desires it and no teacher would think of aiding a pupil in gaining it. What the questioner probably means is that life, vitality, intensity, always found in a well-developed voice. This means that resonance, elasticity, rich, mellow tone quality which are the beauty of the human voice, and which it is certainly the office of the voice teacher to

develop in the voices entrusted to his care. If the voice of the correspondent is dull, unresonant, lifeless, then perhaps he has cause for complaint, though a year of study is not a long time; if, however, his only objection is that his voice is "perfectly straight," he has only cause for congratulation. In a well-made tone the vibrations are so rapid and even that there is none of that unsteadiness usually called *vibrato* or *tremolo*; when these are present there is something wrong. To state how this even, vibrant, mellow tone is produced is to explain the whole art of tone production, and is the office of the voice teacher.

BREATHING exercises for singing is a complicated subject, but there are a few simple rules easily understood and to be practiced with benefit by all. Stand erect, head up, shoulders square, easily poised on the balls of the feet, not stiff anywhere. Inhale slowly by the expanding power of the muscles on the ribs at the sides and back. Where you have no teacher it is a fairly safe rule that, if in inhaling you feel the body expand at the lower ribs and the shoulders remain unmoving throughout the expansion, the breath has been well taken.

In all breathing exercises for singers the exhaling of the breath is of even more importance than the inhalation; so never let the lungs collapse, but exhale slowly and evenly. If you have a watch with a second hand take ten seconds to inhale and ten seconds to exhale, standing erect but never stiff, and doing it all with the rib muscles. In exhaling it is also beneficial to blow the breath out of the body evenly and with a steady pressure. Any form of deep breathing is good so long as the main expansion comes at the ribs, but do not strain on the muscles or grow rigid; elasticity and poise are the mainsprings of good breathing, and the slow exhalation is absolutely essential.

Then practice inhaling in the same manner only more rapidly, say in five seconds, and take fifteen seconds for the exhalation. If your lungs are not sufficiently developed to permit so long a time shorten the period but keep the same proportion. Do not practice breathing exercises more than four or five minutes at a time. Remember that for singing the breathing muscles must be trained to take in the breath quickly, easily and silently, and expend it slowly and evenly; so in your practice take more and more of your breaths rapidly, so that in time you can fill your lungs completely in less than a second without making any noise, or any visible movement of the shoulders, by the expansion of the lower part of the chest cavity.

To explain breathing adequately takes an entire chapter, but these rules will be of some help. Above all, do not strain on the muscles when breathing. Some students who have very well-developed lungs have great trouble in singing because they stiffen the breathing muscles so much in exhaling. Strong you must be but elastic and free, never tight and rigid anywhere. Freedom is power.

OUR VOCAL MUSIC.

Two distinct styles of song are to be found in the Music Section of this issue. "The Clank of the Foeman's Steel," by Paul de Lazzar, is a fine example of the vigorous, robust song for men. It will stand plenty of dramatic treatment, and will be particularly effective as a character song or in costume of the Cavalier days. We hope those of our readers who are in position to use a song of this style will find appreciative listeners. Mr. Douty's "A Little Song" is especially suited for lesson work and ultimately for concert or recital. The emotional character of the theme from Tchaikovsky has been splendidly developed, and fine constructive skill has been shown in the way the composer has knit it into his own work. The song has been sung with much success by the composer. It must not be sung other than slowly, and due regard be given to every varying mood of the poem.

A good song possesses the quality of musicianship in the art of composition allied to suitable words, and a bad song lacks these qualities. It is not to be supposed, however, that a good song necessarily means a difficult song, and at the present time there is no excuse for the performance of an inferior composition when the best of musical literature is within the reach of everybody. The vocalist of limited ability should select good songs of moderate difficulty, and leave the more ambitious works until he has reached the stage of maturity required for the performance of such compositions.—J. C. W.

Children's Page

NOTES ON

MARCH MUSICIANS.

MARCH has quite a number of famous musicians to her credit as natal month. The list includes names famous in a number of different branches of musical work, representing nearly all of the countries of Europe, the United States also, and various periods and styles in music.

By the aid of a good dictionary of music information about these musicians can be obtained. As has been suggested in these columns before, it is a good plan for clubs to charge small dues, two or three cents a meeting, five or ten cents a month, the money to be applied to the purchase of books. Another good means is to have one or two entertainments and devote the proceeds from the sale of tickets to the building up of the club library.

MARCH MUSICIANS: Bach, C. P. E.; Bach, J. S.; Foote; Garcia, Manuel; Guilman; Hermann, Hugo; d'Indy; Leoncavallo; Marchesi, Mathilde; Marsick; Marteau; Reinhold, Hugo; Rheinberger; Rimsky-Korsakoff; Sarasate; Scholtz, Bernhard; Sevcik; Smetana; Thomson, César; von Wilm.

Name the countries represented by the musicians in the above list.

When were they born?

In what branches of music were they prominent, that is as composers, organists, violinists, singers, etc.?

Which of these musicians are living to-day?

Which of them have visited the United States?

Name pieces by any of these musicians that you have studied.

COMPOSER BUTTONS. THE Mozart and Beethoven buttons that we furnish to children's clubs proved very popular. In response to a very general demand we have arranged to furnish other buttons to clubs, containing the portraits of the following composers: Beethoven, Mozart, Mendelssohn, Schumann, Liszt or Chopin.

The price has been made very low, only 30 cents a dozen, postpaid. As the present supply is limited teachers should send in their orders early.

MOZART THE CHILD. II. IN THE ETUDE for February we published a part of a letter addressed to Mozart's sister and written by Schachtner, a musician and friend of the Mozart family. This letter is an authoritative source of a number of interesting incidents of Mozart's childhood. We continue the letter in this issue:

You may recall that I have a very good violin, which your brother called "butter fiddle," because of its soft, full tone. On one occasion, after you returned from Vienna, beginning of 1763, he played on it and could not praise it enough. About two days later I called at your house and found him amusing himself with his own violin. When he saw me he said:

"How is your butter fiddle?" He kept on playing for a few minutes according to his own fancy, and then, in a reflective manner said:

"Herr Schachtner, your fiddle is tuned about an eighth of a tone lower than mine, if you have not changed it since I played on it the last time."

I laughed over this, but your father, who knew the extraordinary sensitiveness to tone and the memory of the little fellow, asked me to get the violin and see if the boy were correct. To my great surprise your brother was right in what he said.

About the same time, that is just after the return from Vienna, where Wolfgang had received a present of a violin, our friend Wentzl, a very good

violinist, came to the house. He was studying composition with your father and brought with him six trios which he had written during your father's absence, and asked that we look them over. We played them, your father taking the bass part on the viola, I the second violin part, while Wentzl played the first.

Wolfgang asked his father to let him play the second violin part, but your father refused to listen to what he considered a foolish request, since the boy had never had the slightest training in violin playing, and of course could not do anything in that line. Wolfgang said:

"To play a second violin part, one does not need to have studied."

But his father ordered him to leave the room and



MOZART AT TEN YEARS.

disturb us no more. Then the little fellow began to cry bitterly and took himself away slowly, his little violin with him. I felt so sorry that I asked your father to let Wolfgang play with me. He finally consented, saying, "Play with Herr Schachtner, but so softly that no one can hear you; otherwise you will have to leave the room."

So we started, Wolfgang playing with me. Very soon I noticed with astonishment that I was quite superfluous as a player. I put aside my violin and looked at your father. Tears of joy and wonder were rolling down his cheeks. And so we played the six trios. When we finished, Wolfgang was so excited by our applause that he declared he could play the first violin part. As a joke we allowed him to try it and laughed immeasurably when we heard him play this also, although with incorrect and irregular fingering, yet never hesitating in the least.

My last incident deals with the sensitiveness of his hearing.

Almost to his tenth year he had an unconquerable fear of the sound of a trumpet when played without other instruments. If one held a trumpet before him it was almost the same as if one placed a loaded pistol to his heart. Your father, wishing to cure the childish fear, asked me to blow my trumpet in spite of the boy's protests. But how I wish I had never done it! Wolfgang scarcely heard the tone before he grew pale and began to fall to the floor; had I not stopped at once, he would certainly have gone into convulsions.

THE USE OF WRITING BOOKS.

"WHAT kind of work shall I use with my pupils to instruct as well as to entertain them?" is a very frequent request of teachers. It is not right that children should be gathered together once a week and not derive considerable benefit from the work.

There are needs in musical education that can well be met in class work, in fact better in that way than in any other. The half hour period of the lesson, even the forty-five-minute lesson is too short to admit of the teacher's taking up with the pupil a number of very essential things in the history and theory of music. And then, too, the best authorities advocate short instruction periods for children, particularly if the lesson is a private one.

For example, pupils need thorough and frequent drill in reading music, in becoming familiar with the degrees of the staff, with leger lines and spaces, with note values, particularly with broken rhythms, irregular groups, etc. This is peculiarly work that can be done in classes, by which expedient each pupil gets the advantage of an hour lesson in company with a number of other children; the benefit of friendly rivalry is thus added.

Classes in this kind of work will find plenty of useful and interesting exercises in Landon's "Writing Book." The aim of these exercises is to familiarize pupils with all the problems of musical notation, thus improving their sight reading, and making it possible for the teacher to give a much larger proportion of the regular private lesson period to necessary technical work.

I want to add my word as to the value of this kind of work to a class of young children. My little pupils are interested and much benefited.—M. W. Root.

MEMORIZING.

"MARIE, I shall be pleased to have you join our Mozart club," said Miss Brownlow. "Our meetings are very interesting. Your teacher says you have been a most persevering pupil, and play well. Now I should like you to give a piano selection at the next meeting. Your teacher says you have studied several Bach fugues. Can you play one from memory?"

Marie Lee's eyes fairly danced, and she answered quickly, "Oh, Yes! Miss Brownlow, and I can recite a verse about fugues. I had a hard time memorizing the lines so I hope I can now say them straight through; let me see."

"A FUGUE."

The notes with many a winding 'bout,
Through linked sweetness, long drawn out—
With wanton heed, and giddy cunning,
Each melting voice through mazes running,
Untwining all the chords that tie
The hidden soul of harmony.

"You see, Miss Brownlow, my aunt used to instruct me, and one day I fingered the scale of C in such an incorrect way that she declared me a freak, and as a punishment for my bad lesson stood me in the corner every day for a week and added to my misery by having me memorize poems!"

"In this case good came out of evil," replied Miss Brownlow, laughing. "A little mind training does us no harm. We need mental as well as finger technique. When I was a young girl my mother made me learn the Bible. The tasks seemed hard then, but now I thank her. I can memorize the most difficult selections and it is due to early training."

Marie was glad to hear some one else had been set hard tasks, and went home with kind feelings for her aunt, and also pondering over Miss Brownlow's words "We need mind as well as finger technique."

—Daisy Johnson.

CHILDREN should be taught to study. They should not be overworked, but they should work intensely during the time set—if the power of application is to be developed. After all, application is the real lesson; when once learned, it will insure success in life.

REAL interest taken in the task of instruction—kind words and kinder feelings—the very expression of the features, and the glance of the eye, are never lost upon children.—Pestalozzi.

A BOYISH JOKE
OF PADEREWSKI'S.

"WHATEVER is to become a hook," says the old proverb, "will begin to curve itself early," or to paraphrase it, "what the man is to be the boy will show." The following incident of Paderewski was related by his friend, the famous sculptor, Dr. Alfred Nossig:

When Paderewski was about twelve years old a friend of the family, a piano manufacturer, took him to see a music teacher of some prominence in Warsaw, in reference to lessons for the boy. While the two gentlemen were discussing the matter the curious youngster slipped out of the room quietly and into the studio adjoining, where on an open piano he spied, in manuscript, a polonaise which the professor had just completed. Rapidly the young Paderewski read it over mentally, this method sufficing for him practically to memorize it.

Soon he was called back into the reception room and asked to play for the teacher, who was to decide as to lessons after he had heard the boy's playing. His selection was a brilliant polonaise, which he played entirely from memory. The professor listened attentively and at the end of the piece asked:

"Whose composition is that?"

"It is an old polonaise of the time of Oginski," was the reply, "which I had learned in Podolia."

On the way home the piano maker asked Paderewski how he was pleased with the professor.

"He is a blockhead," was the reply, accompanied by a sly smile.

"And why?"

"He didn't know his own polonaise because of a few variations which I introduced."

This foreshadows the way in which he tricked his friends with his celebrated "Minuet," attributed to Mozart, when he played it without indicating it as his own composition.

MUSICAL SPELLING
GAME.

HERE is a bright and interesting, as well as instructive musical game, which can be played by from one to five people.

Procure four sheets of cardboard and on each mark out twenty-six one-inch squares. Then with pen and ink neatly write a letter of the alphabet in each square, making in all four alphabets. Cut the squares out and put them in a wooden cigar box. Your game is now ready for use.

Every player is numbered and when his turn comes he takes one square out of the box. A number of rounds are made, each player arranging his letters so that they spell a musical term or musician's name. He who completes his term or name first, receives one point. Ten points win the game.—*Daniel Bloomfield.*

HOW ONE LITTLE GIRL
GAINED A VICTORY.

BEATRICE is a conscientious and painstaking little girl of nine years. She has been studying "The Wayside Brook," by Smith, and has mastered all the notes and technical difficulties so well that I asked her to play it at a meeting of the "Young Musicians' Club."

"But," she said, "I'm afraid I will make a mistake." ("Fear is the lash that keeps many a coward on the track.")

I replied, "You know the piece so well I am quite sure you will play it splendidly, as you have done for me so many times."

Now it happened that Beatrice became nervous, as little girls and boys, and older people too, sometimes do, when trying to do their very best to play before others. It didn't go to suit her. She stopped playing and, putting her little hands to her face, cried bitterly. I asked one of the older girls to continue with the program, while we left the room.

Beatrice felt so bad that it took some time to quiet her. I told her funny stories and we danced, quietly, to the music that was being played.

"Doesn't Marian keep splendid time?" I said. "Just see; we can keep step beautifully to her playing." She began to look happy and was soon able to enter the room with the others.

After a while she came to me and said, "I would like to play 'The Wayside Brook,' and I just won't let myself make mistakes!" She played it as she never had before, each note as clear and distinct as a little bell.

What a great lesson she had taught us all, that by having confidence in her ability she had conquered her own little self and had, perhaps, influenced her whole life!

"Self-distrust is the cause of most of our failures. In the assurance of strength there is strength, and they are the weakest, however strong, who have no faith in themselves or their powers."—*Mrs. Charles Lombard.*


A NEW BOOK FOR
YOUNG PEOPLE.


Few books are written for children that contain material bearing on musical ability or study; still less common is it to find a book with the hero in the musical profession. Horatio Alger, Jr., the popular author of stories for boys and girls, has recently written and published a book, entitled "The Young Musician," that furnishes a story full of solid value as well as interest for boys and girls. The hero, on the death of his father, is left alone in the world with few friends, some ill-wishers, and no possessions save his violin and a stout, courageous heart. How he wins his way through adverse circumstances is well shown in the book. It is a good work in the line of fiction for a club library. Published by the Penn Publishing Co., Philadelphia, Pa., \$1.25. Illustrated.

A MUSICAL PUZZLE.

The following is to be written out, using ordinary English equivalents for musical characters and musical terms. It will make an interesting exercise for the club meeting. The rhymes at the end of lines will suggest proper words.



Jack  was very much in love, yet did his courage waver;


And every *tempo* he tried to speak his voice would  and


One night he said unto himself: "up! Be no  coward!

A cruel fate may  in favor of Sam Howard.

For he is such a howling  it's  she should choose him.

I'm in this contest to the ; no  from start to finish,




But I must act or else my chance will rapidly .


He mounted then his bicycle, and *allegro* as he could  *P.d.*

He rode unto her home, and hoped no one was there to meddle.

Alone he found her, then he spake (as near as can be reckoned,

This final effort that he made was number ):

"Dear  you must  my love. A  I have faltered

Because I'm *adagio* of speech; but now the case is altered.
If you'll be mine you may  your fond ambition;

For I will buy an instrument that  all competition."


Staccato the words he spake, not *legato*,


Yet *con. espressione* of a love that could not be rejected.

P. pp. was her reply: "Dear Jack, I do not doubt you.


I never yet heard any one  a  about you.

Yes, take my hand. A  of love now binds us together.

We'll  life's race, fear no *f* storms or any kind of weather."

The *primo* of this tale is told. The *secondo*  pleasure

And happiness, the  of which no mortal man can .

In their own home, a  they live, by joy attended,
Wherein a new *p* makes harmony most splendid.

RALPH HEWITT DUMONT.

THE Editor receives quite a number of letters every month which tell of interested club members. We ask our correspondents to tell us the features of work that specially attract and instruct the club members.

BACH MUSICAL CLUB. Thirty pupils of Mrs. Hans Shovgaard; motto, "Be satisfied with nothing but the best;" colors, purple and old gold; flower, the violet. Meets once a month; musical program with studies in the lives of the great composers; monthly dues, five cents.

JUVENILE MUSICAL CLUB. Ten pupils of Clara F. Madison; colors, blue, white and yellow; motto, "Only that is well done which is done with the head, hands and heart;" programs in the form of a contest, sometimes in theory, notes, rhythm, accent, biography, history of music, musical puzzles.

BEETHOVEN CLUB. Junior pupils of Miss Veronica M. Burton; colors, blue and white; flower, red rose; motto, "Perseverance;" meets monthly.

YOUNG MUSICIAN'S CLUB. The last meeting was very interesting to all. I asked questions, those on the CHILDREN'S PAGE of the last number. Then we studied the life of Haydn, closing the meeting with a musical program.



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

Listen, and for Organ Music thou wilt ever as of old hear the Morning Stars sing together.—Carlyle.

THE ORGANIST'S EQUIPMENT. PREPARATION for organ work is very much like that required for any other difficult task.

In this connection the words of a woman, who was an adept at packing a trunk, must have been full of truth, when she remarked, that packing was a science which had for its foundation a number of other sciences.

Furthermore (to follow out this analogy), as it would be difficult to pack a trunk, having none at hand, so would it be quite futile for the student not possessing constitutional talent to attempt to become an organist, since this is the first needed element for success in him who has wisely chosen his calling. And by this is also meant the warmth and vigor imparted to a man's ideas through superior bodily stamina.

A STRONG BODY.

"Intellect in a weak body is like gold in a spent swimmer's pocket." Of what use is it that your mind has become a vast granary of knowledge, if you have not strength to turn the key?

It is told of Cicero that he became at one period of his life a sufferer from dyspepsia. The orator hastened not to the physicians, but to Greece, where he flung himself into the gymnasium for two entire years, and then returned to the struggles of the forum, sound and vigorous. Had he remained a dyspeptic, he might still have written his beautiful essays on old age and friendship, but he never would have pulverized Catiline or blasted Anthony with his lightnings.

To the strong hand and strong head, the capacious lungs and vigorous frame, fall, and always will fall, the heavy burdens, and where the heavy burdens fall the great prizes fall, too. In this particular branch of the musical profession we need strong muscles and a cast-iron backbone, flexible joints, two legs and several pairs of hands. It has been proved that two legs are not indispensable, since it is only in the recent evolution of the species that organists have had more than one leg.

Mr. Samuel P. Warren was once asked by an earnest thinker as to whether it were better for an organist to have a long body and short legs or vice versa; he replied, that he thought it made no great difference, provided one leg was not longer than the other. We all know, however, that in this profession, even as in others, one leg occasionally gets pulled a trifle.

I advocate then most strongly for the organist an interest in all sports which are not likely to cripple his facility. Such are skating, dancing, swimming, rowing, riding, golf.

The first two of these are wonderful helps toward strengthening the important ankle-joint, and giving grace and dexterity to pedaling. The second two are excellent for the legs, shoulders, back and forearm; the latter teaches one judgment, patience, skill and courtesy, and keeps him muscle-free all his life.

The strain which organ practice (and there should not be too much of the latter) imposes upon the spinal nerves and cord is not always properly understood or appreciated, but it is not unlikely that sooner or later the attendant evil results of extending the arms in an unnatural position will be seriously felt.

Let then the man who is stripping for this race of life account no time or money as wasted that contributes in any way to his physical health, that gives tone to the stomach or development to the muscles. It is the pace of this age that kills, and we need all the "healthy animalism" that can be obtained to fit us for the struggle. "He who lacks this physical ability may live a useful and reputable life—may even become a first-rate second-rate man, but he must not think to command."

BREADTH OF VIEW.

It would be worth while to speak at some length on the value of mental and moral equipment, but it is impossible in this short space.

We all differ in tastes and sentiment, but the vast storehouse of knowledge is open to all, and the key of this is reading and study. By this is meant not only the acquirement of knowledge, which bears directly upon our professional duties, but the added strength of accumulated wisdom in all departments of life.

A chain of one or two links is not of much avail; and no chain is stronger than its weakest link. Well for us if we have a mental and moral equipment which has also sentiment. The former will lend color and inspiration to our work and thoughts, the latter will restrain, yet strengthen and expand our methods.

Napoleon thought *war* the sum of all arts. A great musician thought the value of the "Seven Years' War" lay in the opportunity it gave for improving wind instruments. Neither of these opinions represents breadth of view.

"The arts of painting and sculpture and their kindred are the expression of the outer surroundings of man, and music is the expression of what is within him; consequently, the former began with imitation, and the latter with direct expression."

There can, however, be no direct expression unless there be something to express. To express anything properly we must have sympathy. Sympathy is an important factor in life. Human creatures vary in the character and amount of their sympathetic impulses. Most persons have special lines and subjects which excite their sympathetic instincts. Of all types of human beings those who are possessed with artistic dispositions are notoriously most liable to an absorbing thirst for sympathy, which is sometimes interpreted by those tormented by it as a love of approbation or not that unhappy weakness, its source, at least, is not pathy outward, and it will come back an hundred fold, and make itself felt in all our efforts.

It has been truly said that the well-known worn-out topics of consolation and encouragement are become *trite because they are reasonable*. This makes them none the less valuable, especially when they bear upon their front the marks of experience.

Furthermore, in addition to the physical, mental and moral education, there is the immensely valuable practical education which, by many, is only learned too late to be applied to their own success.

CHARACTER.

By a practical preparation reference is made, not only to the acquirement of a sound, technical and mental education, but to the importance of gaining a worldly knowledge of men and affairs through lack of which knowledge so many otherwise talented people have failed.

"Never in the history of the world was competition in every pursuit and calling so fierce as now; never did success in more than a moderate degree demand for its attainment such a union of physical and intellectual qualities—of alertness, activity, prudence, persistence, boldness and decision—as at this end of the nineteenth century."

Carlyle truly says that "the race of life has become intense; the runners are treading upon each other's heels; woe be to him who stops to tie his shoestrings."

This suffices to show that success is not an accident, although there are naturally exceptional cases where men of mediocre attainments have made their way to the front.

It is said that after all happiness consists in the means, not in the end; in acquisition, not in possession. In fact, we owe a large part of our happiness to our mistakes, since it is through doing wrong that we learn how to do right. Success, after all, is only comparative. A man may be a successful lawyer, though he may fail of becoming chief justice.

It is the power of patient labor which lifts a man, day by day, like an invisible, giant lever, until almost imperceptibly he has been raised above the heads of those who were wont to disregard him.

"What a man *does* is the real test of what a man *is*, and to speak of what great things one would accomplish if he had more activity of mind is to say how strong a man would be if he only had more strength."

The strength of the weakest is not, however, to be despised; and the determination which often accompanies weakness is, as the maxim goes, in the hands of a child compared with the flint lock in the hands of Hessian hirelings. . . .

SOME PRACTICAL EXAMPLES.

On one of those pleasant days when I was working in London and used to frequent St. Paul's, going now and then through quaint, old Paradise Alley, and into Ave Maria Lane, and thence into Amen Corner, and the court where Dr. Stainer then lived, I remember hearing some of the young choir boys of, say eleven or twelve, playing, on a small organ (which was kept for that purpose back of the chancel or sacristy), some of the Bach trios. I had just returned from Germany and knew what difficulties were being expressed. And yet, it did not sound difficult. And Dr. Stainer said, in reply to my query, "Oh, no. It is my custom to give them trios like this, because, if rightly considered, and preceded by proper exercises, they are really easy."

My eyes were opened. Never in all my studies had such an idea been vouchsafed to me. It has been the strong factor in all my work with pupils since that time. And with this suggestion come to what may be termed the practical and the technical side of the subject. What I shall offer is merely a brief comment of what may be regarded as an essential method of attaining facility and definiteness.

Gibbon tells us truly that "every person has two educations—one which he receives from others, and one which he gives himself." I believe the latter is the better, though it comes hard.

The earnest, thoughtful pupil is always a teacher to his master by forcing the latter to think out new ways and ideas. But many a young pupil has not, at the time of his studies, reached a point in his career where he can determine questions for himself.

I believe that in years gone by many of us learned in spite of ourselves, and of our teachers; but it all had to be learned over again later. Have I not played in D, before I could play a reputable scale on either manuals or pedals—not to mention my utter inability to do both at once, and the deep distrust with which I should have regarded anyone who might have suggested my playing them all together in contrary motion?

Now, the organ is a peculiar instrument. It is, perhaps, not unlike a woman. You may play on its feelings, and apparently get fine results in a few months; or you may play for years, and you may play for its depth and beauty and infinite variety.

Years ago, as a Freshman in college, I was one day pushed onto the organ bench (the organist, my chum, was my first lesson, and one of the best I ever had. It taught me that when things had to be done they *could* be done.

To be sure, I played the first half of the double chant for the last half of the "Venite;" and my left foot was anchored so long (to keep my knees from shaking) in the 16-foot depth of the pedal waves that it became covered with barnacles.

Only this summer I was playing that same chant in an Episcopal church, and broke up the congregation by playing it right, as it seems they were accustomed to using the first half to the odd verse; and, moreover, failed to let down that trap-door through which the country organist descends into the infernal regions—namely, the "pedal check." Reminiscences, however, are more especially pleasing to those whom they concern.

There is not the slightest doubt that the study of the organ does not begin at the organ. It is unlike the study of mankind, which is man.

The old-fashioned idea, that an organist consisted of one leg, two hands, and long hair, has had to give way before the modern idea of an accomplished, versatile, thoughtful player, with apparently half a dozen hands, four pairs of feet, and a little behind hand to push knobs and work electric swells.

The kind of an organist that is wanted nowadays is well expressed in the clipping from the manager's announcement of one of our most distinguished organists: "Mr. ———'s unique method of registration, aided by unusually long and flexible fingers, enables him to produce effects never yet equalled by any other organist."

I have had a girl pupil who had a malformed foot, on which was fastened an iron frame or shoe. She learned to pedal quite well after considerable instruction.

SUGGESTIONS FOR ORGAN STUDY.

The study of the organ should begin with children with some such method as is now denominated the Fletcher method, where, at the earliest possible age, the rudiments and primary grammar of music can be successfully and enduringly taught. This should be followed by a complete course of applied gymnastics, as illustrated by the Virgil Clavier method, and should be carried on to advanced stages of piano work before the organ should be touched. I am not sure that it should be touched even then, but, at least, this course would preclude the natural question which one hears everyday: "Does not the organ interfere with your piano work?" "Oh, yes," I answer, "it does, but it need not." It does, because one scarcely attempts to do two things equally well, and one neglects piano literature for this reason. Our work, that is, our technical work, however, should all be done at the piano and at the pedal piano, than which there is no greater teacher for the organ, as many of our great organists will testify. Having mastered the technical difficulties in this manner, the advanced pianist will find that he is a prodigy when he comes to the organ.

The question of an organ touch is nothing more than a consistent flowing connection of chords, together with one or two radical rules of accent and phrasing, which it is to be hoped he has already learned.

A pupil such as this will find himself able, under proper training, within a dozen lessons to play all the scales fluently with manuals and pedals in all kinds of motion in thirds and sixths and canon. I know it because I have proved it. But this must be approached by a careful and systematic treatment of the terrible existing affection of the left hand for the left foot, or for both feet. All kinds of difficult passages for the feet, and this unruly member in common, must be carefully and progressively practiced. Many such exercises exist. It has been my interest to invent others. After freedom has been gained in this manner, comes the study of trios.

There are books of such, which lead up gradually to Bach's well-known works, which will not present many fresh difficulties after this previous preparation. After all this naturally comes the study of larger works, about which it is here unnecessary to say anything.

The trouble with pupils may be traced to their teachers as a rule. It is not once in ten times that a pupil comes to me (even though playing fairly well) who has been taught the pedal scales. Why? The teacher himself never knew them. Never knew there were any I sometimes believe.

In regard to organ practice we all do too much. More thought, more preliminary work on the pedal piano, is what is needed.

Eugene Thayer used to say that no man of any fantasy could practice on the organ without forgetting what he was working for. This is not to say, however, that there is not a very important side to this question—the one of becoming an intimate friend of your instrument, of learning how to grasp its three hands with fervor and manly cordiality, and to pour out soul for soul, or, rather, three souls for one.

But so great is the organ that sometimes, even now, I feel as though I did not understand its full meaning and capacity, and surely only when it is approached in the deepest spirit of reverence does it deign to speak to you in your own language.

THEORETICAL STUDY.

And now I come to what is the most important adjunct which can be mentioned in connection with

organ study, and one which it has been in the past most customary to ignore. I refer to the study of harmony, counterpoint, composition, and all the attendant servants of those essentials, such as transposition, improvisation, composition, analysis, etc.

Not long ago the fact of a man's playing the organ meant scarcely more than the actual fact itself. It reminds one of the little boy's reply to his teacher. The latter said: "Now, Johnny, the Quaker, as you know, settled in Philadelphia in 1582; now tell me what happened after that?" "Nothin'," replied Johnny.

AMERICAN GUILD OF ORGANISTS.

Nowadays I am glad to feel that this is all being changed. Modern requirements are higher, and in our own instance, the work of the American Guild of Organists is reaping rich results.

The type of men who are applying for admission to this body is one which is inspiring to all thinkers on the importance of the dignity of the office of an organist. Moreover, the standard of entrance is so reasonably high that none but faithful workers may hope to enter. The time is coming, I believe, when every organist in this country who respects himself or his art will be enrolled on this list of men who have done something well. It is for the younger men now to begin to take up the work, so earnestly started, and push it forward to a lasting success.

THE ARTIST.

It is, I presume, common to all arts that when the early stages of wrestling with technical difficulties have passed the aim of artists seems to be rather to produce effects which are more noteworthy for their beauty than for definiteness of expression or variety of characterization. So in our individual efforts, when we have emerged as full-fledged apprentices from the workshops of our art, and have gone forth, chisel in hand, to carve a melodious name upon the stony hearts of a careless public, we are apt to strive oftentimes more for display than for an enduring and valuable definiteness of design and expression. In no way can this be so readily accomplished as by a constant study of detail.

Says Arthur Helps: "Any man who is to succeed must not only be industrious, but to use an expression of a learned friend of mine, he must have 'an almost ignominious love of details.'" Many a choirmaster cannot understand his failure to advance, simply because from a lack of practice in this work, he is hampered by troubles which never should have arisen.

On the first publication of Wellington's "dispatches," one of his friends said to him, on reading the record of his Indian campaigns: "It seems to me, Duke, that your first business in 'India' was to procure rice and bullocks." "And so it was," replied the Duke, "for if I had rice and bullocks I had men; I knew I could beat the enemy." Truly, there is no enemy so dangerous as detail. Avoid him and he will overcome you—will throttle you—master him and he is your slave!

There is (though I am happy to say it is fast vanishing) a class of men, who, being merely pianists, make use of the organ to add to their income, while not respecting it sincerely enough to study its intricacies.

Our profession is one of the noblest that can be granted to man. It is full of help both for ourselves and others. It is our bounden duty, with all the ability that lies in us to uphold this most honorable calling, since "all callings are honorable, if pursued with an honorable spirit."

Yesterday I saw an ash cart go scattering its flaky incense to the listening air along one of the fashionable avenues. Seated high on his joggling seat the hired citizen trotted indifferently past, but joy was in his soul, and I knew that man to be a fellow artist. Why? Because thrust firmly upright into the centre of the ash heap stood forth a beautiful flower-covered cross, with roses weakly drooping their heads, while each post at the rear was garlanded with graceful wreaths, and out of all the back of the cart hung festoons of vines and flowers which the sombre canopy of death had cast away. That man had the true artistic inspiration of the preservation of the beautiful in life.

I could have grasped his hand; but my own was full of some complimentary copies of "American Anthems," soon also doomed to fade and die. Work and thought bring always inspiration, and these three are things that endure.—Gerritt Smith, former president of the American Guild of Organists.

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VIOLIN DEPARTMENT



THE editor-in-chief of THE ETUDE recently received a communication from a teacher in one of the Middle West States, which he has handed over, according to established custom, to the writer of these columns. The writer of the article in question informs us that he studied the violin under Sevcik, and that he is a warm personal friend of the teacher whom Kubelik has made so famous. He vehemently objects to our article "From Sevcik to Vaudeville" (January ETUDE), and seems to imagine that a tirade of abuse is the sane and logical way of meeting our opinions of the Sevcik "School."

Now, most of our readers are aware that THE ETUDE is absolutely opposed to controversy—that it welcomes all sane suggestions and intelligent criticism, but that it does not, and cannot, respect the opinions of correspondents whose inability to grasp a truth has the curious effect of exciting uncontrollable wrath against us. Not often, indeed, do we receive such communications; but we understand, perfectly well, that honest utterances are not always welcome, and that fearless criticism, based on knowledge and experience, and intended to benefit the many, is apt to cut deeply in individual cases.

Ordinarily, as we have implied, such a communication as we have received, would simply be consigned to the waste basket, for we have neither the time nor the inclination to attempt to convince such correspondents of their absurdities. This, however, is a case which interests us and should interest our readers, inasmuch as it concerns a "school" of violin-playing, to which so many young and inexperienced students are naturally attracted.

Our correspondent's denunciation of us was inspired by our article "From Sevcik to Vaudeville." In this article, as our readers can see for themselves, we announced the simple, somewhat startling and surely deplorable fact that a well-known pupil of Sevcik's, Jaroslav Kocian, was playing in our vaudeville theatres. We sincerely, deeply deplored the fact that so skillful a player should find it necessary to abandon the concert platform and enter the vaudeville theatre in order to earn his living. Such a step, we felt, must have been an extremely painful and humiliating one to Mr. Kocian, and it could not fail to excite our interest and our sympathy.

Apart from such natural sympathy, however, we could not fail to recognize some of the true causes that have driven Mr. Kocian from the concert platform to the vaudeville stage. We frankly recognized his digital skill, and quite as frankly regretted that, apart from purely instrumental ability (chiefly a high order of left-hand technic), his playing is almost wholly barren of the higher musical virtues which we expect to find in the playing of all artists of rank. Briefly, we found that Mr. Kocian's playing clearly revealed the same fatal tendencies that have been disclosed to the musical world by other known pupils of the Sevcik "School"—that is, an abnormal devotion to technic, which, because of its very abnormality, necessarily sacrifices the highest and most desirable qualities of the art of violin-playing. And, when we make such a statement, we wish it distinctly understood that what we mean by the art of violin-playing, and what the intelligent musical world to-day accepts as the meaning of this phrase, is not the mastery of the techniques of the instrument, but rather such mastery as a medium of intellectual and emotional expression.

Now, let us examine this question more closely, for it deserves more patient and intelligent consideration than it receives by such players as our correspondent.

We have frequently expressed in these columns our opinion of Mr. Sevcik's ideas and methods of training, as these ideas and methods are familiar to us through the work of his foremost pupils. We believe Mr. Sevcik to be a man of great tenacity, a patient disciplinarian who is convinced, and rightly so, that the achievement of great things is not possible without unusual toil. He also believes, however, as his own published works and statements clearly prove, that the material left us by the masters of by-gone days is unfit material for the development of left-hand technic. The result of this conviction is Mr. Sevcik's so-called "Semi-tone System," which, as he himself assures us in the first volume of his system of technical development, is the only possible method by which correct intonation can be acquired.

Now, we ask our readers to test the soundness of such a conclusion by indisputable facts. We ask them to look at the history of violin-playing, to consider the achievements of our representative players since the days of Paganini. Need we say that any intelligent consideration of such a subject must put the stamp of puerility on Mr. Sevcik's statement, and enable the inquirer to form a quite accurate estimate of the true value of the "Semi-tone System?"

Need we point to the fact that the technical possibilities of the instrument were seemingly exhausted by a number of great virtuosi—Paganini, Ernst, Vieuxtemps, Wieniawski, Sarasate, for example—long before Sevcik even contemplated writing his "school" of violin technic? No we believe that all intelligent readers will unhesitatingly recognize the achievements, both in character and degree, of the leading virtuosi of the past fifty years or more; and they will also have no difficulty in comprehending the fact that these men acquired their extraordinary skill with the aid of technical works and ideas that are based on theories quite different from those which Mr. Sevcik put forth in his fundamental work for the development of violin technic. Yet, Mr. Sevcik tells us that perfect intonation cannot be acquired by adhering to the methods in vogue before his day, and asks us to accept his unmelodious and unmusical "Semi-tone System" as the solution of all technical problems!

We reiterate what we have so often said before: Mr. Sevcik is obviously a tenacious disciplinarian; but it is equally obvious that he is possessed with the idea that technic is the end and aim of the art of violin-playing. His published works are proofs of the correctness of such an assumption, the playing and repertoire of his leading pupils bear testimony to the justice of our conclusions.

That we do not stand alone in such an estimate of the Sevcik "School" seems hardly necessary for us to emphasize. From our personal knowledge of this subject we can truthfully say that our opinions are shared by the majority of serious musicians both in Europe and in the United States. Kubelik, it is true, everywhere astonished his listeners with his facts of technic during the early part of his career; but astonishment quickly gave place to regret that he revealed no high powers as a musician. When, in London, where first Beethoven's Concerto, the impression he created was the most unfortunate. Here, too, he quickly revealed to us that his highly developed technic was acquired at the expense of those musical and intellectual qualities without which even the most perfect gymnastics must soon weary us and excite our displeasure.

As to Marie Hall, who, according to our correspondent, is a shining light of the Sevcik "School"—as to this ambitious, hard-working young lady, we are compelled to say that if her playing is to stand as

representing the higher pedagogical achievements of her master, then, indeed, must the Sevcik "School" inevitably crumble and soon be forgotten.

Yet one word. Our correspondent assumes that because our early training was received at Leipzig we uphold the educational methods of the Leipzig Conservatory. For his benefit we will say that quite the contrary is the fact. And to this we will add that our studies with Joachim and with the best masters of the Franco-Belgian "School," have taught us to respect and admire what is really artistic, wholly regardless of personality or nationality.

PRESENCE: AN
ESSENTIAL IN MUSIC
PERFORMANCE.

A RECITAL of young pupils which I attended some time ago, given by a renowned teacher of the violin, seemed to me a remarkable exhibition of technic. I noted also with a special purpose the manner of the different performers, as they came upon the stage, handed their violins to their teacher and accompanist, for tuning with the piano—took the instruments from him again, and arranged their music stands and music; began and completed their solos.

Some of the pupils walked stiffly with little mincing steps—chin thrust forward; some poked the violin at the teacher and took it from him with a jerk. One pupil gave a little nervous "yank" to the violin stand, nearly tipping it over. Some entered the stage with a self-assertive strut, taking long steps and coming down upon their heels with a "thud" at each step. A few shook their dresses and elbows as they moved.

Of the boy pupils the most common fault was the saunter; a vacillating, ragged, side-to-side action, closely allied to a swagger. The all-but invariable expression of countenance was, one might say—no expression! The faces, with one exception, were set and cold, when they were not strainedly anxious.

I glanced at the face of the teacher; its expression was colorless as a sheet of paper, and it did not change throughout the evening; not a smile, not a single sympathetic lighting up of countenance. I then saw clearly enough where the pupils got their "set" faces. "Like teacher, like pupil" is a truism not needing enforcement here.

The girl "exception" walked upon the stage easily, gracefully, neither hurrying nor stamping nor sauntering. She looked at her audience (none of the others had done this), bowed a kindly greeting before her solo, and a kindly farewell after it (just a droop of the head, with a slight bend of the body from the hips, gracefully done).

And she smiled! The very first smile seen upon any face! And that audience was pleased; pleased and refreshed upon her entrance. Faces lit up; there was a little murmur of approbation; then came the first burst of applause which had greeted the entrance of any pupil.

How much better (thought I) to preface one's performance with such a genial personality! And young girl, should not all public performances possess at least the elements of—let me call it *good breeding* (for really it is little else) which may, in all cases, prevent alike the *gaucherie* and the lifelessness born of ignorance?

The modern audience has as good a right to courteous and agreeable treatment as your casual acquaintance in the drawing room.

Even without taking a physical culture course, every violin teacher or pupil may form the habit of holding him or herself well in company, and of demeaning good form, and acceptable by customary usage in every enlightened community; for the first principles of a good stage presence are little more than this.

Built upon these first principles of correct carriage and gait and agreeable expressions of countenance, the purely personal characteristics of players will, of course appear, differentiating the one personality from the other; and this is as it should be, for no one desires a rigid, set rule of behavior which kills all personality and runs the subjects all in one groove together.

While a violin teacher is not supposed to be also sufficiently conversant with the difference between right and wrong ways of appearing before an audience, and should, from the first, impart such knowledge to his pupils. Yet, how many violin teachers do this?

Since the instance cited above I have attended many recitals by violin pupils, and have found no exception to the general rule of lack of training as to presence in public performance. I note a better manner (on the whole) among students of other instruments—piano, cornet, flute, etc., and vocal students generally show a marked contrast to the violin students, as to stage manner.

A pupil cannot, as a rule, do this work altogether unaided. It goes without saying that one cannot see his own entrance, his own exit, his own bow, his own mannerisms. Another person (and an able judge of appearance) should determine such questions.

Really the first principles of stage manner are so closely allied to the parlor manner that if a person is accustomed to attend functions and mingle in good society generally, there will usually be little trouble on the teacher's part to assist the pupil in acquiring a fairly good stage presence.

Apart from the fact that distance modifies the effect of one's motions, the bow is the same on the stage and in the drawing room.

It may be readily seen that the very slight inclination of the head when recognizing an acquaintance close to one would hardly be noted in an auditorium of considerable size.

To the audience such a bow would seem a mere "bob;" it would seem "offish." The inclination of the head should be more or less pronounced, according to the size of the concert hall—or the gravity of the performance, and in all cases a *deliberate ease*, even if carried too far, is preferable to quick and jerky motions in its effect upon audiences.

I do not notice that any violin teachers seek for an acceptable presence in their pupils at recitals. I have frequently seen a cold, repellent manner of entrance and exit so prejudice an audience against a very competent violinist that her excellent performance failed of effect.

Stage presence in the entrance is like the preface to a book, it should be *interesting*. The exit is its prologue, and should also be interesting.

Some violin teachers protest that it is no part of their business to teach stage deportment, and, again, that attention to deportment detracts from musical concentration.

Rightly looked at, neither contention is seen to bear force. Enough presence-training can be incidentally done by the average violin teacher (and by teachers of music in general, of course) to secure at least a fairly acceptable stage presence on the part of pupils, without intrenching upon any prerogative of the most earnest pedagogue, and especially without developing offensive self-consciousness in the pupil, as weakening his musical hold.

It must be repeated and urged that a cold, lifeless or embarrassed stage manner (even if it stops short of absolute *gaucherie*) is itself practically an obtrusive, repellent affectation felt as such by auditors and constantly reflects unhappily upon performers and performance.—*Marion Osgood.*

KEEP THE EYE AHEAD.

BY KATHERINE MORGAN.

PUPILS often miss the success they hope for because they have no marked aim.

Did a party of girls and boys who could run in the nearest through the snow, trying who could run in the nearest approach to a straight line? When they retraced their steps and viewed the tracks they saw very few straight lines. If by chance a straight track was found, one knew at once that the boy or girl who had made it had kept the eye on some particular object, and while running, the eye never left the mark.

So it is in the race for music. One must have a definite aim. General purposes—general resolutions will not avail. Have a *single purpose*; one resolution. Read the works of a musician; let his spirit take hold of you, master all you can of his works, and do not allow yourself to be led aside by any mark other than the original.

If your mark is to be a pianist, master one thing at a time, see that all points are straight; if to be a teacher, look to a teacher who is a success, have your eye there, or in any of the lines of work that you undertake.

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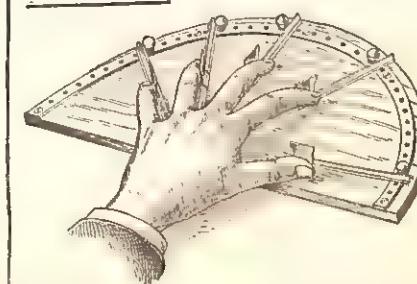
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PUBLISHERS NOTES

LEHMANN'S VIOLIN METHOD.

TEACHERS of the violin are showing much interest in the "Method for Beginners," which Mr. Lehmann, the editor of the VIOLIN DEPARTMENT OF THE ETUDE, is working on. No pains are being spared by Mr. Lehmann to make the best book ever offered to the public. The latest European publications have been carefully examined to see if anything of special value has been developed there. The first lessons are the most important. *The beginner must have the best possible teaching and lesson material.*

Mr. Lehmann's experience as student and teacher in the United States and in Germany has given him a thorough insight into the problems of violin material and the most successful methods of the most successful teachers of beginners as well as advanced players at home and abroad. He has prepared a series of lessons that are specially adapted for the use of American teachers and pupils.

In advance of publication orders will be accepted at the special price of forty-cents, postpaid, if cash accompanies the order.

* * *

MUSIC in the schools is recognized as a necessity at the present time by educators. There are many towns in which it is not practicable to introduce a graded series of books for the teaching of music. The need is for simple, clear and complete instruction in the rudiments of music and a collection of songs for use in the schoolroom, all under one cover, and sold at a moderate price. Such a book is "The School Singer," compiled by Frederic Reddick, an experienced worker in school music. The songs are useful for a variety of purposes, "Patriotic and National," "Recreation and School Songs," "General and Devotional."

Any musician who is interested in the subject of school music, in the organization and instruction of sight singing classes, chorus work in normal schools and colleges, church and Sunday-school, will find this book a practical help in his work. Owing to an unexpected delay we were unable to get the book on the market in February, as we had expected, so we have decided to accept advance orders during March, at thirty cents, postpaid, if cash accompanies the order. If a charge is to be made on our book postage is additional.

* * *

THIS house will soon issue a new anthem book on lines similar to the two works that have proved so successful, "Model Anthems" and "Anthem Repertoire." The new book will be similar in form, and also in price. The contents, however, will be strikingly different, a shade more difficult, and the anthems somewhat longer in form. The new work will be a suitable continuation to the previous volumes. The anthems will be selected from those of our published works that have proven the greatest successes, only those of genuine merit being included.

Those who have used our works know that something even better is promised. As the labor connected with the compilation of such a work is not great the Special Offer on the work will soon be withdrawn. Therefore, send your order in this month and supply your choir while the book can be had at a low figure.

SPECIAL OFFER: For the small sum of fifteen cents we will send a copy of the work when published. Cash must accompany the order. (By an oversight the price was published as twenty cents last month.)

* * *

HAWTHORN AND LAVENDER, by Fanny Snow Knowlton, is a most charming song cycle, unique in the fact that it is written entirely for women's voices by a woman composer. The work is divided into ten parts, chiefly for a four-part chorus, but interspersed with solos for soprano, mezzo-soprano and contralto. The text is selected from the poem of William E. Henley, telling of nature, life and happiness, the music being admirably suited to the words, the melo-

dies agreeable and of moderate difficulty. The workmanship throughout is good, the piano accompaniment being particularly full, affording fine support, and, at times, brilliant in effect. This work is especially recommended for use by women's clubs and by high school choruses. During the current month we are offering it at a special introductory price. We will send it, postpaid, if cash accompanies the order, for thirty-five cents per copy.

* * *

PIANO TUNING.

LARGE numbers of our subscribers and patrons and musical people generally have, during the last few years, taken up the correspondence courses in piano tuning, which have been widely circulated and exploited through the newspapers and journals of the country. From the results of this work we are led to believe that it is possible for a person with a good ear, whether or not a musician, to become a more or less successful piano tuner.

The work which has just appeared, "Piano Tuning, Regulating and Repairing," by J. Cree Fischer, we are very pleased to record, has, in the short time it has been on the market, given excellent satisfaction. A great number of copies were sold in advance, and we have received many unsolicited testimonials as to the value of the book. We particularly appreciate and value those that have come from persons who already have a knowledge of tuning.

The work is an adaptation of a successful correspondence course to text-book form. The retail price of it is \$1.75. No comment is necessary when it is compared to the correspondence price of either this course or of any other. We recommend this work, not only to those persons who would like to become piano tuners, but to every music teacher and to every owner of a piano. We know that there are many localities where a tuner seldom, if ever, visits; a field for the teachers of the neighborhood to fix up the pianos of their pupils and thus add to their incomes.

We would like to present here a portion of a letter which we have received from a well-known teacher in the middle West bearing on this subject from a very practical point of view.

"I also received the book on piano tuning, and, as far as I have gone over it, find many useful and practical things. A book like this should be on every pianist's book-shelf, for there are many little things he can do himself, if only the trouble were taken, saving the price of the book many times over. Personally, I know almost every screw and pin in my grand piano, and the knowledge saves me a lot of money and bother during the year."

* * *

TUNING TOOLS.

It is possible for us to supply, at the very best prices, any tools necessary in the tuning or repairing of pianos or organs. We give a list of the more necessary tools with the net prices attached. We can supply an outfit for beginners made up of twenty tools, including a roll to carry them in for \$23.00. A larger set of twenty-six tools for \$35.00. What might be termed a professional set, consisting of thirty-two selected tools, enclosed in a case, and including a roll as well, for \$47.00; with the case not included the price is reduced \$5.00. The above prices we make net for convenience in remitting, that is, subject to no further discount. With the exception of the outfits which will be sent by express, collect, the prices are postpaid.

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* * *

EASTER MUSIC.

In the advertising pages of 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, and well worthy of examination by choirmasters 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. Those who have to prepare musical services for choir, congregation or Sunday-school will do well to secure an early selection of suitable material.

* * *

SUMMER SCHOOL ADVERTISING.

SUMMER schools are becoming more and more of a factor in musical education. They not only enable teachers to refresh their knowledge and prepare themselves for the fall session, but are of great assistance to students in preparing them to enter upon their studies in the fall. Several announcements of summer courses will be found in this issue.

To those schools and teachers of music who intend to conduct a summer school, THE ETUDE offers the cheapest and most effective method of reaching the people who will be most interested. A strong, well-worded advertisement in our next three issues will insure the success of any summer school.

We offer special rates for this sort of advertising, which we shall be pleased to quote to anyone interested. Copy for insertion in the April number must reach us before March 10th.

* * *

WE have on hand a few copies of the following operas, bound in superb style, which we offer at special low prices, postpaid, while they last. Each copy is perfect in detail and finish, bound in red and green cloth, with letterings in gilt. They make excellent gift volumes. The cash price includes transportation:

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THE ETUDE MUSIC CLUB BUTTONS.

The little buttons which we made about a year ago containing a picture of Beethoven and Mozart with the name "THE ETUDE MUSIC CLUB" around the rim have created quite a demand for that sort of thing. The Etude music clubs, made up of the pupils of a music class and their friends, or out of a school, are springing up everywhere. Considerable has been written under the CHILDREN'S PAGE head in this paper of their doings.

The fact that only two composer heads on these buttons could be had rather limited their use, so that we are now making, and will have in stock about the time this issue reaches the subscribers, buttons with a portrait of Mendelssohn, Schumann, Chopin or Liszt in the center. The buttons are about one inch in diameter, and contain an excellent likeness of the composer, and the price is thirty cents per dozen.

COMMENCEMENT MUSIC.—We wish to remind our patrons that the time is approaching when it will be necessary to make arrangements for Commencement Exercises. For this occasion we have made special provision, and are prepared to supply suitable music of all kinds.

Our experience has shown that the most active demand is for works for piano, four and six hands; two pianos, 4 and 8 hands, with some call for music for violin and other string instruments, piano, cabinet organ, etc. We also have an exceptionally bright series of two, three and four-part choruses for women's voices, as well as quartets and choruses for mixed voices, suitable for high schools and academies.

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* * *

NOVELTIES IN JEWELRY. THE stick pins and breast pins which were advertised in these pages during the holidays and which were sold during that period to a very large extent have given general satisfaction. The stick pins, in sets of three, made of sterling silver or Roman gold finish, containing the sentiments, "Sometimes be Natural," "Always be Sharp," "Never be Flat," are still for sale at twenty-five cents each, and the breast pins, containing all three of the sentiments, are fifty cents each. The sentiments are expressed by the use of a music staff and signature.

We also offer these as premiums for the getting of subscriptions. The three stick pins for two subscriptions, the stick pins and breast pin, four articles, for two subscriptions. The three stick pins for two subscriptions, the breast pin separate for two subscriptions.

These articles will make a very nice little present for pupils or as a mark for a club or might be given by the teacher as a reward for meritorious work.

* * *

A DAY IN FLOWERDOW, the new operetta for young people, is now ready, and the special offer is hereby withdrawn. We have been much gratified at the display of interest in this work on the part of many of our patrons. Those who contemplate the production of an operetta should not fail to make a thorough examination of this, which is one of the best works of its class that we have ever seen. We shall be pleased to send a copy for examination to all who may be interested.

* * *

THE EASY SONATINA ALBUM will be continued on special offer during the current month. The work on this volume is progressing satisfactorily, although the operation has entailed an immense amount of research. The special aim has been, in addition to using sonatinas of the very easiest grade, to select only those that are melodious and musically interesting, discarding all those that might be regarded as dry or merely displaying learning, or technical facility. This book will serve as an admirable introduction to Kohler's Sonatina Album, or any sonatina album of similar grade. The special price, in advance of publication, will be twenty-five cents per copy, postpaid, if cash accompanies the order. If the book is to be charged, postage will be additional.

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pared, and the editing will be found to be of the most careful character. This volume will be added to the Presser Collection. It will be handsomely and clearly printed, as the plates are not crowded. The special price, in advance of publication, will be thirty cents, postpaid, if cash accompanies the order.

* * *

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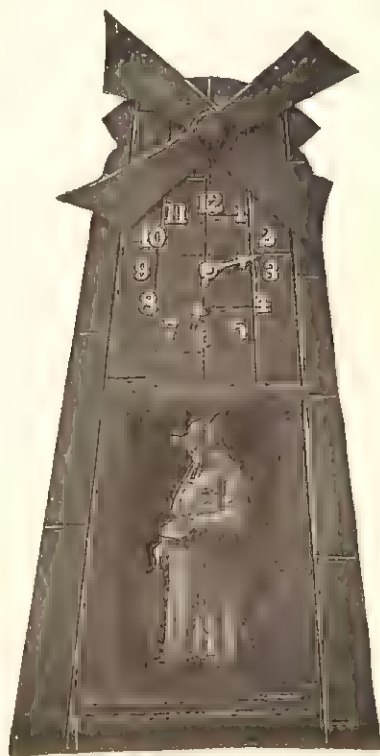
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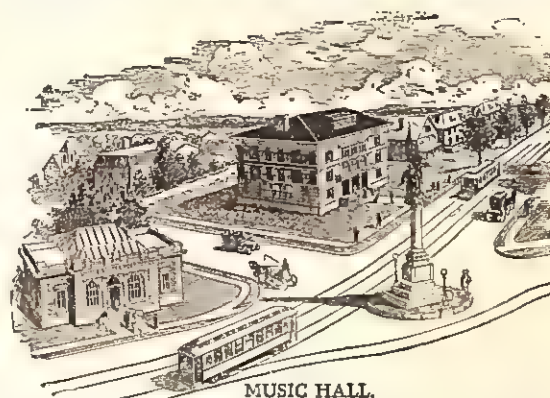
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(Pub. Notes continued on page 199)

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Shackley. Christ our Passover15
Simper. Hallelujah, Christ is Risen12
Smallwood. Thanks be to God12
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Trowbridge. Hallelujah, Christ is Risen18
Trowbridge. Why Seek Ye the Living?15
Watson. Give Thanks unto the Lord15
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ROUND TABLE DEPARTMENT

(Continued from page 161)

2 after it. After a time the fraction $3/2$ was placed after the circle exactly as we use it now. Next, curiously enough, the circle was abandoned and the fraction retained, and in the case of the double measure the figure was dropped and the broken circle retained. The broken circle looked like the letter C, and it was inevitable that in writing a C should be made. As it stood for common or double measure, as it always had throughout its history, when printed music began to be made, the letter C was copied from the manuscripts. And so it has come about that we are perfectly correct when we say that the sign C at the beginning of a piece of music indicates common time. The semi-brave is the equivalent of two of our quarter notes, which makes the four quarter notes to the measure. I wonder if our correspondent has noted the fact that Mr. Elson does not say that the broken circle indicated triple measure. He uses the term "even," by which he means double.

Teachers occasionally have amusing experiences as well as serious ones, and the readers of the ROUND TABLE will enjoy the following:

Do We Explain Too Much?

I wonder if the average teacher does not have too exalted an opinion of his mission? Perhaps it is well to get pulled from our perch once in a while.

I had for a pupil a large bovine specimen, who displayed a certain amount of aptitude for her chosen art, but with whom I had not had sufficient acquaintance to be able to measure the precise degree of her intellectual attainments. We had finished a study called "Mirage in the Desert," and she had made some sort of a remark that showed that she did not fully grasp the import of the composition, so I asked her to tell me what the word "Mirage" meant. Her reply indicated that her education in this direction had been sadly lacking, so I immediately launched off into an explanation of this wonderful and mysterious phenomenon of nature, and perhaps I was somewhat complimentary to myself in my thoughts, as I recalled several lurid descriptions of the mirage which I had read and had heard travelers relate. Of course, I mentioned that inexperienced travelers were sometimes misled by visions of cooling springs which faded away as they were approached. As she seemed much interested in my lecture, I wound up with a statement to the effect that the daily papers had recently recorded an instance of a mirage at Cleveland, supposed to depict a town across the lake in Canada.

When I was quite through—thank heaven, she politely refrained from interrupting—she turned to me with a face full of intense pity, the pity that we reserve for one who is not at all lacking in intelligence and ancestry are to blame, and with ill-concealed scorn for my superstition and credulity she said: "And do you believe all that stuff?"—R. D. Book.

In quite different vein is the following letter of suggestion to teachers:

Correct Speech.

Few seem to attach sufficient importance to the use of good English by the teacher during the lesson hour, if at no other time, yet proper language renders one's ideas far more intelligible to the pupil. Correct speech can be acquired by nearly anyone; even an uneducated person may, by observation, learn to use correct English. The impression and respect one creates before one's pupils should be sufficient argument for teachers to make an effort to speak correctly, to say nothing of the gain from the standpoint of self-improvement.

One of the more common defects noticeable in the language used by many teachers during the teaching hours is the constant reiteration of "see" or "you see" and like words or expressions. Quite often young pupils are hindered in their efforts by the teacher continually interrupting with "you see," etc., when the to put him all at "see." Other words and phrases, which are delivered with almost rhythmic regularity, are "now," "don't," "you want to," and the like.

The music teacher is one of the potent educational factors in our country, and the average pupil looks upon him as a superior being in more ways than one; how important, then, that he should in all respects endeavor to be a superior person and to give evidence of the culture and education expected of pedagogues.—Mordunt A. Goodnough.

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PUBLISHERS' NOTES—Continued.

HAYDN PORTRAITS. The portrait of Haydn that was given as a supplement in the January issue of this paper has been printed on larger size paper, 22 x 28 inches, and will become one of our list of fifty-cent portraits of the great masters. To any one of our subscribers who desires one of these we will send the same in a roll during the month of March for thirty-five cents, postpaid. This copy is no better or no more suitable to frame than the supplement, except that it is not creased, and is larger in size, and

* * *

OWING to lack of space we did not publish in this issue our condensed premium list. We shall be glad to send our complete premium list in pamphlet form to anyone interested. This list contains also suggestions of how to obtain subscribers and furnishes talking points on the subject.

To a great many of our subscribers this work is not new. We receive a great amount of our increased patronage every year through these efforts. THE ETUDE furnishes so much valuable reading matter in the way of suggestions and general knowledge as well as such an enormous amount of good music during the year that the price of \$1.50 is hardly worth considering. Where a person is in any way interested in music it is not difficult to get subscribers, and, on new subscriptions particularly, we are exceedingly liberal in the giving of premiums, trusting to the evident worth of the paper securing the renewal. During one year we gave no less than ten thousand premiums. Outside of words, the only appreciation that we can show is by making these premiums as liberal as possible.

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EXPLANATORY REMARKS ON OUR MUSIC PAGES.

It is our constant aim to impart as much variety as possible to the music pages of THE ETUDE, and in some manner to satisfy the demands of all. The music in this issue covers an exceptionally wide field: piano pieces of various styles and grades, an organ piece, a violin piece, songs.

Foremost among the piano pieces in point of difficulty, is the "Gavotte," from Gluck's "Iphigenia." This beautiful classic dance was transcribed for concert purposes by Johannes Brahms for Clara Schumann. It is a fine example of modern technical treatment. It should be played in a stately manner with large, full tone.

"A Rustic Wedding," by W. Mason, is a rollicking dance movement which should be played with vim and enthusiasm, in a somewhat capricious manner. It should be stated that this piece is not by William Mason, author of "Touch and Technic," and the Nestor of the American musical fraternity, but by another composer of the same name.

Really good waltzes are always in demand. "Lovers' Lane," by Engelmann, should meet with hearty welcome. It is a splendid set, good alike for teaching or dancing purposes, one of Mr. Engelmann's best.

Leo Ochmiller's "Dance in the Village," is a characteristic piece, which should make a good recital number of intermediate grade. It is full of local color, the drone bass being very effectively handled.

Spaulding's "Just a Bunch of Flowers" is a useful little first-grade piece, a clever little verse set to a pretty melody, which may be used either as a vocal or instrumental solo. This number is a recent addition to the popular set, entitled "Tunes and Rhymes for the Playroom."

Lefebure Wely's "Idylle" is a charming composition which is particularly effective on the cabinet organ, although it makes a very satisfactory piano solo. It may be readily adapted for the pipe organ, affording opportunity for tasteful registration.

The four-hand number is a showy arrangement of C. Morena's waltz in the Viennese style, entitled "A Love Token." The parts are well balanced and equally interesting. This waltz should be played with fire and considerable freedom.

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"With the greatest reluctance I gave up these life-long companions, and drank milk, milk—until the very step of the milkman grew hateful.

"My nerves were some better, but breakfast without some warm beverage grew wearisome, and bid fair to be entirely slighted. And with a brain that for nine hours daily must work hard, ever demanding nourishment, the failing appetite was a serious proposition.

"Then in despair, Postum was tried. I had tasted it once and heartily disliked the pale watery compound, but now, literally starving for a hot drink, I read and re-read the directions on the package with the critical eye of the proof-reader, following them out to the letter, and, lo! the rich brown liquid of the advertisements.

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"The man who loses is he who talks,
Who fumbles, and fozzles, and trifles and balks;
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That he can put off in the same old way!"

THERE is a great maxim, world-famous, which all musicians should observe: "Always endeavor to really be what you wish to appear." If we purchase a piece of goods, and later find it was not all it was represented to be, we return it at once and our money is refunded, and no harm is done. But, alas! who of us is ever privileged to send back the lessons found to be worthless, and who has ever received his money back for the same?

Such troubles come, I fear, because the parent oftentimes does not spend as much thought and intelligence upon the choosing of an instructor as he does in buying material things. And, moreover, the instructor is not so conscientious in selling his musical goods as is the storekeeper or manufacturer in selling his. You can get very durable goods for fifty cents, "all wool and a yard wide," and one can sometimes secure excellent lessons for the same sum, if the choice is made with discernment and wisdom. Many children are allowed to take inexpensive lessons of young teachers whose ability and proficiency have never been inquired into. Just listen to this: I once found it necessary to cancel a young lady's lesson. I soon after received this frantic message over the 'phone: "I simply must take a lesson off'n you to-day, some time. You see, I have a pupil of my own coming to-morrow, and I just can't give her a lesson until I take one myself." Think of it! She was keeping exactly one lesson ahead of her pupil every week!

It might be possible for such a "teacher" to be worth something—say in one case out of a thousand—if she had remarkable ambitions and serious ideas, and was teaching only under pressure, and not because she thought she "knew enough." But, as a rule, 'tis most unwise, professionally, to deal with such.

TACT.

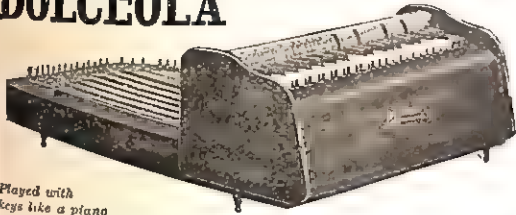
"It's no use—you can never succeed in that church as organist," was the encouraging remark addressed to a young musician who had just accepted a new position. "That congregation is an impossible one to the year is out—see if you don't!" With this last happy shot, the speaker said good-bye and departed.

The young organist looked out from his studio window and began to think. His dream of years had come true; he had secured a church position—and he had now. He had common-sense and tact, as well as no especial virtue in succeeding in an easier, less there, to triumph in that special place. He decided upon the following rules, which he determined to make on every occasion: "I will be as tactful as I can be, and appropriate I will make my music devotional hard and faithfully—I will never miss a day's practice, in all matters, musical and social—I will never allow myself to get angry with any member of my choir, or with anyone else; if there are any differences to be adjusted, I will use all the tact I have and endeavor to settle them with fairness to all." He kept that "impossible" position for fourteen years, only to leave it for a superior one.

Many an unpleasant situation is relieved by a tactful remark; many an enemy is converted into a friend by a timely courtesy. Knowledge is a great factor toward success, but diplomacy is a greater. One and the combination of the two makes us broader, and those about us happier; and our art becomes smoother.

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MUSICAL ITEMS

BOSTON has a new orchestra, which is under the direction of Mr. Wallace Goodrich.

CARUSO has signed a contract to sing at the Covent Garden, London, opera season next May.

HUBERT ARNOLD, a well-known violinist and teacher of New York City, died in January of pneumonia.

MME. PATTI, now that she has retired, is said to be a frequent attendant at Covent Garden, London, when Wagner's operas are given.

STRAUSS' opera, "Salomé," was given in the Metropolitan Opera House, New York City, January 22. The title rôle was sung by Olive Fremstad.

An opera on a subject taken from Indian legend was presented in Pittsburgh, January 16. The libretto is by Walter McClintock, music by Arthur Nevins.

The publishers of Grove's "Dictionary of Music and Musicians" promise the third volume of the new edition this month. This volume covers the letters M-P.

THE Boston season of grand opera by the Metropolitan Opera Company of New York City is to open April 1. There will be eight performances, with, perhaps, an additional matinee.

THE ORATORIO SOCIETY of Newark, N. J., Mr. Louis Russell, director, is giving a series of "People's Concerts" at popular prices, the lowest admission price being ten cents.

"SALOMÉ," Richard Strauss' opera, after one performance in New York, has been practically dropped from the American stage. The general verdict of the press has been adverse.

MR. HENRY K. HADLEY, the American composer, is spending the winter in Germany. A tone-poem, "Salomé," recently completed, is to be given at Munich before the end of the season.

EFFORT is being made to purchase the house in which Rev. S. F. Smith, author of the American national hymn, "My Country, 'Tis of Thee," lived, and preserve it as a historic landmark.

J. K. PAINE's opera, "Azara," will be given in concert form in Boston, April 9, by the Cecilia Society, B. J. Lang, conductor. It is to be regretted that Prof. Paine did not live to see his work produced.

MAX BENDIX, who was concertmaster of Theodore Thomas' Orchestra for a number of years, has accepted the position of concertmaster of the orchestra in the Manhattan Opera House, New York City.

CYRILL KISTLER, composer of several operas in the style of Wagner, died last January, aged fifty-eight. He was the author of several theoretical works and a valued writer of critical articles for several German musical papers.

THE IRISH CHORAL SOCIETY, of Chicago, presented, last month, a cantata founded on an Irish legend, "Deirdre," text by T. W. Rolleston, music by Michael Esposito, of Dublin. Thomas Taylor Drill is the conductor of the society.

DIPPEL, the tenor, has become very much interested in the musical instrument noticed in the February issue of THE ETUDE, the Telharmonium, invented by Prof. Thaddeus Cahill, and proposes to introduce it in the chief cities of Austria and Hungary.

WECKERLIN, librarian of the Paris Conservatory, and a composer who has done much for French music by his revisions and arrangements of old French songs, died, in an old book shop in Paris, a printed collection of Christmas songs of the sixteenth century.

MR. ALVIN SCHROEDER, for a number of years solo cellist of the Boston Symphony Orchestra and a member of the famous Kneisel String Quartet, has accepted an engagement with the Frankfurt Conservatory and will go to Germany at the end of the present season.

MISS KATHARINE GOODSON, a young English pianist of high repute in her own land, is now touring the United States and meeting with a most favorable reception. Her first appearances were with the Boston Symphony Orchestra. Miss Goodson is a pupil of Leschetizky.

ARTHUR HARTMANN, the violinist, now touring the United States, reported the disappearance of his quarter-violin, valued at \$5,000, from a Pullman car attached to a train on which the violinist was traveling the Pacific coast. The violin is a golden red; date, 1735.

THE MENDELSSOHN CHORUS, of Toronto, Mr. A. S. Vogt, conductor, joined the Pittsburgh Orchestra, Emil Paur, City, February 12 and 13. Beethoven's Ninth Symphony was on the program. This chorus is considered one of the finest bodies of singers in the world.

Mr. B. J. LANG, for thirty-one years conductor of the Cecilia Society of Boston, has announced his intention of resigning at the end of the present season. The society has now a \$40,000 endowment. Mr. Lang is now nearly seventy years of age and feels he owes it to himself to decrease his professional activities.

A LATE issue of THE ETUDE, in mentioning the organ in the Town Hall of Wellington, N. Z., gave the name of the makers as the Messrs. Hill, of London. Since then we find that we were in error, and that the organ was built by Norman & Beard, of London, who also built the organ in the City Hall, Cape Town, South Africa.

THE GLINKA prizes, offered yearly to Russian composers for works in symphony and quartet form, were awarded lately. Scriabine, in the United States this season, received \$750 for his third symphony, Rachmaninoff \$375 for a "Spring" cantata, Cui \$375 for his second orchestral suite, Solovieff \$375 for his third quartet, Tcherépne \$375 for a ballet suite.

AMONG the public lectures to be delivered in New York City under the auspices of the Department of Education are eight lectures on music by Dr. Henry G. Blanchett. His topics are "Fundamentals of Music," "Devices of Composition," "Established Outlines of Tone-Poems," "What Music Signifies," "Grounds of Musical Criticism," "Musical Authorities," "American Musical Conceptions," "Characterization by Music."

ARNOLD DOLMETSCH, the European musician, who has made a specialty of the instruments and music of the sixteenth, seventeenth and eighteenth centuries, particularly viols, clavichords and harpsichords, has made a number of instruments reproducing the early types mentioned. This work has been done in the factory of Chickering, the famous piano makers of Boston. He gave a recital of early music on a clavichord, in January, to an interested and appreciative audience. It is expected that Mr. Dolmetsch will locate permanently in Boston.

MR. JULIUS FALK, a young Philadelphia violinist, a pupil of Sevelk, and now concertizing in Europe, recently purchased in Paris the Marcel Herwegh Stradivarius. This instrument was brought to Paris by Tarisio, the famous Italian collector, and sold by him to Vuillaume. It changed hands three or four times before it came into the hands of Herwegh. The instrument is dated 1722 (known as the golden period of Stradivarius' career) and is made from the same wood as that used in making the "Kreutzer" Strad. Mr. Falk is to be congratulated on having so magnificent an instrument for his public playing.

A WRITER in *Le Guide Musical*, commenting on a sale of musical autographs in Vienna, says that the prices obtained were quite high. Liszt's orchestral arrangement of the Rakoczy March was bought for \$170; an autograph of Chopin, Op. 10, No. 2, \$250; the manuscript of Brahms' Op. 116 (two caprices, two Intermezzi, one nocturne), \$420; the City of Vienna Library paid \$500 for three Schubert songs, and another Schubert manuscript was sold for \$180; an engraved copy of the score of Wagner's "Tristan," revised and corrected by the composer, went for \$240; one of Mendelssohn's letters reached \$45, and three letters of Mozart's sold for \$140, \$200 and \$750, respectively (the last one was addressed to Mozart's wife).

MUSIC AT THE UNIVERSITY OF KANSAS.

MANY of the Western State universities give a prominent place to music in their curricula, some offering courses which receive college credit, others being affiliated to a conservatory where a complete musical education may be obtained. In establishing musical courses, the University of Kansas has been a pioneer, as it has in developing courses in journalism and banking, founding one of the five liquid air plants in the United States, and, recently, in extracting helium from natural gas.

Since 1877 instructors in music have been recognized as members of the faculty, the heads of the departments of piano, voice and theory counting as full professors. Since 1891 harmony has been allowed a two-hour credit each term in the college; last year a course in "Musical Appreciation" was added for the benefit of those who wished to learn to enjoy music without necessarily being performers. This was so successful that it was extended to a full year course, with three times the number of students enrolled. Members of the Orchestra and Glee Club are allowed to substitute their work for this course, the class of music which these organizations study being considered worthy of college credit. For practical music no credit is given in the college, but the School of Fine Arts awards a diploma for the completion of its courses in piano, organ, voice, violin, violoncello and composition. There are seven instructors in piano, three in voice, two in theory and one in each other subject. This school does the work of a full conservatory and has established its graduates all over the Middle West.

There are four musical organizations of students, the Orchestra, Glee Club, Mandolin Club and Band. The Orchestra, Glee Club, Mandolin Club and Band, devoted only to last two are directed by students and devoted only to popular music. The Glee Club is directed by the head of the voice department and studies each year some of the masterpieces for male chorus, as well as the contemporary light music. The Orchestra, directed by the more of the School of Fine Arts, devotes itself to the more popular numbers of classical music and has made many masterpieces familiar to the student body. It numbers twenty-four performers and has all the instruments of a symphony orchestra, except oboes and violin students, accompanies concertos for piano and violin students, furnishes music for commencement, and unites with the student chorus in annual productions of opera. Last year Weber's "Der Freischütz" was given in concert form, the entire accompaniment being played by the University Orchestra; this year "The Pirates of Penzance" will be given in stage setting with the cooperation of the voice students.

Another feature of the musical life of the University is the vespers service every other Sunday afternoon, at which the best sacred music is impressively performed. Concerts are frequently given by members of the faculty, and recitals by the students, some of the most advanced being those of the trio class, at which advanced piano students assist the instructors in violin and violoncello in performing chamber music. A recital course is given, at which noted artists are heard, and the season closes with the May Music Festival given by the Festival Chorus, assisted by some well-known Symphony Orchestra singers. This year the Chicago Symphony Orchestra, under Von Meitz, will assist, with Madame Schumann-Heink and four other singers. The choral works will be Goring Thomas' "The Swan and the Skylark" and Rossini's "Stabat Mater."

It will be seen that music in this institution bears a vital relation to the life of the student body.—CHARLES S. SKULTON.

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T. B. M.—The question of accent in phrasing is simple in principle, at least. In two-four or four-four time the strongest accents come on 1 or 1 and 3, according to the signature. In two-four time, when there are four eighth notes, the stronger accents are on 1 and 3, the weaker on 2 and 4. The difference must not be too pronounced, but it must be perceptible. After a tied note, with an accent if it starts on a weak beat. It is often hard to cure a pupil of this habit, but by marking the accents as they occur, and training them to observe them, the weak beats will tend to fall into their proper place. In triple time of any sort, the strongest accent is on the first beat, the next strongest on the third, and the accents may fall on 1 and 4, reckoning by eighth notes. If the tempo is slower the measure may be considered as two groups of three. A proper observance of rhythm is the only guide to a correct reproduction of the rhythm.

G. H. W.—As to using the pedal in playing Bach, Ferruccio Busoni, one of the greatest living technicians, well known for his edition of the first part of the "Well-Tempered Clavier," and for his magnificent transcription of Bach's organ works for the piano, has this to say: "Do not believe in the legendary tradition that people who also demand that Bach should be played only on the spinet and clavier. These are the same perjuries a pianist, that Beethoven's power of invention, while the pedal is sometimes necessary in Bach's piano works, it is absolutely essential in these transcribed organ pieces. True, in the piano works the inaudible use of the pedal is the only proper one. By this we mean successive single tones or chords, for emphasizing a suspension, for sustaining a single part, etc.; a manner of treatment by which no specific pedal effect is brought out. Indispensable in the legato polyphonic style, its *senza pedale* is generally observed; the pedal being, as it were, for a missing finger. That the abuse of the pedal is often its best use, is a saying applicable not only to Bach-playing, but, likewise, to piano-playing in general."

M. E. D.—The use of double flats and double sharps is to facilitate correct writing of phrases. In general, a note sharpened tends to ascend, and a note flatted to descend. Thus, C sharp is likely to move upward to D, while A flat is as likely to move downward to G. If a note which is already sharp, as C sharp, is raised a half tone (if it be in the key of F sharp major) it must be written C double sharp, as D is not in the key of D sharp major. If B flat, occurring in the key, say, of D flat major, is to move downward a half tone, the note must be written B double flat, and not A natural, as the latter note would naturally ascend to B flat, instead of descending. In other words, these notes are character of the music. It is proper spelling, so to speak, to write them so. The value of lessons by mail depends largely upon the ability of the pupil to observe for himself. It is quite possible that much could be accomplished by them, but the results would not be so thorough as from personal explanation. If you will write again to this column your questions will receive careful attention.

SUBSCRIBER.—There are several species of staccato. The most delicate is the finger-staccato employing only the first two joints, without the assistance of the wrist. The stroke of the entire finger makes the staccato more forcible still without employing the wrist. A more briskly accented staccato is made by letting the hand spring up from the keys into a flexible wrist. The most energetic staccato of all starts almost from the elbow, using the forearm with a relaxed wrist. In all these varieties of staccato great care must be taken that as possible, and also wrist and forearm, are as relaxed as possible, using only the muscles that are absolutely necessary.

E. L.—There are not many famous operas which have parts for contraltos; there are more which contain rôles for mezzo soprano. However, contraltos sing many mezzo soprano rôles with comparative success. Among famous opera by Bizet; *Amneris*, in Verdi's "Aida," the part of the "Il Trovatore," *Lola* in Mascagni's "Cavalleria Rustica," the part of *Lucia* in this opera is for contralto. In the same way, the rôle of *Kundry* in "Parsifal" is sung by a mezzo soprano. In Wagner's "Ring of the Nibelungs" the also rôles are *Fricka* and *Erda*. This list is, doubtless, incomplete.

TEACHER.—In your anxiety to develop finger-power to the utmost, do not overlook the thumb. It is of great importance, not only to increase the strength of the thumb, but also its elasticity. An excellent exercise is to play scales *very slowly* with the thumb alone; first loud, raising the thumb as high as possible, with a long pause between each note; then at increasing speed, daily very slowly and legato. It takes some time to learn to pass from a white to a black key smoothly, but this accomplishment is of great assistance in playing legato, and also in legato octaves. Incidentally, anything that is done for the thumb helps octave-playing. With a little ingenuity many exercises can be devised for the thumb.

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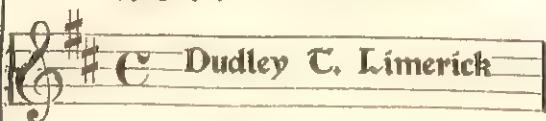
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