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PHILADELPHIA, PA., APRIL, 1907.

No. 4.

THE MAIDEN'S WISH

By MRS. HERMANN KOTZSCHMAR

She.

THIS livelong day I've pinched my arms. I've rubbed my eyes, and over and over to myself I've whispered: "Can this be I?" And now at night I stand before you, tell-tale mirror, and know you'll answer truly. Am I the girl who sang last week, trembling and fearful, before that august body of musicians, striving for what seemed then beyond my grasp?

Yes, yes, you nod; it is in very truth yourself, and not another. You, Constantia Gladkowska, to whom has come, as from the hand of God, this blessed gift. It is small wonder that you do not know yourself, dear child; pray let me make you speedily acquainted with the state pupil of the Warsaw Conservatorium. Oh, I could dance for very joy! But better still, I'll work, and sing—sing, so that all the world will hear of me.

What glory lies before me—Vienna, Paris, at my feet—the queen of song! But not alone for me the triumph, but for music. And all for Poland. Oh, mother of God, thou didst intercede for me, and this is earnest that my prayer has reached thine ear! I will strive as never woman did before, only let my life count for the desire of my heart—music; only let me know when life is ended that Poland, the world, is richer in that I have lived. . . .

A miracle has happened—I have been born anew. I thought I had stumbled a little way into the meaning of the divinity of music, but to-day, for the first time, my inner ears have been unstopped, and my soul flooded with such exquisite harmonies that time and place were obliterated.

I had almost reached my class when, from the third room, as I left the stairs, softly there came this melody:



Stronger and milder it grew; it surged about me, questioning impetuously, fiercely; then grew fainter and fainter, until it sobbed itself into silence. Breathless, spellbound, I stood; then came another magic strain:



On it rushed like a whirlwind, then repeated itself like the softest of summer zephyrs. It transported me to a crowded ballroom, far from my native home. I saw the gay revellers, the blazing lights. I joined the wild dance. Suddenly the music changed to piteous longing; it seemed to grope, to reach, to cry aloud in yearning, for home and loved ones. It gripped my heart with pain almost unbearable.



While I stood there trembling, with my eyes filled to overflowing, the door opened, and—and—he came out. Instantly I knew that it was he. The slender figure, the strongly marked features of the pale, aristocratic face, the full, broad brow; but above all, through the dark luminous eyes gleamed genius. As he turned he saw me; our eyes met, and I knew forever and forever there was for me but one.

"Were I a sun, so high in heaven outshining,
Only on one should my radiance be streaming;
Not upon forest, not upon meadow
Would I dispel the shadow, into thy window yonder
Brightly gleaming,
Only for one all day I'd be beaming.

"Were I a birdling, blithesomely winging,
Only for one would I ever be singing!
Not for the forest, not for the meadow.
Sporting in sun and shadow, under thy window,
Thy window swinging,
Only for one my song I'd be singing."

In church this morning I saw him again. He was near the door as I entered, and when I rose from my knees his face was the first I saw. I could have cried with vexation as I felt the tell-tale color sweep over my face. I bent lower and lower over my prayer-book, but it seemed as though his eyes were reading my very thoughts. Confused, almost ashamed, I hurried home, dreading, yet hoping, to see him nearer; but he had gone.

I am treading on air, not solid earth. I have spoken to him; he has touched my hand; he has

praised my voice—aye, more, he has asked me to sing for him—to sing at his first concert. He implored me not to refuse—as though I would not gladly die—what am I saying? What am I thinking? My happiness has turned my brain. He, the greatest of musicians, the wonder of all Warsaw, he has told me that my voice thrilled him as none other ever had; and then, before them all, he bent down toward me, saying, so low that none save I could hear, "Ah, Mademoiselle, a grand, a glorious career lies open to you; you will be famous, far more than Catalani, for you have what she lacks, soul." . . .

Time! What is time? I have lived my whole life in that one night when I sang for him. Ah, who dares say that music cannot speak? If ever love was told, does it not breathe in measure such as this:



He was to improvise. Before he reached his seat his eyes sought mine, and as he played his soul spoke through his fingers unto mine and spirit answered spirit.

These months I've said it over and again, "A grand, a glorious career lies open to you," and ever as I say the words I seem to lose myself in him. The "you" is never I alone, but always interwoven with every longing and desire of my heart for him.

Such strange thoughts come to me at times. He has so often called me "inspirer of his melody," the source from which he draws not only tenderest fancies, but also greatest strength and power, that oftentimes I have wondered is this to be "my grand and glorious career"—to give my mite, my little all, to help perfect his great transcendent genius. And when this thought comes to me, I feel God's peace within.

He.

DAYS and nights, since memory has been mine, one thought has filled my heart—my country, my unhappy country. Would to God I could die for thee, Poland! How thy sons, oh, Warsaw, gathered 'round thy banner, and I am left to eat my heart out in despair. "Too young, too frail," they cried, as though, forsooth, young blood could not, and should not, freely flow to help wipe out our country's shame and degradation. I am torn asunder in this conflict. I see them, those glorious heroes, bleeding, dying in summer heat; defying the storms of winter—fighting and falling until not one is left.

Thy sons and daughters oh, Warsaw, exiled, beset by dangers, weeping desolate in a land of strangers!

My country! My country! Betrayed by the world, forsaken of God, was ever agony like this? This morning as from my window I watched the army march at daybreak every hope seemed crushed within me.

"Useless cumberer of the ground," I cried, "for what were you born? Too feeble in body to strike one blow in defence of what is dearer than life, how can you serve Poland?"

"Listen, my son, and I will tell you." I turned, and saw my mother. She laid her hand upon my arm, and drew me to a seat beside her. Calm and self-contained, as was her wont, there was in her face an unusual seriousness; in her manner a decisiveness of purpose which impressed me with its intensity.

"You called yourself a 'cumberer of the ground,'" said my mother. "God did not make you such; it rests with you to show your love for Poland, to render service great and inestimable as that wielded by the sword. The battle is not always to the strong, and seeming weakness often gains the greater triumph. The storm and stress of war have been denied you, but Poland needs help in many ways, and calls upon each son and daughter to give all—wealth, all power, all genius for her cause. Of this I am convinced, my son; there never thrills within the human heart one ardent longing to accomplish some great, unselfish purpose but straight and plain the way will open up, for all such longing is from God."

My mother bent and kissed me as she left me speechless, but her words had stirred my soul and roused within a mighty purpose. . . .

Yesterday—away with yesterday, a barren waste! Long live to-day, which blossoms as a garden, for in it I have seen the rose of all the world. When steel meets flint fire is born, so when a man's soul meets its counterpart in woman no word is needed—each knows its own, and love is born. I shudder when I think that with a moment's hesitation, as I unlatched that door, I should have missed her, and yet when I beheld her it was no surprise; it was as though the hour had come, and bodily before me was my highest "ideal" manifest. I dared not lift my hand from off the latch lest I should press her to my heart.

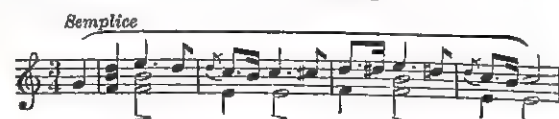
What sympathetic tenderness hovered around the smile with which she seemed to greet me! What divine appreciation glowed within her tear-dimmed eyes! Did I not feel her spirit near me when I played? For one brief instant we seemed to gaze into each other's soul, and the dazzling glory of that sight blinded me; then darkness covered all the earth, for she had gone. . . .

It was no idle chance which led my feet this morning to the Church of the Bernadines; an inward voice kept whispering, "There you'll see her." What new meaning then was given to life, to love! As I gazed on her what holy consecration filled my soul! It was not the beauty of her face or form which thrilled me; it was the divine within, which glorified her and made me fall upon my knees and hide my face. . . .

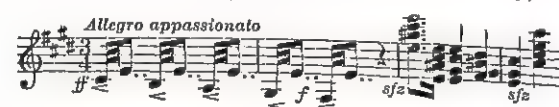
In all our lives some days stand out transfigured, and give a foretaste of eternal bliss. Such was the day I spoke to her, and for one brief instant held her hand in mine; and then she sang. Not Cherubim or Seraphim could vie, I know, with her in soul-enrapturing tones. Such power! Such moving tenderness—my being quivers still with the remembrance! I drew nearer, closer, an irresistible power held me; then I heard my voice in strangely altered accents ask, "May I beg of you to sing for me, to sing in public at my concert?" With what graciousness she made me feel the privilege was hers. Then came the night of nights. Although all Warsaw filled the hall, and crowded steps and street, she was the only one I saw; that slender figure all in white, a red rose in her hair. For her I played; to her my fingers told my love in tones far stronger, holier than my lips could ever utter, and by the radiance of her face I knew no words were needed. . . .

In this little room my nook," I sit and dream, and talk for hours with this closest of loved com-

panions—my piano. 'How it responds to every word! Am I despondent, melancholy, it will whisper to me in these soft, sweet, soothing tones:



Again, when Poland's ancient martial glory comes before me, when in memory I see her noble patriots, her high-born dames, her prestige, her renown, 'tis then I turn to you, oh, ever-ready confidante, and pour my soul out in triumphant strains like this:



With you, dear r-aining keys of black and white, I can be wholly all myself. It was but yesterday I told Witnicki, best of friends and poets, that, as his pen is the medium through which flow his glowing fancies, his uplifting words, so these hammers, wires and ivory keys are the instrument through which, God willing, I will tell the world the story of my life, the history of my nation.

There is yet a deeper depth—my love for her, my Constantia, whom, while life lasts, I shall adore. Within me glows this holy aspiration that in some deathless melody, perchance this very one,



I may enshrine her image, evermore to live immortal. As I play, what entrancing visions come before me! I breathe her name, "Constantia," and with her I am transported into Paradise. It is the stillest of the leafy paths; we linger silent by the quiet waters and then I woo. She falters, trembling, when, oh, misery, I awake, the poor, struggling musician. . . .

For months I've known that I must go, and now fate knocks and cries,

"Come forth, leave all behind; go out into the unknown world and struggle for your place." If effort only meant, at last, my "ideal" gained; but this unknown world. This dread certainty, that nevermore shall I look upon her, overwhelms me. Too well I know, my feet will never tread again the soil of Poland; nevermore will I stand beneath the column of King Sigismund, or by the neighboring church, where I first saw her kneel, watch my Constantia enter.

How dark the night! No ray of light from moon or stars. Was it here, not two short hours ago, I looked my last upon her? How pale her face! how worn, yet strong in courage, brave in womanly endurance! The moment came when we must part. With feeble, stammering tongue I faltered:

"What do I not owe to you, beloved? Whatever comes to me of honor or of fame, the glory of it all spurred me. I may have wrought—the power, the in-ined with a light ineffable, her eyes, uplifted, steadfast, gazed in mine, and scarce above a whisper, low she breathed, "I am content."

Many Years Later.

My Titus:—The sands are nearly run; the strength which comes of these remaining grains I give to you in this last letter I shall ever write. I were asked to tell what friendship means, what answer could I give save "Titus?" Closer than a brother thou hast been to me! My hands have failed grace, I've clung so close to you, but now the end is near. Before me as I write there stands the silver goblet filled with Polish earth, which, you remember, Fate thrust me out from Paradise.

In all these years there has not been a night, before I slept, but that I pressed my lips to this dear earth; and when I sleep my last sleep, may this most precious bit of Poland rest upon my heart.

There has been much for me in life—love, friendship, honor, fame—and beyond all, what is given to but few, the realization of my "ideal." A little longer life I've craved to utter all these thronging thoughts in music left unsaid. My dream has been to write a mighty epic for my country, to tell in reverberating chords the overpowering majesty of sorrow and of death; to show in ever-living tones a nation's desolation as she mourns her fallen heroes.

Do you not think, my Titus, that those we've loved in life still cling to us when they have left our mortal sight and give us of their Heavenly power? It must be so or this could not have been. . . .

It was at twilight. I sat alone in the dusk of my chamber, improvising, when from my fingers fell these chords.



which seemed like clogs of earth dropping, dropping on my heart, and then a hush, a stillness indescribable, was all about me. The air seemed tremulous with mystic light. I felt her near me, though her form I could not see, and then, oh, strain angelic! this is what she breathed:



Does it not tell of life immortal, free from sin, of deathless love, of union everlasting? I stretched my arms in anguish, crying: "Oh, loved one, tell me that these years are blotted out, that through eternity we shall be one, Constantia, one forever more," and came echoing, "One forever more."

WEBER A DRAMATIC COMPOSER.

WEBER was essentially a dramatic composer. Even his piano music reflects the stage and its methods of personification. The adagio of his first sonata (C major), for example, is not purely poetic; it pictures dramatic scenes, the actors in which are not drawn from real life, but are based on the conventional characters of the stage. Thus, throughout his sonatas in general, here are comic situations, there are opera singers voicing their emotions. Still, such music can be played with fine effect.

The first movement of the sonata in D minor conjures up various pictures of the chivalric period. It seems to portray a tournament: we see armed contestants in clanging armor; horses stamp, lances are let run in thirds; the staccato quarter notes are spear thrusts. The melodious episode in F major represents the ladies to whom the suitors pay homage; the victor is crowned, he declares his love, etc. Let this movement be studied with these images in the mind; it will give it spirit and life.

Weber's "Invitation to the Dance" (composed in 1819) contains all imaginable experiences of the dance as known to polite society, combined into one charming picture: timid joy, the shy approach, the plunge into the rollicking gaiety of the ball-room, the rapture in the swaying movement of the dance, the exalted feeling of protection in the arms of the loved one. The episode in F minor marks a bacchanalian ecstasy; the finale expands into immeasurable exaltation followed by a blissful fatigue, a fond glance of farewell, rest. What geniality in what is merely a what hackneyed; but it is not the fault of the composition that it has been so great a favorite. It has not changed—only the times have altered. Berlioz, the newest of the new school, demonstrated his enthusiasm for this charmin' work by transcribing it in brilliant style for the orchestra.

The chief factor in the musical education should not lie in the teaching of technique but rather in presenting a method through which those to be educated may learn to listen properly, to get the right conception of what music is and consequently to really reproduce music.—Ritter.



I

One day as I passed down the old garden walk
I heard a wee worm in the daffodils talk;
"O, I have been busy since early this Spring
A measuring tunes for the robins to sing.



II

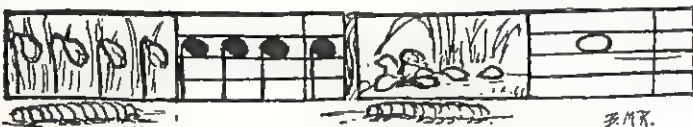
"O, one-two-three, one-two-three, golden the sun,
A wide-awake flower and a bud measure one;
Then one-two-three, one-two-three, measure along,
Pray how many flowers make a robin's 'Spring Song'?"



III

Said Measuring worm, "I'm exactly as long
As three little buds in the robin's 'Spring Song';
But four little buds are one longer than I,
Like the flower with no stem that has fallen close by."

By Bertha Marilda Rhodes



THE CONTROL OF NERVOUSNESS IN THE MUSICIAN.

BY DR. HEINRICH PUDOR.

From the German by E. B. H.

THE question of the control of nervousness is exceedingly important, for there are many musicians who, on account of nervousness, accomplish only half of what they are capable of doing. There are many great artists who, even after many years of concert life, still struggle with nervousness, and whose playing suffers obviously therefrom, at least in the first part of their program. When before the public, suddenly the pianist cannot strike the right notes, the violinist's right arm trembles or the fingers of his left hand become uncertain; the players of wind instruments suffer also from trembling of the lips, and, above all, the musician's memory becomes unreliable when he is nervous. What is still worse is that phrasing suffers under such conditions; one thus affected cannot "let himself out" as he does when practicing at home. The musical expression is sometimes cramped, sometimes violent or affected, but in every case unnatural. Another development is that nervousness is contagious, and many a nervous conductor makes all his men nervous, too. Not merely the virtuosi and soloists, but also the orchestral players suffer from nervousness, and there are many good musicians who, in consequence of nervousness, not only cannot make appearances as soloists, or play very badly when they do appear, but often in the orchestra when they must sustain tones quietly, as in the "Prelude to Lohengrin," or if the wind instruments must attack *piano* a note high in their register, they get the "shakes," as the slang phrase goes among musicians. How then is nervousness, this evil which afflicts all mankind to-day, to be cured? This question is answered here only in respect to music, by one who is himself a musician.

Drugs.

In the first place, we must discriminate between remedies in a positive direction and temporary abstinences in a negative direction, also between natural

and artificial remedies. So far as the latter are concerned, bromide is generally used. As a matter of fact, a quieting of the nerves is secured, but, at the same time, sensitiveness is dulled, the temperament is repressed, thereby destroying the most important and characteristically artistic element in music. Besides, indisposition and headache are likely to follow next day, so that this remedy cannot be taken by those who have to play every day. Finally, also, this medicine loses its effect through frequent use, and the nerves themselves become not strengthened but weakened. Taken all in all, it is a remedy for *numbing* the nerves, not for curing them.*

Stimulants and Narcotics.

Then we come to the question as to what we can leave off in order to be less nervous. Here individual characteristics play a large part. Everyone must observe himself and try to discover what increases his nervousness. One man is made nervous by a cup of coffee, another by a cigar. Many artists smoke on the day on which they have to play a solo, most of them not at all. On some others coffee, tea and alcohol have no influence in the direction of nervousness.

Of even greater importance than the question of what to avoid is the question as to what to do in order to be so strong that nerves do not enter into the case at all. In this way coffee, tea, alcohol and tobacco may exercise a favorable influence, because they have a stimulating and mood-producing effect. For this reason one so often finds sherry, port wine, champagne

and cigars in green-rooms. But here also the individual traits determine action, for some have naturally such excitable temperaments that champagne before entering upon the platform would be dangerous. Moreover, it must be pointed out that alcohol, taken regularly, entirely apart from its effect on the nerves, impairs the sensitiveness of discrimination in hearing, and on this account alone should be used with prudence by musicians.

Emotional Control.

One of the most valuable hints that can be given for the purpose of decreasing nervousness is to attempt, before the concert, to calm the emotions. For the music should arouse our emotions. The musician must not only be aroused by music; he must give himself up to it, wholly and unrestrictedly. On this account he must be in the quietest frame of mind before the concert; he must even save and store up his feelings and passions, in order to express them all in his playing. On the other hand, one who goes to his concert confused, excited or fatigued will never play well. Therefore, the rule should be: in the concert as much emotion (passion) as possible; before the concert, on the contrary, complete mental poise (repose of soul). This is the best remedy for nervousness. Anyone who comes to the concert hall perfectly calm in his mind will not become nervous, and the strongest emotion, provided that it emanates from the music itself, will not be able to upset his nerves, for emotion and nervousness are two separate things. Incidentally this same rule can be given to concert-goers. For they also should come to the concert in submission and receptivity, and also in complete peace of mind, in order to be the more carried away by the music.

Exercise in the Open Air.

So far as natural remedies for the prevention of nervousness are concerned, fresh air and walking are usually recommended to be practiced. Practically, the latter is extraordinarily quieting to the nerves, chiefly because it promotes the health generally, and the condition of the nerves is essentially connected with the

*[Bromide is a dangerous and insidious medicine, which should never be experimented with, and only taken upon the advice of a conscientious physician. E. B. H.]

general health. Therefore, frequent muscular exercise in the open is always to be advised. The enjoyment of a beautiful country increases one's sense of life, and so the "wanderings in free Nature" also bring a good return to music itself. But nervousness depends really upon lack of oxygen in the blood*; for this nothing is better than plenty of fresh air. Musicians, unfortunately, are usually stay-at-homes (recluses); they exercise and breathe too little. Music, as a source of nervous excitement, demands for an antidote walks in the open, as a means of quieting and restoring the nerves. A little more taste for athletics would do the musician no harm.

Cold Water.

Hydropathy† (cold sponge-offs, etc.) is to be recommended as a further remedy for the prevention of nervousness. But the various treatments therein comprised should only be practiced occasionally, or for genuine curative purposes, otherwise they may have an injurious effect upon the emotions. Meanwhile a frequently renewed cold pack over the heart an hour before the concert, or a glass, at most, of bromide and water, is to be prescribed. I knew a violinist who suffered from a fearful, almost convulsive, trembling of his right arm, and who cured himself completely by cold sponge-offs of this arm. This remedy is also suggested to conductors whose baton trembles during pieces like the "Prelude to Parsifal," in which there are so many rests, holds and stops for the whole orchestra.

Deep Breathing.

It was stated above that nervousness actually results from lack of oxygen in the blood.* From the examination of this statement a very useful hint can be given. It is noticeable that as soon as one begins to feel nervous he forgets to breathe, and takes in less and less air. For this reason the proportion of carbonic acid in the blood becomes greater, and as a result the nervousness increases. Therefore, all who are inclined to be nervous should take care not to restrict their breathing capacity. Indeed, it is possible to obviate nervousness entirely through increasing the breathing capacity, or, in some cases at least, to keep it off. Not many are aware of the connection between these two, but many musicians follow it instinctively by breathing heavily at difficult places. Some highly talented musicians often snort noticeably and I could name some prominent conductors who, whether consciously or unconsciously, render their nervousness innocuous by increased breathing. This simple, natural, cheap and harmless remedy can be recommended to every musician; at least he can watch very carefully not to forget to breathe out of sheer nervousness, for then he can be sure that he cannot "attack" properly, or that his arm will not be steady.

A Technical Suggestion.

A purely technical remedy, in order to secure a firm attack or a quiet arm, is to hold notes *pianissimo* in the higher register as quietly and as long as possible, and for string instruments to try to produce *piano* in the higher positions with the heel of the bow in as calm a tone as possible. The skill attained in this manner may be as well thrown away, however, if the foregoing hints are not observed.

In the meantime, however, it is farthest from my thoughts to suggest that the musician should think continually only how not to be nervous. Indeed, he should, above all, think of the music which he plays, sink himself entirely in it, live it over, enter thoroughly into it, become absorbed in it and excited by it, feel its emotion, experience its passion—then he will find it hard to be nervous. From the artistic standpoint nervousness is impossible. It is inartistic and dispirited; it is weak. It is even unmusical. Therefore we must do away with it. Possibly the foregoing exercises may help in some degree to bring this about.

*[A professor in one of our leading medical schools questions this statement. Lack of sufficient oxygen in the blood may exist in persons who are nervous, but it is not the cause of the nervousness. However deep breathing undoubtedly helps nervousness. The dizziness which occurs sometimes is not a harmful symptom, moreover it will grow less as the deep breathing is kept up. E. B. H.]

†[Hydropathy (water-cure) is a dangerous thing in unskilled hands, and will not endure careless experimenting. Still, most persons are better for some form of cold bath daily. The simplest form is a cold sponge-off with a sponge wrung out in water as cold as it runs, sponging quickly and always towards the heart, beginning with the face and chest. These sponge-offs can advantageously follow a short warm bath. There should be no fatigue after them, and the circulation should react well. E. B. H.]

PRIZE ESSAY

Making a Community Musical

By CHARLES A. FISHER



CHARLES A. FISHER.

[Charles A. Fisher was born in Baltimore, Md., of Bohemian and North German extraction. His father was a well-known orchestral musician, and looked after the musical education of his son, who received a good literary education as well, graduating from college at an early age. In addition to his father's training Mr. Fisher acknowledges indebtedness to the instruction received from Charles F. Raddatz, Henry E. Shepherd and Fritz Fincke, of Baltimore, and to Eduard Bellwiedt, Frankfurt, Germany (the teacher of Van Rooy and other eminent German singers).

Mr. Fisher has filled positions as teacher of singing and chorus conducting in various parts of the country, but since 1892 has lived in St. Paul, Minn., having several choruses of male and female voices, and choirs under his direction. He makes a specialty of German *lieder*. He takes a long vacation every few years, spending the time in Europe.

Mr. Fisher has given some attention to municipal affairs in St. Paul, and has served on the school board. His literary work, outside his writings on musical topics, is in poetic form, for which he has received praise from critics of authority. EDITOR.]

IT is customary in our country to speak of a community as "musical" or "not musical," according to the quantity and the reputation of visiting artists, the number of concerts and grand operas given (computing mainly by the box office receipts) and the size of the local oratorio chorus. A large attendance at such functions, while it is an expression of public interest, in a general way, is scarcely a reliable evidence of profound musical appreciation, and by no means a safe criterion of the actual musical progress—the inner musical life—of a community.

The Oratorio Society.

An oratorio society, properly managed and with its active membership carefully selected, is a musical factor of vast importance for the general good, but, to a large extent, its concerts are attended from a sense of duty. A great many men go because their wives compel them to, or because they have been persuaded (very properly) that it is the duty of a good citizen to support home industry. Or, perhaps it is a matter of family pride; it is such a comfort to see dear friends and relatives up there on the great stage, taking an active part in the eventful proceedings. To many of the audience the whole thing is, musically speaking, a very tedious affair, but they are willing to sacrifice themselves on the altar of duty, custom or necessity.

Visiting Orchestras. Grand Opera.

The Thomas Orchestra stops in the city for two days on its tour, presenting fine and well-performed

programs. Both concerts are well attended, and the dutiful citizen dozes through two classical symphonies, going to bed with a hazy sense of having contributed his share to the progress of art. When the same orchestra makes its appearance the next season, he protests that "he has *already* heard Theodore Thomas," and that the leader this year is a new man by the name of Stock; he refuses further tribute and declines to be bored anew. Performances of the grand opera company, on its tour, are attended largely as a matter of fashion; it will scarcely do not to have been there. Nor will it do for that opera company to come too often or to stay too long.

Value to Musical Culture.

Now, of course, we of the musical fraternity are only too glad to have the citizens crowding the oratorio concerts, no matter for what reasons; it helps, at any rate, to reduce the deficit. And we delight to see a lot of people fill the Opera House, even if it be for fashion's sake only; it swells the receipts, encourages the impresario to come again, and thus enables us to hear music of which we should otherwise be deprived. But how about the real musical life of the community? How is that improving, and who is looking to progress there? Doesn't this devolve on the music teachers, except in so far as they may be assisted by a few capable and self-sacrificing women, and by the few families in which good music is cultivated for its own sake?

Great Value of Individual Work.

The teacher who (instead of buttonholing the fraternity to brag about the impossible number of lessons he has to give every day) concentrates his attention on the work of developing the individual capability and directing the trend of taste of his pupils—thus carrying into the family life the germ of sound musical appreciation—is the main and fundamental factor in making a community "musical." It is he who gives that original and continuous impetus to the ever-increasing circle of the discriminating which makes a truly appreciative audience possible. It is he whose quiet and persistent efforts gradually result in spreading the practice of good music throughout the homes of the community, fostering an ever-increasing knowledge of reverence for and joy in the reproduction of a great deal of the best that has been left us by the great masters of the art. And it is this nucleus of the initiated, and the size of it, that really determines, in the course of time, how "musical" a community is.

Boston as an Example.

Boston, for instance—generally admitted to be the model musical city of our Republic—has for some five or six decades been blest with a choice aggregation of capable and painstaking music teachers who have held their art high. It is due mainly to the thorough instruction and sound, artistic doctrine by them disseminated throughout the families of an intelligent community for more than fifty years that Boston is enabled to-day to point with pride to the magnificent orchestra established by Mr. Higginson, as perhaps the only great orchestra in the world that is self-supporting.

"Oh," some one will say, "Boston is an old city and wealthy; it has a large leisure class." Did you ever hear of an intellectual person who didn't arrange matters so as to obtain a little leisure here and there? Dollars are good and useful things to have, but if you want culture you mustn't spend all your time collecting dollars; you must manage somehow or other to get some leisure. A community is made up of a number of individuals, and the most musical community is that which has the strongest desire for musical self-improvement and the greatest number of good teachers.

But it is a grave error to suppose that the great cities have a monopoly of everything that is good. The present writer knows, for instance, of an obscure Bohemian settlement up in the cold regions of

our Middle Northwest that possesses a very good string quartet, playing three or more times a week all the year round.

Public Functions Not a True Gauge.

An abortive attempt at the reproduction of some intricate modern oratorio by an unwieldy chorus, composed of a lot of beautiful flushed angels in white and a number of dejected and anxious-looking angels in black, a great many of them unable to cope with the difficulties of their parts, and insufficiently rehearsed (for time presses), with a more or less hastily formed orchestra, insufficiently rehearsed (for there is a lack of funds), and an indifferent public, compelled to buy tickets at the point of the bayonet or "for pity's sake"—all this is scarcely a safe gauge of musical advancement. Nor is the musical status of the town to be judged by the large audience that sits—stunned and confounded—through the inexplicable uproar of a superb visiting orchestra, laboring in the sweat of its brow to reproduce one of those astounding and complicated products of modern instrumentation that are often a distracting enigma to the educated professional musician himself.

Cultivate Chamber Music.

Were it not well for us to return more frequently to the simpler forms, to give more time to the best of Chamber Music, music for the voice without accompaniment—and to the string quartet, which, in reality, is only four-part song without words? There may be differences of opinion on musical questions generally, but there never has been any difference of opinion (even among musicians) on the string quartet as the most beautiful and refined form of musical expression of which instruments are capable; absolute music indeed, and of the highest order. And on a plane of importance with the string quartet is the four-part song (by the four voices simply or amplified into a chorus, not too large), but sung *a cappella*—absolutely without any accompaniment.

The Amateur.

But for the formation of a chorus we must have the assistance of the amateur and of the music lover. If he be of the right sort, there will be cause for rejoicing; if not, the project would better be abandoned before it is begun—little good will come of it. The success of the teacher's work as well as that of the artist is, to a large extent, dependent upon the enlightened amateur, and if our amateurs were more generally ready to apprehend the proper ways and means to assist the earnest teacher and to contribute to the elevation and refinement of musical work in the community of which they happen to be a part, it would be just so much the better for the progress of the art, and we should find our cities growing more "musical" with astonishing rapidity.

Executive Ability Needed.

To manage the affairs of a chorus, however small, presuppose capabilities of a varied and superior character—above all, leisure, self sacrifice and singleness of purpose. People frequently undertake the onerous duties of such a position for any other reason than a musical reason; to acquire "social position," for the sake of advertising business or profession, for political reasons—for purposes of personal popularity—and often merely from that inherent and unquenchable longing implanted in the heart of mankind (and sometimes of womankind) to "boss" things. Very little benefit can accrue either to the director, to the club or to the art of music under such "management," and a chorus so "bossed" is not likely to develop the proper "staying" qualities.

The present writer has in mind a model women's chorus, established a long time ago in one of our old colonial towns, which for many years was presided over by a woman, rarely endowed for this important office. The organization, in its unostentatious and persevering way, has been of incalculable service in promoting the cause of music in that old city, and it is in a flourishing condition to-day; none but worthy successors have ventured to take her place, so unselfish was the work of, and so powerful were the traditions of management established by that admirable woman.

And the paramount essential of good management is that the director be vested with absolute authority; on all purely musical questions his decision must be final. This sounds a little undemocratic, but conducting a chorus is very much like conducting a vessel across the ocean; we all remember that dictum of the

high seas: There is only one man aboard the ship and he is the captain! Arbitrary musical sway of the director has been, is and always will be, the distinguishing feature of every successful musical organization.

Necessity for Serious Work.

It is needless to say that in order successfully to attempt the "intimate" sort of music required of an *a capella* chorus, the work must be taken up with the most sincere and serious intent. All choruses, organized with the main purpose in view of "having a good time," are foreordained to be rather detrimental than beneficial to the advancement of good music; and the more choruses of the free and easy, "general sociability" kind there are in a city, the further is that city from being musical. Some of the best of the distinguished *a capella* choruses of Europe have, it is true, social features, but these are kept strictly separate from the musical work of the society—as, for instance, the annual banquet of the *Cæcilia Foreningen* of Copenhagen.

Chorus directors are, in the course of their experience, made painfully aware of the subtle and elusive difficulties that beset the organization and the maintenance of even the most worthy society of amateur *a capella* singers; so much so that it is the dream of every chorus director's life some day to guide the musical destinies of a small aggregation of *paid* singers, with whom he may hope to realize ideal effects. Some such experiment was started last year in Venice, under the auspices of a coterie of public-spirited, music-loving citizens; the result deserves the attention of the musically serious as well as of the merely musically curious.

In this country we are probably as yet very far removed from this solution of the difficulty and must continue to content ourselves with gratefully accepting the kind assistance of the amateur; but we may be pardoned for pointing out to him the necessity of rendering this indispensable assistance in the spirit that the nature of the work demands; work that calls for ability, self sacrifice and devotion, not only on the part of the director and of the management, but also on the part of each individual member of the chorus.

And as to the many diligent pupils who are spending so much time and money in cultivating their voices—let them be made fully aware (no matter what may be the ultimate outcome of their singing) that it is indispensable to their musical well-being to devote themselves with great perseverance to the practice of exercises and song-work for two and more voices, by the best composers and—without accompaniment.

EDUCATIONAL APHORISMS.

BY J. CARL ESCHMANN.

FROM the very beginning nothing is more important than playing in steady rhythm. In the first year of instruction the pupil should play everything in strict time, naturally without stiffness or a wooden style, but with close attention to musical accent and phrasing, until he is so steady that he can permit himself greater rhythmical freedom without bad results.

THE fundamental principles of Harmony should go hand-in-hand with the playing, even from the first lessons, to the end that the pupil may always know what and why.

AN excellent means to become acquainted with the different characters in music notation, ledger lines and spaces, scales, embellishments, etc., is for the pupil to write all these things out carefully for himself.

IN playing from the music sheet the pupil should accustom himself to read the notes from below upwards, therefore seeing the notes of the lower (bass) staff a little earlier than those of the upper. He will thus learn to play more exactly and be less governed by the melody and its charm, often at the expense of a good accompaniment.

TEACHERS should accustom pupils to begin at any measure of a composition that may be selected, and not only at the beginning of periods or sections.

Some Considerations on Foreign Study

[The following article is by a well-known American Musician now in Europe.—Editor.]

A PECULIAR quality of imagination lies in this, that it pictures what it never can have realized through others. The imaginative man in a quiet place is far from being isolated. Only the dull mind needs the constant stimulus of seeing and hearing things created by others. So when the ambitious student thinks that he is dying from æsthetic thirst and hunger in his own little corner of the earth, it is true—up to a certain point and for some years. And if he gets an opportunity to get out and see things, encourage it by all means; but as Emerson suggests, traveling *may* be a Fool's Paradise; and with many students it is, when the constancy of it ultimately prevents his settling down and, after settling his point of view (if he has one!), creating.

But when he gets this important opportunity to go away to study—shall it be to a large city in the United States or in Europe? Here I shall simply present some things which have passed through my mind after studying closely the student condition in Europe and at home.

Language.

A veritable stone wall between you and your foreign teacher. That must have the first consideration. You can know nothing of the subtleties of his explanation without a vocabulary as comprehensive and a phraseology as idiomatic in German, let us say, as in your own tongue. Just go over, order your dinner in *general* terms, see how difficult to do well, and then fancy what you can grasp from a Teutonic pedagogic discussion of the larynx. You have a language instinct, have you? Then spend most of your days studying German instead of the thing you came over for.

Preparation.

As beardless Latin students of the ripe age of sixteen years have a way of saying: "O, ye gods and little fishes!" What a pack of untrained students we meet in foreign lands! They are not any too familiar with English, much less Italian. Their technic is "minus" third grade, yet they think that foreign air is an open sesame to technical fluency. If you come, come prepared in language, fingers and throat; otherwise it is all waste time and sadness of spirit.

Place.

Whether it shall be to some city in Germany, France or Italy depends upon what you want: what instrument you have as "major," also, what your characteristic mode of thought is, and where you expect to spend most of your working life after you have returned home. Wherever you are, do not lose sight of the doings and customs of the country in which you expect to work. A poor teacher may be a great many different things, but one sure sign of his pedagogic poverty is his inability to grasp the psychology of his pupil. There lies the fault of the denationalized teacher.

American versus Foreign Pedagogy.

The American is the best teacher on the face of the globe; that is, his instinct leads him toward a firm grasp of the essentials of teaching. Naturally, so many questions enter into the matter that one cannot come quickly to a conclusion. But the understanding of natures peculiar to the persons of some other nation is quite hard for anyone, so that your foreign teacher must necessarily experiment with you if he has not experimented with your predecessors—a sad and unsuccessful period for you.

Then, our native teachers are inclined to less routine and more searching after the psychology of the act. That is where the foreigner can never compete. Some of our teachers may err on the side of too little routine, but the ultimate effect on the average pupil with average musical faculties is immensely better.

Do not misunderstand. It is not the lack of routine, but the emphasis upon extracting the initiative of the pupil, that results so favorably by developing him in an all-round manner as the hammer-away method never does and never did.

Clear analytic language is another American characteristic. Analysis is Teutonic, but clear, direct, vital analyses are French, English and American.

Another foreign injustice is the estimating of American pupils without a prolonged searching examination of what they have done. "Shust begin ofer again" is as frequent as it is bad English. It is also lazy pedagogy.

Concerts?

Yes, by all means—all you can hear, if discriminately attended, whether in New York, Chicago or Berlin. In Berlin there assembles a mighty army of aspiring and perspiring pianists (and so forth!) who make their debuts, cut out the criticisms—so much as they see fit!—and are never heard of again. It is the starting point of "careers"—or the opposite. It requires more insight there to select the right thing to attend than perhaps elsewhere. While it has more music it also has a marvelously undigested lot of "artists" whose show bills are of the same color as those of the Real Thing.

Then these cities are filled with a lot of students who haven't enough money to go to the necessary number of operas and concerts. That, too, is vanity. Without a multitude of experiences at this period your lessons are comparatively ineffective. The great artists that you hear are the *real* pedagogues.

But what about the relative value of concerts in the United States and Europe? That is a very difficult question to deal with; it is a question of statistics and—personal taste. In New York the season is shorter than in Berlin, but I am inclined to believe from familiarity with both places that New York has a smaller percentage of unfledged artists thrust upon it by managers. I think that its artists are culled; there is a sifting every year, explained by our so-called "star" system. The first of November saw a number of the first opera houses of Europe lose each one or more of their best people. I asked residents where they were, as they were mourning them. The answer was: America.

Yes, our best people may be foreigners. But so it is everywhere. People recognize that artistic inbreeding is bad. The best Germans are Poles, Russians and Hungarians! Look over the lists of concert givers in Berlin, consult their nationalities and—be surprised!

This is perhaps not the place to discuss further a problem of this sort. I simply desire to draw attention to our "bad perspective." In the eyes of the untraveled and the indiscriminating traveled, Europe is the only place for everything musical. Let us spend part of our time informing ourselves of what we possess musically. You will trust your musical life to Chicago more quickly than Leipzig, Dresden and Munich combined, and it will not cost you any more. What I write here is advisedly written; it is not a guess; I have certain things on file for a single later article of considerable interest to Americans. No, it is not chauvinism; it is discrimination, I hope.

The Stimulation of the Imagination.

That is the greatest thing in this world! Oh! for an oasis in the desert of musical facts! If your teacher, or the concerts you hear, or a *Wanderjahr* can give you that, then are you in the right environment. That is true pedagogy. Studying and concert going and traveling really form a Fool's Paradise unless your pulse beats faster. Teaching will never make you a technician, or concert-going an interpreter without the projection of your thought.

You can compose better in Mauch Chunk with imagination than in Berlin without it. If bumping into new people and language, wearing new Teutonic shoes and blouses help your fancy, go abroad. Anything for that.

Do you know why so many persons come back from Europe with no development? Because they were not prepared is only one reason—it is primarily because the spring of all growth lies in imaginative stimulus and no one understood them sufficiently to bring that about. The lamentations of Jeremiah were as nothing to the shame of the undeveloped.

SOME MODERN TECHNIC DELUSIONS AND A SUGGESTED REMEDY.

BY MRS. MARY GREGORY MURRAY.

[Mrs. Murray's musical education was begun before she was six years old by her mother, whose standard was letter perfect accuracy in every detail. She commenced teaching before she was fifteen years old. Other teachers were Charles H. Jarvis (piano), and David D. Wood (organ), both of Philadelphia. She also spent three seasons with Miss Anna Jackson, of Philadelphia, a teacher, who had evolved a method similar to that of Frederick Wieck, and afterwards taught by Mme. Schumann. For some time Mrs. Murray contemplated going to Germany to study with Mme. Schumann, but finally concluded to place herself under the instruction of William Mason, in New York city, a decision she has never regretted.]

Her present work, carried on in New York city and in Philadelphia, is of three kinds: Public lecture-recitals, educational in character, class instruction in the "Principles of Expression in Music," using Christiani's work as a text-book, and private instruction based on the principles of Dr. Mason as embodied in his "Touch and Technic."

Outside of music, Mrs. Murray is particularly interested in science, inventions, social problems and psychic research. EDITOR.]

In an old fairy tale, "Invisible goblins filched from the forks and spoons of luckless mortals the food they were conveying to their mouths. Whereat arose complaint from the victims that all they ate tasted alike!"

It is hardly an exaggeration to claim that similar protests would be endorsed by the majority of lovers of real music who are enticed to musicales and recitals by programs of varied and beautiful compositions drawn from apparently extensive repertoire, but resulting in a minimum amount of satisfaction as to musical effects. The hungry music-listener asks for bread and is handed—"a lemon!" or its equivalent. This is more especially the case in the field of pianism, where one is forcibly reminded of Deppé's vivid and facetious criticism—"They play so much, and know so little!"

Tradition has fastened upon us certain assertions and formulas regarding what is known as "Technic" in piano playing, which are rapidly proving to be mere delusions, depriving us of much real and very necessary nourishment, musically, for both soul and body.

One of the great limitations of the human animal is inertia: disinclination to make individual effort, whether physical, mental or spiritual—especially if it is possible, in however slight degree, to accomplish results vicariously. And so we grasp with avidity at any scheme—from predigested foods to standards of art—which can be taken into the system in gelatine capsules—as it were—while the brain sleeps.

"The great purpose of education," says Prof. Haeckel, "is to teach us to think for ourselves." "But," says the pessimist—"the man who has brains enough, and energy enough—(and courage enough)—to think for himself is looked upon as a wild destroyer of tradition and a dangerous enemy of society." And so it is declared that "Few people think. A great many think they think. And a very great many only think they think they think!"*

Technic—variously defined in the past, has been briefly summarized as "the ability to play the greatest number of notes in the smallest possible space of time." Derived, perhaps from the German word "*fingerfertigkeit*," which, by a free translation, might stand for—kiting the fingers over the keys. This may be "*mécanique*"—or "*facilitative*" (?), but is only one side of "*technique*." "Ease and speed in doing a thing do not give a work lasting solidity or beauty.†

This latter notion is one of the three principal delusions handed down, both by printed and oral instruction, for several generations, until, in the present age, we have developed a sort of mental and tonal "strabismus"—without perspective or the essential sense of relative values. The ability to rattle off any given formula involving the wiggling of ten fingers over the eighty-six keys of the piano keyboard—faster than anyone else in the world—constitutes no claim whatever to true musical ability. In fact, the idea that it is music at all is part of the first great delusion, and leads directly to the second, namely:

"A tonal accompaniment is no more necessary in acquiring technic for the piano than in learning to operate a typewriter or a sewing machine!"

This assertion has been hammered into the technical

*The Philistine.

†Plutarcb.

training of so large a percentage of our present pianistic constituency that the majority really think they believe it. Fortunately, the affirming of a statement, however strenuously, by one individual, or any body of individuals, does not necessarily make it true, though it seems so for the time being. And it may even serve to throw the calcium light of revelation on the real truth.

No great artist-painter ever became such by dipping a stick in water and making motions which left no trace. All singers make but imperfect tones in the beginning—as do violinists—and through the growth and development of the per-

ceptives acquire and establish their tonal standards. "Tone is to the musician what words are to the poet, and color to the painter"—and we must learn how by making the effort to do. This is in accordance with the fundamental principle of education—as formulated by Pestalozzi, and which must never be lost sight of or ignored—that "A faculty is developed only through its active exercise."

One logical and very tangible result of this second delusion was the evolution of the misnamed "mechanical aids," which have proved themselves to be literal hindrances and obstacles in the path of true musical progress, and the source of the third and very deplorable delusion: That by means of them one can acquire a technic which is "equal to the demands of fully finished artistic playing," or in any degree adequate for real expression and interpretation. The use of mechanical devices may produce a certain class of prodigies, capable of performing astonishing acrobatic feats and keyboard prestidigitations, but the maddeningness in the ear. It is almost equivalent to an adenoid tissue, which has been deliberately and intentionally developed, hampering and crippling the training are like the efforts of deaf mutes to speak. They articulate sounds which are metallic and lifeless. Students taught by these means learn to play keys, and to think notes and motions—not TONES! Where, as, actually and literally, we do not play notes. We make the tones represented by those notes. How absurd it would seem if we taught our children to masticate food by first chewing gum!

Another latter-day "delusion" is one that is diametrically opposed to those which have been cited, in that it entirely ignores the material side and declares that all the work can be done in the brain by means of thought, and "demonstrated" without training of the intermediary—the body. This might be called "The transcendental delusion!" "Technic is, in a certain sense, the opposite of esthetics; inasmuch as esthetics have to do with the perceptions of a work of art, and technic with the embodiment of it."*

But modern technic for the piano is both muscular and esthetic. Esthetically it is developed through the muscular element called "touch"—and must be invariably tonal, because only in this way can the esthetic faculties of perception and discrimination become transmuted into skill. How can one reproduce notes, unless the faculty of reproduction is developed by individual effort to conceive and transmit to the tone its true musical quality—specific emphasis (that is, accent)—and proper duration for effect? Pianistic technique in its broad sense demands perception, controlled and directed by the will-power. It is "power for transmission"—the ability to transmit the conception of the brain by means of nerves and muscles. It is "skill in reproduction"—either of one's own conception (direct from one's own brain) or of another's conception which has been received through the ear or the eye. But unless it is tonal it is not music. The better way, and one that is much more far-reaching in its musical effects, would be to cultivate and sensitize the power of hearing by closing the avenue of sight! Try it!

Progress in "music education" has been retarded by subservience to traditional methods and materials, such as is not tolerated in any other branch of education. Mere tradition—*per se*—may be traced to generations of unthinking acceptance of arbitrary ideas and formulations. It has been called "the ac-

*Christiani.

cumulated stupidity of the centuries." If there is a truth or principle embodied in the tradition, it will survive and remain. It cannot be destroyed. And if we have assimilated the truth of it, why should we care to preserve the mere external form? Arbitrary ideas and their formulations come under the head of processes, which must pass. Principle is truth, and is lasting and progressive. Traditional methods of musical instruction have been mainly one of two ways, or a combination of both in varying degrees—either by direction through a book or by imitation. This is what might be called wearing our grandfathers' and great-grandfathers' hats—(ideas)—and clothes—(formulations). It is a species of exaggerated "Rip Van Winkle"-ism! The assertion that "the régime of the past, however successful it may have been, is obsolete," applies no less to music than to education in general. And one of the first steps toward remedying the defect is the elimination of all non-essentials. Eliminate all arbitrary methods, instruction books or materials of whatever kind. "Most instruction books and manuals of technics are made up of arbitrary combinations of tones devised for practice, but which have, however, the great disadvantage of being vacant of meaning; nor is it possible by simply repeating them over and over to build up out of them significant unities."* Only that "material" is "worth while" which has rhythmic, melodic and harmonic value—that is, significance—either singly or in combination.

No human mind should be dependent upon or subservient to any other mind. "The besetting error of our time is to copy or to imitate other people's methods in everything, or to become blindly subservient to a book or the mind that wrote the book. The book does not advance after it is written."†

All methods are mere formulations of processes. Instruction should be the imparting of ideas, and the ultimate object of teaching should be to eliminate the necessity of a teacher! Right musical training should help the student to become self-reliant and independent in judgment—which is, after all, simply bringing the esthetic faculties of perception and discrimination to a plain matter-of-fact working basis. The ability to sift principles from superfluous and what to retain as essential, requires the active exercise of that faculty prosaically known as "common sense," which again has been called the *rarest sense* in the world.

That is "Aimless industry." It is a waste of time and energy. Do less work, but better. More accuracy in every slightest detail. More intelligence. It is not "How much" but "How!" Expend less time, but more focussed concentration and more relaxation. Three to four hours each day should be the limit, divided up into brief periods of about half an hour. Never sit on a piano stool longer than an hour at a time. It reacts unfavorably upon the spine. Rest by doing something entirely different. Josef Hoffman calls this a species of "mental unhitching." The beneficial effect upon both mind and muscle is quickly noticeable and very marked.

There must be conscious direction and aim for the body as well as the mind. Too much attention is given to circuitous motions of both arms and fingers, instead of concentrating upon the effort of "getting there" with the least possible diffusion of energy. Diffused energy detracts from tonal quality and character, as well as from that "power" which makes "for repose." Superfluous motions result in mannerisms and affectations which are more often indicated by motions of the head and body than given on the tone; and swaying of the body under stress of emotional impulse does not render the music either more expressive or impressive. Elimination in this direction should begin in the first elementary stages of tone-production, where we should realize that, owing to the peculiar construction of the pianoforte, it is not necessary to lift the fingers even so slightly in order to produce tones—either singly or in combination.

More than fifty years ago Thalberg insisted that we must draw all the sound from a piano without ever striking the keys. "They must be felt rather than struck." . . . "Generally pupils

*Mason.

†Muford.

work too much with the fingers and too little with the mind, . . . and think they prove ability by great display of rapidity and agility." And thirty years later Christiani cautioned us against using the "down-stroke"—or "anschlag"—literally as though the keys were to be struck, but to substitute "finger pressure." Adolph Kullak also advocated the use of "weight-pressure in the finger-tips," instead of stroke, for the elementary foundation touch. Eliminate all tendency to hurry. Technic must have time to grow and is retarded by being forced. "It takes three years to make a three-year-old elm tree." After the process of elimination comes

To this end the best advice is "One thing at a time." One tone—one effort—transmitted through one finger.

Let the effort be for transmission rather than creation of force. Give the brain time to register sensations of consciousness of all the processes involved—not all at once, but in regular orderly sequence. Finish each tone in the beginning. No series of imperfect or unfinished tones can ever be made truly artistic in effect by any artificial process of final varnishing.

Aim for conscious elasticity in the condition of the whole muscular system, which should be brought fully into play in the elementary study of "touch for tone-production." Right here begins the great work of developing the esthetic faculties. Here, too, we acquire the new point of view regarding velocity, as referring primarily to rapidity of muscular motion in producing single tones, and only secondarily to rapid successions of tones. We should never make a motion of the finger, wrist or arm without a good reason! that is, "mental guidance." The final process is:

Study to make direct connection between groups of tones in simple forms of technical exercises and their rhythmic and melodic embodiment in some genuine composition. All technical forms, whether simple or complicated, should be looked upon as embryo compositions, divested, for the time being only, of the beautiful drapery of a composer's individual and characteristic melody, harmony and rhythm. Then, too, what is done in the beginning technically—that is, muscularly—should have direct and intentional bearing upon the elaborate complications of the most advanced forms. This is directly in line with the law of "the conservation of energy," and dispenses with much of the obsolete intermediary material, formerly considered necessary as preparation for such work. A "safe, sane and sound" system of technic no longer recognizes the need for expending time or energy in doing what is known as "dead technic." The very expression relegates it to the "dead past."

MUSICAL PRETENSE.

MANY musical persons are blind and indifferent to all about them. 'Tis no wonder that their minds stagnate! At the last New York Symphony Concert I heard one lady inquire of another, "What is a concerto, anyway?" The other gazed blankly at her program for a moment, and then answered: "Why, I really don't know!" Now, to my certain knowledge, that woman has been attending these concerts for years. If she had possessed even ordinary ambition, she could have purchased, for a small sum, a little book of definitions which would have made every word on the program comprehensive to her, in conjunction with the analytical notes on the program. There are many intelligent, happy listeners in the concert halls who are unable to play even a simple melody; and there are also many good technical performers who musically understand nothing of the true significance of the music to which they listen. They have never translated the language of music; in fact, they do not even know that it is a language, or that it conveys intellectual messages, as well as emotional ones, to those who have "ears to hear!" Such indifference as theirs, such ignorance, is far more excusable than mere stupidity.

PHYSICIANS, lawyers, and men in all occupations take advantage of their society and clubs, that they may "talk things over" and thus improve their own methods of doing things. Why should we not do the same? These men also study their business and professional journals—why not we? Moreover, they plan ahead, for the needs of their patients and their clients and give them directions for home treatment.

THE DANGERS OF THOUGHTLESS AUTOMATIC PRACTICE.

BY W. FRANCIS GATES.

WHILE automatism is a desideratum in musical performance, too much automatism in practice hours may work against attainment of the best results. The proper kind of automatic action comes through repetition of conscious efforts; unconscious correctness does not come through thoughtless repetitions, but through conscious direction of the means toward the end.

The present writer has known more than one student of piano-playing to practice scales with a novel placed on the music rack, reading the book and letting the hands go through the scale progressions as best they might—a kind of getting righteousness by prayer-wheel or bead-telling operation, as it were; only with this difference that no particular good was obtained by turning over to the unconscious action of the brain a partly educated function; neither practice nor novel was satisfactory, and the pupil was deluding himself with the thought that he was gaining in skill and having a good time the while.

The reason that such practice is useless is found in the fact that definite thought concerning a certain set of muscles or concerning their action is necessary to vivify them to the best results, and to the point where their action may safely be handed over to the automatic portion of the mind.

In prehistoric man, thinking was always associated with physical action, as now seen in the lower animals. Action had its origin in thought. Thought was simply a spring of action, not a logical cogitation. Man has not entirely gotten away from this original state of affairs, as proven to-day; for when one thinks strongly of some part of the body, the automatic nerve centers increase the supply of blood sent to that part, making it ready for action.

Think of an appetizing viand. The salivary glands and the walls of the stomach immediately begin the secretion of juices for the digestion of the possible morsel. Do you think of running? The muscular apparatus of the legs is supplied with more blood and nervous energy. Do you concentrate the attention closely on the right hand? A delicate thermometer placed in it will register a higher degree of temperature than one held in the left at the same time. The nerve centers and the circulation respond to the mental direction of the thought.

Thus it is seen that states of body result from states of mind. Emotions involve bodily states; in fact, one authority says: "An emotion may involve all the functions of the body—circulation, blood pressure, muscular tension, respiration and glandular activities." This has practical bearing on the subjects of musical practice and emotional interpretation by means of music.

Practice of the automatic variety does not give the physical warming up that conscious thought brings to the muscular apparatus. In the former, the muscles are, to a certain extent, left cold and inert. The brain ends are quiescent; they may be in actual error. At any rate, mind, conscious or unconscious—and the latter results from the former—is at all times in control, and correct action can be fixed in a habit only by conscious reproductions. Ten minutes of scale practice with thought given to the subject with the utmost fixedness is better than an hour of automatic meanderings over the keyboard. It is not so much a matter of "how long," but of "how much close attention."

For the best results in the shortest time concentration of thought is a psychological necessity. One student says "I have practiced five hours to-day," that is, she has held down a piano stool that long and has sent her fingers over so many thousands of notes. Another says "I have worked three hours." Possibly the latter one has given three one-

hour periods of the closest attention to her piano music. The result would be that the second person would have gained much more than the first.

Concentration of thought is the thing hardest to implant in the mind of the pupil. A teacher's work as an instructor will be in proportion to his success in this regard, other things being equal. Putting the purely musical results aside, a teacher in any line of study may be measured up, as to his success with his students, by this feature of developing the power of concentrated attention for extended periods of time.

Practically every pupil has sufficient mentality to arrive at an understanding of the rudiments of music; nearly every one may come to the point of putting a certain finger on a certain key at a certain time. And the majority have more or less of those aesthetic possibilities that lead to an appreciation of the beauties of music. But every teacher will bear out the assertion that the feature most generally lacking is the power to concentrate the attention on a given piece of work and hold it there until its difficulties are conquered. Some have it more, many less; and lack of it produces the heedless, mistake-making, unprepared-lesson sort of pupil.

Not only does one need this power of concentration in a general way, but he must apply it to the individual features of practice, such as noted in the opening paragraphs of this article. It is the conscious effort that wins, not the thoughtless one. Conscious repetition of difficulties conquers them. And no one need be afraid of the wear and tear of the brain in the process, for every close thought makes the next one easier. The brain grows on what it feeds. Give it work and it works better. Shut it off from conscious action and it weakens and becomes atrophied. Concentration of thought is the root of all technical or aesthetic progress.

THE mistake we moderns make in judging old vocal music is that we do not understand that the composers aimed at more than the singing of the words. In fact, these were merely a text for the fullest expression of which music was then capable. No considerations of dramatic propriety held the composer's hand. He was bent on extracting as much music as he could from the emotional contents of each verse. The actual words did not matter.—*Baughan.*



MOZART.
From a bust by Aurelio Micheli.

The Aim and Scope of Music for the Left Hand Alone

By
CARL W. GRIMM

IN construction the left hand is the exact opposite of the right, and by nature is its equal. But because the right hand is the one most engaged in piano playing and everyday use, the left hand is neglected and remains weaker. Yet piano playing demands two equally developed hands, as, for example, when the principal part (melody) is in the lower part of the keyboard, when fast runs are given to the bass, when melody and accompaniment lie in the left-hand part. Then the left hand must produce the same quality of singing tone, must possess the same speed and power of execution as the right, and display no weakness or "lefthandedness." The pianist must then have made his left hand a second right hand. When composers are consumed by the "heavenly fire" they have no considerations for the physical weakness of the everyday piano player. It is, therefore, necessary to improve by practice the neglected but natural ability of the left hand.

The literature for the left hand is becoming quite extensive. There are a great many studies and pieces for it, probably because the older writers neglected the left hand and made the right do most of the hard work. The polyphonic style of Bach's works, however, requires the same ability of both hands. So many of the newer left-hand pieces are so beautiful that one's right hand can hardly refrain from joining in.

A great many of these pieces do not sound one-handed at all; so true is this that many persons do not want to believe their ears when they see what can be done with five left-hand fingers. By all kinds of dexterous movements of the fingers, by sliding, and rolling of chords, by careful shading from *piano* to *forte*, and by artistic pedaling, the effect is that of ten fingers at work.

Even the great pianists delight occasionally to astonish with a left-hand piece, to show how much can be done with only five fingers. There are a few pieces for the right hand alone, but the left is the favorite and best adapted for such feats. Of course, it is much easier to play the same piece with two hands than with one, just as it is easier to dance with two feet than one, and no doubt looks even more balanced, but that does not hinder professional dancers from displaying their marvelous skill on one foot or toe. There are even a couple of pieces for one finger, by Wm. Mason and Carl Meyer. It need not be physical inability that compels a person to use the left hand only. I remember having attended a shooting match where a man who had surpassed all his competitors proposed to hold his gun with his left hand and shoot without the assistance of the right, by pulling the trigger with his left index finger. They eagerly accepted his challenge, but he was such a sure shot, even with his left hand alone, that they all lost.

Everything that the right hand can do is demanded of the left: for example, there are the simultaneous parts of two or more voices; places where the melody must be made more prominent than the accompaniment in the same hand; there is no limit to velocity, extended and surging arpeggios, trills with melody notes, heavy chords skipping from one end of the keyboard to the other, implying all kinds of wrist and arm movements; octaves in runs and skips; and, above all, the most judicious pedaling, which alone would repay a careful left hand study.

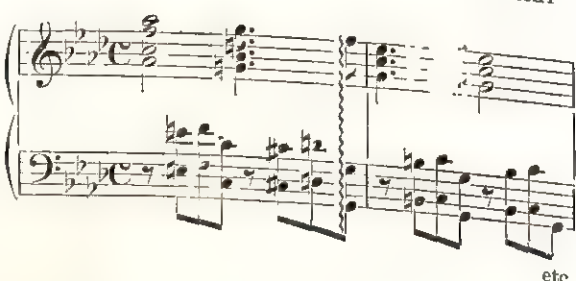
In other ways it might be profitable to a teacher to possess a knowledge of the left hand literature. It happened so to me. I had a pupil whose right hand was injured, apparently putting a stop to her lessons for several months at least. But I proposed that she should keep up her piano practice by devoting her entire time to her left hand, and thus the lessons were never interrupted. She derived great benefit from it, my knowledge meant money to me. I had another case, that of a pupil who had a severe attack of rheumatism in the right arm.

The variety of forms found in the left hand literature is surprising. In dance forms we have the *Allemande*, *Bourrée* (in Pauer's Suite), *Chaconne* (Bach-Brahms), *Gavottes* (Bach, Köhler, Rhein-

berger, Pauer), *Gigue* (Pauer), *Ländler* (Spindler), *Mazurka* (Rheinberger), *Menucttos* (Rheinberger, Reinecke), *Polkas* (Foote), *Sarabande* (Pauer), *Waltzes* (Zichy, Hummel, Foote, Smith), a *Funeral March* (Spindler), among the *Marches* (Hummel). Other forms are the *Rhapsodies* (Marxsen, Zichy), *Scherzo*, *Canzonetta* (Marxsen), *Capriccio* (Marxsen, Zichy), *Serenade* (Zichy, Spindler), *Rococo* (Turner), *Impromptu* (Gurlitt), *Allegros* (Zichy). The *Romances* are almost as numberless as the so-called *Etudes*. Melody studies or "Songs without Words" (and oftentimes without meaning) seem to have been the delight of the majority of composers of music for the left hand alone, because a melody, consisting of many long tones, and held out by the pedal, could be embellished with all kinds of good or bad arpeggio-work. The opera fantasias of Fumagalli are effective and show careful and original research of possibilities. We have even *Fugues* for three voices (Rheinberger) and four voices (Kalkbrenner). The *Sonata* has found worthy representation in Reinecke and Zichy.

The music for the left hand is generally written on two staves like two-hand music; it is necessary to do so because the left hand is not confined to the bass part, but plays all over the piano keyboard. Still, a few pieces are written on one staff (Wolff, Foote, Gerritt Smith). Occasionally three staves are necessary to make clear the interlocking of the melody and its accompaniment (Fumagalli, *Etude Transcendentale*).

Etude de Concert.



Capriccio.



The greatest left-hand player is Count Geza Zichy, born in Hungary, in 1849. When a lad he had the misfortune to lose his right arm through a hunting accident. Undaunted, he threw his entire energy into the study of playing the piano with his left hand and tried to accomplish with one hand what others do with two. Thus he gained a most wonderful degree of perfection and taste. Not choice, but misfortune, he studied music for the love of it and never for a profession, as he followed the legal calling; for a time he was president of the Hungarian National Opera at Budapest. Being wealthy, he plays only for charitable purposes. He is a very good composer and also a poet. He has appeared in many European cities, and his playing is universally described as being unrivaled and unique. Liszt was his teacher for a time. Zichy published a set of pieces which he dedicated to him. Liszt in turn praised their style and declared that in effect they sounded superior to many two or four-hand compositions. Nevertheless he could not resist the temptation of transcribing the

charming and brilliant *Valse d'Adele* for players with two hands. But the irony of the fact is that two-handed players much prefer the original left-hand piece.

Progressive teachers will find that a "Left-handed Recital" will attract a great deal of attention. There is something unusual and unnatural, almost uncanny, about the whole performance of such a program, and the audience is gradually haunted by the illusion that all the players are one-handed. In order to show the extent of the left-hand music literature, a list of same is added. However, no pretense of completeness can be made.

Album für die Linke Hand, Peters, No. 2716; Alkan, C. V., *Trois Grandes Etudes*, No. 1, *Fantasia*; Alden, John Carver, *Gavotte* in E flat.

Bach-Brahms, *Chaconne*: Bach-Brahms, *Gavotte* in E from the Violin Sonata, No. 6; Bach-Joseffy, *Gavotte* in E from the Violin Sonata, No. 6; Bach, C. P. E.-Joseffy, *Solfeggietto*; Bach-Zichy, *Chaconne*; Berger, L., Op. 12, study in Köhler "Schule der Linken Hand"; Berens, Op. 89, *Die Pflege der Linken Hand*; Birkedal-Barfod, L., Op. 8, *Etudes*.

Coenen, W., *Fantasia*, "The Last Rose of Summer" and "God Save the Queen"; Czerny, C., Op. 735, No. 2, *Etude*.

Dreyschock, A., Op. 129, "God Save the Queen," variations; Durand-De Grau, Op. 77, *Ange si Pur*.

English Folksong (Long ago) in Köhler "Schule der Linken Hand."

Fink, W., Op. 200, *Zwei Romanzen*; Foote, A., Op. 6, No. 4, *Little Valse*; Foote, A., Op. 37, No. 1, *Prelude*, No. 2, *Polka*, No. 3, *Romance*; Fumagalli, A., Op. 61, *Casta Diva*; Fumagalli, A., Op. 100, No. 20, *Robert le Diable*, *Fantasia*; Op. 100, No. 19, *Etude Transcendentale* (Mi Manca la Voce, from "Moise").

Greulich, C. W., Op. 19, *Salon Etude*, in "Album für die Linke Hand"; Op. 19, *Salon Etude*, in Köhler "Schule für die Linke Hand"; *Etude* in B minor, in Köhler "Schule für die Linke Hand"; *Velocity Study*, Op. 185, No. 4, *Impromptu*.

Herz, *Sonnambula* (Bellini), *Transcription*: Hol-laender, A., Op. 31, *Intermezzo* (6 Klavierstücke); Op. 52, *Sechs Stücke*; Hummel, F., Op. 43, *Fünf Stücke*.

Kalkbrenner, F., *Four-part Fugue*, in Köhler "Schule für die Linke Hand"; Klauwell, O., Op. 34, 233, *Kleine Etuden und Stücke*—the easiest pieces second grade; Op. 302, *Schule der Linken Hand*, *Linken Hand*; Krause, Ed., Op. 80, "Schule der Linken Hand"; Kuendinger, R., 14 *Uebungen*.

Leschetizky, T., Op. 13, *Lucia di Lammermoor*; Lichner, H., Op. 267, *Drei Romanzen*; Liszt, F., *Uebungen*; Lysberg, C. B., Op. 20, *Etude*.

Marxsen, E., Op. 10, 6 *Etudes*; Méhul, *Etude de Melodie* in "Album für die Linke Hand," Peters.

Pfeiffer, G., Op. 16, *Trovatore*.
Reese, *Fantasia*, *Lily Dale*; Ravina, J. H., *Isolée*, Op. 113, *Sechs Studien*; Russian Folksong with variation, in Köhler "Schule der Linken Hand."

Schmitt, J., *Etude de Chant*, in "Album für die Linke Hand" (Peters); Schneck, P., *Three Romances*; Schytté, L., Op. 75, *Melodische Special-Etuden*, Book 7, Nos. 5 and 6; Scriabine, A., Op. 9, No. 1, *Prelude* (Donizetti), *Fantasia*; Spindler, F., Op. 156, *Drei Romanzen*; Op. 350, *Drei Brillante Stücke*, No. 1, *Sponholtz*, A. H., Op. 14, No. 4, *Scherzo*; Strakosch, Preghiera (Rossini's "Otello").

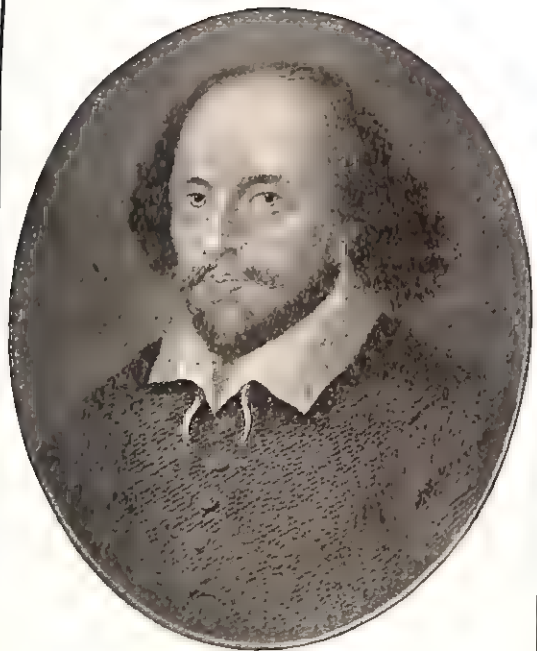
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Van Tyn, S., Op. 16, *Finger Uebungen und 5 Capricen*, 2 books.

Weber, C. M. v., *Melody* in Köhler "Schule der Linken Hand"; *Melody* from "Freischütz," in Köhler "Schule der Linken Hand"; *Melody Study* in Köhler "Home"; Wilms, R., Op. 5, *Troubadour*; Wolff, B., Op. 257, *Four Short Studies*.

Zichy, G., *Allegretto Grazioso* in "Album für die Linke Hand"; *Tannhäuser*, *Fantasia*; *Quatre Etudes*, *Etude de Concert*, *Capriccio*, *Allegretto Grazioso*, *Wiener Spässe*; *Six Etudes*, *Serenade*, *Allegro vivace*, *Valse d'Adele*, *Etude*, *Rhapsodie Hongroise*, *Le Roi des Aulnes* (Erlking), *Sonata*.

SHAKESPEARE AND MUSIC

SOME INTERESTING
QUOTATIONS ::::

William Shakespeare

MUSIC has a very high place among the ideas that the great men in literature have used in their work. Few works of breadth in subject and treatment are without references to music, to musical works and musicians. A singular fact is that these references are frequently inaccurate or mere rhapsody: so much is this the case that articles have been written on the mistakes of various poets and prose writers. But, when we examine the dramatic and poetical works of Shakespeare, we are amazed at the clearness, accuracy and wide range of knowledge, as well as the happy characterization shown in his references to music, instruments, even in matters of theory.

One of the latest books on the subject is "The Shakespeare and Music Birthday Book," compiled by Sir J. Frederick Bridge, the eminent English composer and organist of Westminster Abbey. In addition to his high standing as a musician, Sir Frederick is a devoted student of Shakespeare, especially from the point of view of the musician. This fact gives peculiar interest to the book in question, which contains a quotation bearing on music for every day in the year. The compiler has been very happy in his selection, as he has been able to make the quotation very aptly fit the musician whose natal day coincides with the one for which the reference was selected. This will be clearly noted in a few that follow, some of them being specially applicable, from one point of view or another:

January 27, MOZART—

"'Tis strange that death should sing,
I am the cygnet to this pale, faint swan
Who chants a doleful hymn to his own death."
—*King John*, V, 7.

This is in allusion to Mozart's "Requiem," written just before his death, and sung to him by a few friends, a scene preserved in the familiar picture.

January 31, SCHUBERT—

"A wonderful sweet air, with admirable rich words to it."
—*Cymbeline*, II, 3.

Schubert, the fount of melody, inexhaustible and overflowing!

February 18, PAGANINI—

"Here's my fiddle-stick; here's that shall make you dance."
—*Romeo and Juliet*, III, 1.

Shakespeare makes frequent allusion to the fiddle, lute and other stringed instruments, some of them being exceedingly apt, and suggesting a close acquaintance with the instruments and the systems of playing them. Paganini might well be called a "fiddle-stick," so intimately has his name been associated with its mastery.

February 20, CZERNY—

"Toward the education of your daughter,
I here bestow a simple instrument."
—*Taming of the Shrew*, II, 1.

The reader will not need to be reminded of the "educational quality" of Czerny's compositions.

February 22, CHOPIN—

"Music, moody food
Of us that trade is love."
—*Antony and Cleopatra*, II, 5.

The compiler evidently had in mind the side of his nature which Chopin shows most clearly in his Nocturnes and some of the Etudes.

March 19, MELBA—

"We two alone will sing like birds."
—*King Lear*, V, 3.

How well this characterizes the spontaneous quality of the great artist's singing!

March 31, HAYDN—

"To music plants and flowers
Ever spring; as sun and showers
There had made a lasting spring."
—*Henry VIII*, III, 1.

Most aptly does this indicate the sunny, genial character of Haydn's music, as well as hint at "The Seasons."

April 4, RICHTER—

"Come on; tune."—*Cymbeline*, II, 3.

This suggests that even in Shakespeare's time there was use for the *concert-meister* and conductor.

April 8, TARTINI—

"The devil rides upon a fiddle-stick."
—*Henry IV*, Part I, II, 1.

The reader will recognize the compiler's allusion to the well-known composition by Tartini, "The Devil's Trill," the motive of which the composer claims to have received in a dream.

May 22, WAGNER—

"Sometimes a thousand twangling instruments
Will hum about mine ears."—*Tempest*, III, 2.

An anti-Wagnerian suggestion. Was Shakespeare prophetic?

May 23, VIOTTI—

"She did call me rascal fiddler,
And twangling Jack."
—*Taming of the Shrew*, II, 1.

The "fiddler" was evidently not held in high esteem by the lady. Times have changed him into violinist and artist. Viotti was hardly in the "fiddler" class.

June 8, SCHUMANN—

"Those dulcet sounds in break of day,
That creep into the dreaming bridegroom's ear
And summon him to marriage."
—*Merchant of Venice*, III, 2.

Evidently intended by the compiler as an allusion to Schumann's love romance.

June 11, STRAUSS, R.—

"Melodious discord, heavenly tune harsh-sounding."
—*Poems*.

Even in Shakespeare's time there existed "music of the future," a not inapt characterization of "Richard the Second's" style.

August 18, WIECK—

"Madam, before you touch the instrument,
To learn the order of my fingering,
I must begin with rudiments of art."
—*Taming of the Shrew*, III, 1.

A picture of the pedagogue.

September 6, NOVELLO—

"Come on; there is sixpence for you; let's have a song."—*Twelfth Night*, II, 3.

A good-natured reference to the great English music publisher. The composer always thinks that the publisher will buy only at the lowest price.

November 6, PADEREWSKI—

"Come, Philomel
Make thy sod grow in my dishevelled hair."
—*Poems*.

See the Burne Jones portrait of Paderewski.

November 14, CURWEN—

"I will carry no crotchets! I'll re you, I'll fa you: do you note me."—*Romeo and Juliet*, IV, 5.

A happy characterization of the leader of the Tonic Sol Fa movement in England.

November 15, HERSCHELL—

"Hark, what music's this?"—"The music of the spheres."—*Pericles*, V, 1.

The famous astronomer and inventor of the telescope which bears his name was, in his younger days before he went to England, an oboe player in a military band. After he located in England he supported himself by organ playing and music teaching, meanwhile pursuing his scientific studies.

December 16, BEETHOVEN—

"Ears deep-sweet music, and heart's deep-sore wounding."
—*Poems*.

Specially applicable after deafness threw the composer entirely upon inward hearing.

December 18, WEBER—

"That strain again!—it had a dying fall."
—*Twelfth Night*, I, 1.

The compiler overlooked the fact that the American composer, MacDowell, was also born on this day. In the light of recent events the quotation has a significant bearing upon the sorrowful ending of his musical career.

In addition to the interest which a book like this has, both musical and literary, it will have special value to those who are fond of having musical quotations on programs or who wish poetical thoughts and illustrations for use in writings on musical subjects, so wide is the range of the 335 selections contained in the book.

A SLIDING SCALE OF FEES.

IN one of Freytag's novels the newly elected schoolmaster is considering the question of giving some of the older boys additional private instruction in Latin. He is promised extra payment, but he says: "The money cuts no figure with me. I will take the boys—but only on my own terms."

"What are they?" he is asked.

"First—that I shall take them only on trial; second—that at the end of the first quarter I shall myself have the right to determine how much I shall have for my work. The stupid ones shall pay double and those who give me pleasure by their progress shall pay less, for I have trouble and vexation with poor scholars."

This sentiment will appeal to all teachers. It reminds one of the decision of Quintilian, the great Roman rhetorician, who, in one of his "Institutions of Oratory," thus introduced Timothais, a celebrated flute player, and a contemporary of Alexander of Macedon:

"Many believe that children do not require a teacher of great merit for their first lessons, but that for a time they can study with profit under inferior instructors. I believe, on the contrary, that it is better to begin at once with the best instruction possible. Nothing is so difficult as to uproot faults that have been contracted under inexperienced teachers. A double burden falls upon their successors, for it is harder and more necessary to forget than to learn anew from the beginning. Therefore shall Timothais, a noted flute player, have twice as much for teaching those who have studied under other teachers as for those who begin entirely new in the art?"

These words may be commended to parents who are choosing music teachers for their children.

Are the Keys with Flats in the Signatures Easier to Play than Keys with Sharps? Why?

A SYMPOSIUM

Replies by HARRY R. DETWEILER
DR. ROBERT GOLDBECK

CLARENCE G. HAMILTON
DR. H. G. HANCHETT

J. H. ROGERS
FRANCIS L. YORK

Harry R. Detweiler.

YES, for technical and natural reasons. The majority of compositions are written in one or more of the first four sharp or flat keys, or in their relative minors, therefore D, A, E, B and B flat, E flat, A flat, D flat will serve for comparison, omitting G and F, as G flat and F sharp present the same hand conditions. In the comparison remember this: That technical difficulty lies in hand position or sequence of hand conditions, and as all compositions are based on the *primary chords* of their keys these chords influence hand conditions more than any others.

Compare the triads (tonic, sub-dominant and dominant) in all their inversions in the above keys (D, F sharp, A—D flat, F, A flat, etc.), noting how they affect hand position. Either with regular fingering in both hands, or in avoiding the thumb on black keys, the result is the same—positions in flat keys are much more comfortable for the hand. The dominant seventh chords of the flat keys, in the passage or arpeggio, represent natural, easy hand positions, and this is not true in the sharp keys.

The "note picture" (the image in the mind of the notes as they look in print), from habit, aids the hand picture. The dominant of minor flat keys is always a familiar natural chord, both to the eye and to the hand, whereas the dominant of minor sharp keys often confuses the eye and the hand on account of its "white key" sharps and double sharps.

Keys with flats in their signature furnish comfortable hand positions and *natural* eye, ear and hand pictures; therefore they are easier to play than keys with sharps.

Dr. Robert Goldbeck.

ALL teachers on this side of the ocean know that their pupils prefer pieces written in keys with flats to those with sharps. Considering the circumstance that keys with flats are much easier to play, it is rather singular that on the Continent of Europe, particularly in Germany and France, no such preference is known. The young players there, let alone the artists, *read* and play pieces in sharps just as readily as those in flats. It is easy to prove this by the fact that all the great masters as far back as Bach, and after him Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Chopin, Thalberg, Liszt, and our contemporary Grieg, have written as many pieces or larger works for the piano in keys with sharps as with flats. Among the musical literature that comes to us from Germany and other European countries we cannot help noticing the large number of piano pieces, and even songs, written in sharps.

On the other hand, it must be acknowledged that the more popular inferior writers, such as Ascher, Lange, Leybach, Bohm and many others, very usually compose in keys with flats.

The piano pieces published in the United States by lighter writers, and perhaps by the better ones also, show a vast majority of keys in flats. We Americans are practical, and our publishers, as well as our amateurs and musicians, do not hesitate, and quite justly, to favor that which sounds best and is easiest. It remains now to explain why the flat keys are easier and sound better. I may say right here that the keys which are the easier to play in, admit also of greater firmness of touch, fluency of technic and safety of performance, with the corresponding result of richer sound, more delicate shading and grander power. Keys that offer greater mechanical difficulties are not nearly so safe and require a much greater amount of weary practice.

The foundation tones of the three principal chords—tonic, dominant and sub-dominant—in the keys of E flat, A flat and D flat are represented by black keys on the piano. These stand higher than the white keys and are consequently much more easily hit in the bass by the left hand. This would suffice to settle the question of preference for these three keys. But even entire arpeggios, other passages and chords can be more easily run and grasped from the same reason

of the higher standing keys. F, B flat and G flat are more difficult, hence fewer pieces in these keys. The foundation tones of the keys with sharps (except F sharp) are white keys, and are unsafe to hit, with consequent greater difficulty, hence pupils dislike them, without knowing why. The keys with flats having thus attained an overwhelming preponderance, those with sharps have become difficult to read by the average player.

Clarence G. Hamilton.

THE keys involving from two to seven flats are easier than those involving two to four sharps for three reasons, all dependent upon the principle that the construction of every instrument makes the technic of various keys of varying difficulty.

The first reason is that in the flat keys mentioned the hands lie primarily on the black keys, and that it is easier to work from these downward than from the white keys upward, just as it is easier to go down a hill than up it. When I say primarily on the black keys I mean that the principal scale notes, the tonic, dominant and sub-dominant (except the dominant of B flat), are black, and that these determine the hand position. Stationed upon these, the fingers dip naturally to the subordinate keys, instead of being obliged to lunge forward and upward to the black keys, as in the sharp scales mentioned.

Second, the right hand, which has most of the intricate work, has the fingers on the same keys or their flats in all the flat scales. In the common modulations to nearly related keys, therefore, the same hand position is maintained throughout, immensely facilitating execution.

Third, it is easier in scale playing to shift the hand over the thumb to a black key, right descending or left ascending, or, for the contrary direction, to put the thumb under from a black key, than to perform corresponding, or, for the contrary direction, to put the and especially when black keys have to be played immediately afterward, as in the scale of D major, the progressions D, E, F, G, or A, B, C, D, in the left hand.

The scales of one sharp and one flat are practically of equal difficulty, except that, as the right hand plays with the same position as in the other flat keys, it takes this position most naturally, on account of greater familiarity with it. As to the keys of 5, 6 and 7 sharps, these are of course equally easy with their enharmonics, 7, 6 and 5 flats, except that here again the impression that flat keys are the easier is apt to influence the mind of the player.

Our affirmative answer, with above qualifications, depends, then, upon the facts that the hand positions are more favorable in most of the flat keys, that the right hand has the same position in all of them, and that the hand-shifts are more natural in them.

Dr. Henry G. Hanchett.

I HAVE gathered a decided impression that piano pupils who would be regarded as having average talent (or less) hold almost universally to the opinion that pieces written with flat signatures are easier to read, and perhaps to play, after memorizing, than are pieces with sharp signatures. That is to say: If a piece of music were written in both E flat and in E, regard the version in E flat as easier.

Were I to judge this opinion solely by my own experience with notes and keyboard I should say it is pure imagination and nonsense; but in the light of such unanimous testimony I have been obliged to believe there is something in it, and the time was when I gave the matter a good deal of thought, striving to discover a reason for the opinion. I have never been able to satisfy myself that I have found the reason. It seems to be like right-handedness, one of the things that are so because they are so ordained. I have wondered whether the flat scales were fingered so as to lie more naturally under the hand—but F sharp is not different from G flat in this respect.

I have thought that one looking at the keyboard and guiding the left hand to the fundamentals and harmonies (for the difficulty is more noticeable in the lower grades) could find the flat keys easier because the naturals from which they are named can be better seen. I have thought that pupils might study more pieces in the beginning in flats than in sharps; but so far as I have examined that suggestion I think the truth is just the other way. It is one of those matters that the ingenious and the infallible are sure to explain to their own satisfaction with peculiar unction, for their explanations cannot be refuted and their statistics (they are apt to make a learned parade of them) are derived from inaccessible sources of their own experience or require for their verification an amount of time and labor out of all proportion to the value of the decision. The best plan, then, as it seems to me, is to ignore the point and give the pupil who finds sharps difficult the more work to do with pieces in sharps.

J. H. Rogers.

WE are discussing the piano only, *bien entendu*, since the violin and kindred instruments are much easier to play in sharps than in flats, and velocity, such as must be attained by the skilled pianist, would be quite out of place at the organ.

Generally speaking, there is little difference in the difficulty either of reading or playing the keys containing one or two sharps or flats. Beyond these, however, there is a very appreciable difference in facility of performance. For example, the arpeggios (both common chords and dominant sevenths) in the keys of E flat, A flat and D flat are distinctly easier than those with the corresponding number of sharps. The position of the hand, with the thumb *down* and the other fingers *up*, lends itself instantly to fluency in rapid passages. This condition applies also to the scales, though in a somewhat less degree.

I have referred, of course, only to the major keys. The case is quite different with the minor keys, the common chord arpeggios in F sharp, C sharp and G sharp minors being far easier than those in C, F and B flat. These are not, however, in nearly as common use (I am speaking chiefly of the earlier grades) as the major keys noted above.

But the real question from the practical point of view is, "Why do nearly all pupils, up to the third or fourth grades, prefer the flat keys and fight shy of the sharp keys?" Largely, no doubt, because of the greater ease in playing, which I have indicated. To a great extent, too, because young pupils find the flat keys easier to read. The first impression must be made on the mind, then the fingers can do their part. Every teacher knows that the young idea balks at the sharpened white keys (B sharp and E sharp), and still more at double sharps.

Now, the only flat keys in common use which contain a flattened white key are G flat major and E flat minor. And although E flat minor has in its signature as many flats as D sharp minor has sharps, it is very much easier to read. A very striking instance may be found in MacDowell's "In Autumn," one of the charming minor, the composer naturally enough continues in D sharp minor, though without changing the original signature. One of the chords resulting from logically

adhering to this key being



a formidable

problem for the young player, surely. Had the phrase been written in E flat minor the notation of this chord



would have been, of course,

Quite a

different matter when it comes to a quick understanding of the harmony. This is not to say that there are not many cases where flats are used when sharps would be easier reading. And, of course, all this applies mostly to keys with six (or more) sharps or flats.

Still, as a general proposition, pupils do undoubtedly find it easier to play in flats than in sharps. And it may be that the points noted above account in a large measure for this somewhat curious fact.

Francis L. York.

THE finished pianist will answer at once that there is no difference. A piano composer who writes suitably for his instrument takes into account technical difficulties, so that he does not write the same kind of passages when writing in sharps that he does when writing in flats. That is, a composition that is very easy in E (four sharps) may be very difficult in E flat (three flats). But to most amateurs there is a real difference in the difficulty between sharp and flat keys, and it is invariably in favor of the flat keys. There is no doubt that a large part of this difficulty arises from a lack of familiarity with the so-called difficult keys. Very few popular pieces are written in sharp keys, hence many amateurs seldom have an opportunity to play in these keys.

But to go farther back, *Why* are so few pieces written in sharp keys? Is it because there is an inherent difficulty in them? If the difficulty comes from a lack of familiarity we may properly leave that out of consideration. Whether it is inherent or not is what we wish to learn.

Technical difficulties on the piano are of two kinds—mental and mechanical (or physical). Is there any mental difficulty when playing in the sharp keys that one does not find when playing in the flat keys? *Some* sharp keys are doubtless harder to think than *some* flat keys. For example, it is certainly harder to think seven sharps (key of C sharp) than five flats (key of D flat). Yet the two keys are identical on the keyboard. This is a mental difficulty, and the key of C sharp may be regarded as harder than that of D flat, though mechanically the same. Comparing the key of F sharp with that of G flat we have the same number of flats as sharps, and, as the keys are identical, there seems no good reason to regard one as more difficult than the other.

Comparing C flat and B we find them mechanically the same, but mentally C flat much the more difficult of the two. But as the key of C flat is practically never used and the key of B is not uncommon, we may easily be misled into putting the key of B into the column of difficulties, when really the balance lies the other way. That is, B, though a difficult key, is easier than C flat.

So far as scales are concerned the sharp keys are certainly the easier. We will compare the sharp keys with those having the same number of flats. E compared to A flat has much the easier scale, both mentally and mechanically. A compared to E flat is the easier. D compared to B flat has a decided advantage, as B flat is the most awkward of all the scales to play or to think. G compared to F shows practically no difference, except that in F the right hand scale is a trifle the harder, mentally (beginning with the fourth finger in descending scales. This, however, is offset by the scale of B in the left hand).

To recapitulate, four sharp scales compared to four flat scales shows on the average no choice (G to F, and F sharp to G flat no difference; C sharp harder mentally than D flat, offset by C flat harder mentally than B). The three other sharp keys compared to the three other flat keys show an advantage for the sharps. So it is fair to conclude that the sharp keys are the easier. Why then are they considered the harder? First, because, as stated above, amateurs are not so familiar with them. Second, because when a

composition is written in a remote key (the remote keys are of course the hardest) it is almost invariably written in a sharp key. Thus we use B, five sharps, and not Cb, seven flats; B minor, never C flat minor; both D flat and C sharp, but never D flat minor; F sharp and G flat, but never G flat minor. So the flat keys escape the blame, although if they were used they would be harder than the corresponding sharp keys.

BEETHOVEN'S LOVE FOR NATURE.

OF all the composers of the first rank Beethoven was probably the one who loved Nature the most, who lived nearest to Nature. This was characteristic of him in his boyhood days. Reserved in his disposition,

he never ventured out without his note-book to preserve any fugitive thoughts that might flit across his mind. He continued humming (or rather growling) in a manner peculiar to himself any theme on which he was mentally at work. He generally returned from his promenade only when warned by the shadows that evening was coming on; then alone in the darkening twilight he loved to breathe to his best, his only friend, his Clavier, the thoughts which met with no response in human sympathy."

The illustration on this page shows him seated on a bank with the trees around him and his head thrown back listening to the sounds around him which he must have felt rather than heard, for deafness was creeping on him. The painter, J. Schmid, has added the following motto: *Ist es doch, als wenn*

jeder Baum zu mir spräche: "Heilig! Heilig!" (It seems as if every tree says: "Holy! Holy!") One might think that this scene portrays the birth of the themes later used in the great "Pastoral Symphony." We call the reader's attention to a note on the Publisher's Page, descriptive of fine copies of this picture which we can furnish for framing.



BEETHOVEN'S LOVE FOR NATURE.

THE SECRET OF ROSENTHAL'S TECHNIC.

"I BELIEVE that the secret of my technic," said Rosenthal, "lies in my ability to think fast. If I had not the faculty of thinking fast I could never have found time for the studying I have done. I have a genuine gift for rapid reading. I read a book almost as fast as I turn the pages. Technic, as I understand it, is not at all what it means to most persons. To them it is mere mechanics, dependent solely on strength and suppleness of arm and finger—in a word, the manual speed and dexterity of the player. Now to me this is the purely physical side of the matter. Technic, as I conceive it, is also intellectual and closely connected with the esthetic side. It is akin to style. In the fullest sense it is the power to express accurately the player's idea of the music before him.

"Many pianists have mastered the mechanical side of their art, but those who have carried mechanics to the point of what I call technic may, in my opinion, be counted on one's fingers. The technical development I possess is certainly not a physical matter. You can see that my hand is not of itself remarkable." [It is not. It is small, rather than large, with fingers of ordinary length and thickness, and in nowise unusual in shape or development.] "Technic, to me, means hand and brain working in unison."

Rosenthal had some interesting remarks anent Chopin, whom he ranks "with Beethoven in musical idea and melody. He is superior in harmony, although, of course, he cannot rank with Beethoven as a constructor of the larger musical forms. But the enormous artistic quality of his smaller forms will make his recognition certain in the end. I have always been interested in English literature, and I was greatly interested when I came to the United States eight years ago with the culture I found here. What I liked best of all, however, was the fact that the Americans liked Chopin so well. I found here an understanding of him that I could not find on the other side. Chopin is my favorite composer, and it is a matter of regret to me that the wonderful nature of his art is not fully recognized, and that he is not fully recognized in his true place among the masters."

THE great art in learning much is to undertake a little at a time.—Locke.

inclined to be solitary and much given to reflection he would stray away from his companions into the woods, the hills, and by the brookside or the waterfall, and in the pure, fresh air project his imagination into the loftiest flights, and gain inspiration for the master works he was later to produce.

When he located in Vienna he lived, by preference, in the suburbs or near some of the parks where he could be in touch with trees, flowers and running water. A writer, describing his daily life, says: "Between two and three he dined, after which it was his invariable custom to make the circuit of the town twice or three times; and no weather could keep him within doors—summer heat or winter frost, thunder, hail, rain, sleet—nothing prevented this afternoon ramble. It was, in fact, his time for composition;

Class Work in Musical Esthetics

By EDWARD BAXTER PERRY

THE old, much-discussed question is often raised, even at this late day, as to whether music can be really descriptive and, if so, whether it may legitimately be so employed. Is it not degradation of the art, it is asked, to associate it with scenes and actions in real life? Does not the same composition convey very different ideas to different listeners, etc., etc.?

To the present writer such questions seem absurd, and as pertinent and reasonable as to ask: Can language really convey ideas, and, if so, is it proper to use it for that purpose?

It is a useless waste of time to discuss this question with those who possess too little imagination or esthetic insight to find anything in music but a series of more or less agreeable sounds and more or less symmetrical forms, and who, firmly convinced that their own limitations are universal, are too "pig-headed" to be amenable to either logical argument or practical demonstration.

But to the many honest doubters and sincere truth-seekers in the realm of this comparatively young, and as yet little understood, art I would suggest a practical and interesting experiment which they can try for themselves, as often and under as many test conditions as they please, till they are convinced, once for all, as to what the facts really are. For an ounce of demonstration is worth a pound of argument to most people.

Get together a number of persons, musical students or otherwise, not necessarily all players, or even all possessed of musical training, but having presumably a fair degree of musical intelligence. The more mixed the company the better. Then play, or have played for them, a number of different compositions of various styles, giving no titles or any remarks concerning them. A single portion or movement is usually better for this purpose than an entire work, as being less emotionally complex.

Be sure, if possible, that your audience is not acquainted with the names of the compositions given or their composers. For this reason professional musicians, who would be likely to recognize any selection given under its special title after a few bars, and so have an unfair advantage over the rest, should be ruled out from such an audience.

Each selection may be repeated, if requested, to intensify the impression produced and give the listeners time to grasp and classify it.

Then let each person present write out in a few words, but as definitely as possible, just what ideas, emotions or pictures, if any, the music suggests. Collect these reports, and read and compare them.

The result will be found to possess great psychical as well as musical interest and to open up a wide range of thought.

Of course there will be some failures and disappointments. A few will be present who get only very vague impressions, or none at all, beyond that of indefinable pleasure. And there will be a few, as in every gathering for any purpose, so unfortunately hampered in the way of expression that they cannot get their thoughts and feelings into language, though they recognize them at once when voiced by someone else. And there may be one or two who lack the courage at first to speak out their impressions, though they perceive and could express well enough.

But in the great majority of cases there will be a unanimity in the reports most astonishing, especially to those who disbelieve in the expressive or descriptive power of music, proving conclusively that it has such power, and that all that remains to us is to investigate its scope and possible limitations.

Let me illustrate by citing such an experiment, one of many, recently tried with a class in musical analysis. The members of the class were mostly young ladies, themselves piano students, but there were some outsiders present who were not players or at all familiar with musical literature.

After explaining the nature and purpose of the experiment, I proceeded to play portions of several familiar and unfamiliar compositions, interspersed

with improvisations, to mislead any who might wholly or partially recognize the music selected. The results, though mixed, as is inevitably the case, were, on the whole, eminently satisfactory and conclusive.

I need only give a few of the more definite and representative reports:

The first number was a Funeral March, characteristic, but not well known.

Miss A. wrote: "I seemed to hear the solemn tolling of bells, the tramp of slow feet, the sobs of mourners. It was a funeral procession." Miss B.: "It was intensely sad, even despairing. It sounded like a goodbye to hope." Miss C., who is one of a class who naturally visualize all thoughts and impressions, wrote: "I saw a grand cathedral, filled with sorrowing people, a coffin on a bier, black-robed priests officiating." Miss D.: "It was slow, sad music in a minor key. It made me feel depressed and homesick." There were various other reports, but all in the same general vein. Note carefully, for it is important, that, while the answers differ in details and form of expression, they all agree as to the general impression conveyed by the music.

One hears the realistic suggestions, bells, sobs, marching feet. Another sees imaginary pictures, appropriately portraying the import of the composition, that is, translating it from the audible to visible symbols. But all concur in the statement that the music expressed sorrow, solemnity and grandeur. No one for a moment confused it with a battle hymn, a serenade, a dance, a boat song, or any of the hundred other things which might occur to the mind of one who was merely guessing.

This is a long step gained. For once granted that a given piece of music conveys to a number of minds the same broad general impression, its power to express certain things up to certain limits is demonstrated. The ability to analyze closely, discriminate accurately, and grasp clearly all the subtle, manifold, complex suggestions actually contained in any masterpiece of music is possessed only by those who have a developed musical intelligence and trained perceptions.

What is musical perception but the power, instinctive or cultured, to recognize the inner meaning of melody, harmony and rhythm, through their symbolic language? For music is only audible symbology, much like speech, but more idealized and more universally recognized than any spoken tongue.

The second number given was a "Barcarolle," by Rubinstein.

A few recognized it, and said so. Miss A., who did not, thought she heard the ripple of water, the stroke of oars, and some one singing, and that it must be a boat song. Miss B. thought it represented the flowing of a brook, and a wood-nymph or fairy singing beside it. Miss C. saw a great lake with moonlight gleaming over it, and a little boat gliding over the rippling surface. Miss D. believed it was the cradle song of a water-sprite, for she felt the rocking of the cradle, the gentle swell of the waves, and the song sounded like a lullaby.

Mark again the slight differences as to detail, but the unanimity in general effect. Locality and setting, though somewhat different, all received distinctly the inswaying, rocking movement, and of a song softly sung amid quiet and peaceful surroundings.

In reality the composition represents the song of the boatman on the moonlit bay of Naples, with the imitated ripple of waves and the stroke of oars distinctly

If music means nothing, conveys no definite impression, may be imagined to express a score of different things by as many listeners, they might just as well have guessed that this little work suggested a charge of cavalry or the alarm bells clanging over a burning city.

Next followed a short improvisation, intended to convey the abstract mood of intense fear, represented by means of the usual stereotyped devices of tremolo effects and a combination of minor and diminished seventh chords, so familiar to all opera goers. The result was most satisfactory, the more so, doubtless,

because the music was very simple and embodied but a single pronounced idea.

Several grasped it exactly as it was intended. Miss C., visualizing again, "saw a churchyard at midnight, with ghosts rising from the graves." Miss D. "felt cold and saw only thick darkness." Both, as will be noticed, received an impression commonly associated with the feeling of fear, though they did not use the words fright, horror, dread, as did most of the listeners.

I followed the improvisation with that very realistic imitation of a thunderstorm from Godard's "Trilby." He would be dull, indeed, who got very wide of the mark in interpreting this selection, and all present, with two exceptions, set it down in varying phraseology as a storm with thunder and high wind. One of the exceptions thought it was a cannonade with the roll of drums in the distance; the other called it the booming of surf on a rocky shore, but both these suggestions were quite in keeping with the music.

Having had such good success thus far, I ventured to try my audience with a few more complex and subtle compositions, and played entire Beethoven's "Chorus of Dancing Dervishes," as arranged for the piano by Saint-Saens. As all know, it represents the mad whirling dance of these fanatics in a frenzy of religious enthusiasm.

Miss A.: "A wild, breathless, whirling dance. It makes me dizzy to listen to it." Miss B.: "A lunatic asylum broken loose." Miss C.: "I see a maelstrom seething and swirling, sucking down rocks, timbers, and bodies into its vortex." Miss D.: "I feel excited, delirious. I want to scream, and spin like a top." Miss E.: "A boisterous revel of people who have taken too much liquor and who all jump about and throw things."

Notice that all caught, however they worded, the erratic, incoherent, delirious and destructive mood of the composition. I was specially pleased to find that three of the five quoted distinctly received the impression of a whirling or gyrating movement, as in the dizzy, whirling dance, the revolving maelstrom and the impulse to "spin like a top." This quite surprised me for I should single out a circular motion as an impression exceedingly difficult to convey in music.

I next played, mainly because I knew it would be unfamiliar, the opening movement from my own "Last Island." It was written to portray the soft, calm, summer days preceding a violent storm on the sea-coast, and I kept always in mind Lafcadio Hearn's descriptive phrase, "Days born in rose and buried in gold." Sighs of relief from my hearers, who had been rather strung up by the last selection, accompanied my performance. Miss A. wrote: "I can think only of that peace which passeth understanding." Miss B.: "The Lotus-eater's drowsy dream." Miss C.: "I see a smooth strand and smoother sea, and over all a lovely light, like that light that never was on sea or shore the poem tells about." Miss D.: "A serene, ecstatic bliss like the Nirvana of the Buddhists." Miss E.: "I can write nothing but adjectives, calm, tranquil, serene, bland, lovely, mellifluous."

None failed to catch the keynote of the mood, serene. Now, if the enemies of the descriptive power of music had the rights of it, my answers ought to have been a hodge-podge of storms, dances, dreams and battle scenes.

The last number given was Grieg's "In the Hall of the Mountain King," from the "Peer Gynt" Suite. All who have read the drama or seen it staged remember the wild mountain fastnesses of Norway, with the uncanny goblin trolls gathering in the twilight to pursue their mad pranks and revels until dawn. Miss A.: "That is nothing but ghouls and hobgoblins to pitch out on broomsticks." Miss B.: "That is a place not on the earth, peopled by beings not human." Miss C.: "It's gruesome. Makes me have gooseflesh and chills down my spine." Miss D.: "The most casual reader of what I have written cannot fail to note that the mood, the emotional significance of a composition, was unerringly caught every time by all the listeners; that realistic imitations of material things were occasionally, but by no means always, perceived; that it rarely happened that the exact and entire scene or picture was accurately grasped with all details correct; but that, on the other hand, it never happened that a report was

given entirely foreign to the character of the music played.

As before said, I strongly advise any one interested to try such an experiment for himself, and am certain that if the trial is made fairly and honestly, under reasonably favorable conditions, that he will be finally convinced of two facts.

First: Music is not fitted to deal with the small, practical details of daily life. It is too subtle, too pure and, if you will, too abstract in its diction and idiom.

Second: It can, and does, express, with marvelous fidelity and intensity, the idealized essence of every important scene and situation in human existence, and, above all, every conceivable emotional experience.

In other words, it cannot tell you the color of the hero's eyes and hair, what kind of clothes he wore or how many dollars he had in his pocket. But it can make you realize whether the personality in the mind of the composer was masculine or feminine in type, afloat or ashore, mounted or otherwise, in conflict or at rest; whether the environing conditions were fair and reposeful or dark and tempestuous, beautiful or stirring and grand; and the exact kind and degree of emotions experienced, whether of joy or sorrow, courage or fear, hope or despair, playful gaiety or loving tenderness, restless reverie or overwhelming passion, with all the varying shades between.

All the arts have their peculiar laws and limitations, their own special forms of symbolic expression. Music is less realistic than painting, less definite in detail and less philosophic than poetry. But it is more directly and intensely emotional than either. It trenches legitimately, to some extent, on the proper domain of both the others, but primarily it deals with the concentrated essence of the forces which underlie every action, and which are the soul of every situation, which form the essential vital human element in every scene in Nature, namely, the actuating impulses and passions of the human heart.

Some composers treat these broadly, in the abstract, as universal factors, notably the older classical school. Others, in more modern days, specialize them in the individual experience of given personages in given conditions, thus presenting them in concrete form more easily grasped by the average hearer, with more of circumstantial detail, of local coloring, and of definite setting and accessories; but all alike recognize and utilize human experience as their only available or possible subject matter.

If music, their chosen medium, did not convey these experiences to the minds and hearts of the hearers, it would be a failure as an art.

AN ARTIST'S REVENGE.

(A Story of Liszt and Chopin.)

CHOPIN and Liszt, with a number of other notabilities in art and science, were guests at the castle of Count N——. The host and hostess, both highly esteemed because of their fine social gifts, were delighted to see around them the *crème de la crème* of their circle. Owing to the presence of the two celebrated artists, music was the favorite diversion of the company.

On one occasion Liszt, who, unlike Chopin, was always willing to play for the guests, presented a nocturne by Chopin. It was a May night, between eleven and twelve o'clock. The whole company was in the music room. Through the open doors of the balcony the guests could see the landscape flooded with moonlight, could hear the song of the nightingale, and breathe in the air fragrant with a penetrating rose perfume. Everyone listened with rapture to the wonderful playing. But Chopin showed signs of impatience, because Liszt played, as was his usual habit, with a great deal of variation from the text of the printed page. Finally the composer could no longer contain himself and went to the piano, saying to Liszt:

"I pray you, my friend, if you do me the honor to present one of my compositions, play just what is printed, since Chopin alone has the right to make alterations in Chopin's music."

"Good," said Liszt, with a slight show of anger, "play something yourself, then."

"Gladly," said Chopin, in his usual phlegmatic manner. At the same moment the light was extinguished by a night moth, who lost his life in the

flame. The hostess ordered the lamp to be relighted, but the artist objected. "Rather, put out all the candles," he said, "the moonlight is quite enough."

Then he began to play, and sat at the piano for a full hour. And how he played. There are feelings that belong deep in the soul which cannot be expressed in words. The hearers sat in quiet rapture, hardly daring to breathe for fear of breaking the spell. When Chopin finally left the piano, every eye was wet, even Liszt was deeply moved. He went up to Chopin and, embracing him, said:

"My friend! You were right. The works of so divinely gifted a master are sacred: it is desecration to alter even one note. You are the true, the great artist; I am only a bungler."

"No, not at all," answered Chopin, vivaciously, we are both artists, but in different spheres. No one, so well as you, knows how to play Beethoven and Weber. I pray you, play for us the Adagio in C sharp minor,* and play it as you alone can when you feel in the mood."

Liszt played the Adagio and threw his whole soul into it. Another feeling took possession of all in the company; some wept, others sobbed. This was not a sweet dream such as Chopin had conjured up, these were the "terrible tears" of which Othello speaks. This melody did not steal gently into the heart, but stormed in like a powerful dagger stroke.

The listeners were moved by Chopin, were shaken through and through by Liszt. The one played an elegy, the other a drama. Nevertheless Chopin always considered himself as the victor over Liszt on that evening. He praised himself and let fall the remark, "How angry he (Liszt) had become."

Liszt heard the saying of his rival and began to think of a revenge worthy of an artist of spirit. Several days later the company was again in the music hall. The hour was close to midnight. Liszt asked Chopin to play, which, after repeated urgings, the latter consented to do. Liszt now asked to have the room completely darkened. Just as Chopin was seating himself at the piano, Liszt whispered a few words in his ear, and himself took the place. Without any conception as to the meaning of his rival's whim, Chopin seated himself in the nearest chair.

And Liszt played. He played all the pieces that Chopin had improvised on the previous occasion, and reproduced them with such mastery of tone and expression that it was impossible to discern the change of players. The same charm, the same feeling took possession of the listeners, who scarcely breathed for fear of losing even one of these heavenly tones. Higher and higher rose the rapture until Liszt suddenly kindled a light. And what a surprise.

"How is this! You! But we thought we were hearing Chopin!"

"And what do you say, my dear friend?" asked Liszt turning to his rival.

"I say, as did the others, I thought I heard Chopin playing."

"Do you see, my dear fellow," replied Liszt, rising, "Liszt can be Chopin, when it pleases him. But can Chopin be Liszt?"

But Chopin could not take up the challenge, and Liszt was avenged!

THE LITTLE WOMAN IN THE CALICO PRINT.

BY M. M. H.

THERE must surely have been something mesmeric in the eyes of Bach as he gazed from the wall, for, after a time, the girl, crouching before the fire beneath, raised a tear-stained face and looked full at him.

"You could never have written a line," she said, fiercely, "if you had been a country teacher and spent your days with stupid children and cheap, screaming cabinet organs—I hate them!"

Again she bent her head, and this time something very like a sob filled the shadows that were closing in about her.

"Nothing but hymn tunes," she continued; "hymn tunes, scales, an exercise or two and a fifty-cent folio of vapid nothings. They don't seem able to get beyond that, or want to get beyond it."

An energetic thumping at the studio door brought the girl to her feet.

*"Moonlight" Sonata.

"I haven't even been able to teach them to ring the door bell," she muttered.

A little woman, wearing a calico print and a striped sun-bonnet, came into the room. She had come in one of the milk wagons that brought many pupils to the studio on the days when the teacher was not going from house to house giving lessons. She moved briskly.

"I just stopped in to pay you for Sally's last quarter," she said, extending a roll of notes.

Mechanically the teacher's fingers closed about them. She had prepared a little speech for this woman, to the effect that owing to her daughter's unusual stupidity she—the teacher—desired the lessons to cease. Furthermore, she intended to decline to receive this money upon the ground that she had not rendered an equivalent. But now that the moment had come she cast about her for suitable words. Meanwhile the little woman had seated herself in one of the rocking chairs drawn up before the fire, removed her sun-bonnet and unpinned her shawl.

"I can't stay but a minute," she said, "but I want to thank you for what you've done for my gal. She just plays them old tunes lovely, and her pap don't touch the bottle like he did. When he gets kind of restless like, in the evening, and begins to hunt for his hat, I jest winks at Sally and she goes right to the organ and begins them tunes, and her pap sets down a spell to listen and forgits to go out. The boys don't loaf 'bout so much as they did nuther; an' the neighbors' boys comes in to hear Sally play, 'stead of hangin' round the stores evenings. Why, last week she played in meetin', and Miss Jones said it done her more good'n the sermon!"

"Before you come we didn't have no organ music in none of the churches. The teacher we had then wouldn't teach no hymn tunes. She give 'em strange soundin' things with furrin names. Sally couldn't say 'em, an' they didn't have no tune to 'em whatsoever!"

"There—I hear them cans rattlin'. My horse has a colt home and I guess I better be gittin' up the road. Good-bye, Miss —; come over an' spend the day some time. It will do you good. You look real bad."

She left the room hurriedly and went tearing up the road behind an anxious horse, with the skirt of her sun-bonnet flapping in the wind.

When the door closed the teacher stood transfixed. Sally Bushong's playing keeping her father from drinking and making people forget the sermon! The woman was mad, stark raving mad. But for her soulful eyes it might appear that she had come to mock her.

An hour later, sitting there by the embers, the real meaning of it all assailed her like a flash. She saw in one glorious moment that her standards had not been lowered—only sensibly readjusted. She saw for the first time that the lower forms of music can and do appeal to some natures as strongly as higher forms do to others, and that unless it is taught with a view to its subsequent usefulness in life, its mission has proved a dismal failure.

Therefore she resolved:

1. That in future pupils showing exceptional talent shall be dealt with according to her own beloved methods.

2. If not, she would remember "The Little Woman in the Calico Print."



GUIDO OF AREZZO.

A pioneer in teaching singing from notes. First to use the syllables *Ut, Re, Mi, Fa, Sol, etc.*

Anton Rubinstein in his Class Room

By A. HIPPIUS

[Parts I and II of this series were published in *The Etude* for February and March. It was in the class lessons described in these articles that Rubinstein showed his splendid educational powers and his ability to stimulate pupils to the best kind of work. The writer was a member of the class.—Editor]

III.

RUBINSTEIN never omitted an evening; he even came, as usual, on Christmas Eve (1888). He began with the sonata in G, Op. 31, No. 1, which he characterized as the weakest of all Beethoven's sonatas. "Of course we find Beethoven in it, but his elevation is lacking. In the *Adagio* he pays toll to the spirit of the times." Then followed the sonata in D minor, Op. 31, No. 2. I remembered von Bülow's playing and explanation of this sonata, and awaited with intense interest to hear Rubinstein's conception of it. Contrary to expectation, the two agreed perfectly. While the former played the short *largo* in the first movement he spoke of "visions,"



of musical phrases in "blue major," "yellow minor," "white major," and Rubinstein played it so that it sounded like a vision and the phrases actually seemed blue, yellow and white. "The *Adagio* of this sonata," he said, "could be called a 'moonlight adagio.'"

The sonata, Op. 31, No. 2, was magical in effect, particularly the *Scherzo* and the *Finale*; they were like a forest stream in springtime, dashing fresh and sparkling over rock and stone. "When this sonata was published," Rubinstein remarked, "Beethoven was blamed for the undue technical difficulties of his works. He therefore composed the two little sonatas, Op. 49, of which the first is the prettier. It would indeed be hard to find a more charming theme for a rondo than that of the G major sonata, Op. 49, No. 1."

In the *Finale* of the sonata in C sharp minor, Op. 27, No. 2, he played with such force that the platform trembled. "I do not know why this sonata should be called the 'Moonlight Sonata,'" he said. "Moonlight awakens a lyric feeling, while this music tells of a heaven covered with heavy, leaden clouds; in the *Finale* the storm breaks—only the short middle movement is lyric—to call the whole work after this movement alone is absurd. Beethoven knew nothing of this title." Of the variations in the sonata, Op. 26, he observed that they were the first really musical variations. In all he played eight sonatas. The *Finale* of the *Appassionata*, Op. 57, he took at such a dizzy pace that we fairly held our breath; half of his hearers rose from their seats, the excitement was so intense, and at the end a deafening burst of applause greeted him as he left the platform, apparently half-dazed.

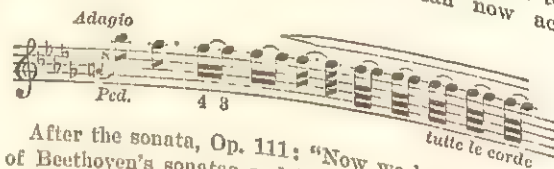
New Year's Eve—still Beethoven; with him we closed the old year. Rubinstein played seven sonatas, beginning with the charming one in F sharp major, Op. 78. He expressed his delight in the first movement, and drew our attention to the conciseness of the second movement. "How much Beethoven says in a few words! As Liszt says: 'It is the avarice of the rich.' The sonata, Op. 79, Beethoven called *Alla Tedesca*, probably because it is written in waltz rhythm. It contains a wonderful *Andante*. We hear

a great deal about Beethoven's three styles—in my opinion there are only two: his period of health and the period of suffering, when he withdrew from the world and lost himself in the visions of an abstract universe.

"In the sonata, *Les Adieux*, Op. 81, we find for the first time program music which expresses emotional feeling. The first theme, *Lebewohl* (Farewell), is full of the sadness of parting; fond glances, the pressure of hands, kisses—all are here. In the *Adagio*, *Abwesenheit* (Absence), there is longing after the absent one; in the *Allegro*, *Wiederschen* (Return), is pictured the rapture of reunion. What a storm of emotion in the last movement! I have so lived in this sonata that I could give the meaning of every measure in words, but—there is only one step from the sublime to the ridiculous, so we would better not take this step."

Like von Bülow, Rubinstein likened the sonata, Op. 106, to the ninth symphony. "The *Adagio*," he said, "is the greatest work that has ever been composed. Words cannot describe its beauty." He drew attention to the variety in the working out of the theme in the last movement, a gigantic fugue. "That is a fugue which Bach would never have thought of, though Bach is the type of the fugue. It is a wonderful conception and unspeakably beautiful." The playing of this sonata took forty minutes. "To quiet you I shall play one more sonata, Op. 109. It is tragic from beginning to end. Such variations as we have in the *Finale* we have not heard before."

With Beethoven we also began the New Year. Rubinstein opened with the colossal sonata in A flat, Op. 110. "It is fortunate for us that Beethoven was deaf," he said. "Being thus cut off from the outer world, he could concentrate all his powers on his creative faculty. The *Adagio* of this sonata expresses the suffering of humanity. No aria from any opera by any composer can be compared to it, and for this reason, in my opinion, instrumental music stands higher than vocal music. The deepest feeling, the greatest grief, the most exultant rapture, can find expression only in tones and not in words. How may we interpret Beethoven's following this deeply touching movement with a fugue—the coupling of reason and science with such a god-like melody? It is cynicism, bitterness—as if he would say, 'See what I can do—suffer and weep, and yet be so clever as to show my learning.' The final fugue means victory—he conquers! Beethoven's prophetic instinct for the technique of the future and for modern improvements in the mechanism of the piano is astonishing. In the fifth measure of the *Adagio* he felt that a time would come when the tone could be 'sung,' he wished it to be sustained a long time—and we can now accomplish it."



After the sonata, Op. 111: "Now we have heard all of Beethoven's sonatas and have found that they are really worth while. They are among his best works."

Now we shall proceed to his other compositions for the piano. These are also fine—some of them superb—but all of them could have been composed by another than Beethoven, which is not the case with the sonatas; from the first to the last he only could have created them." He then played several bagatelles, a polonaise, an interesting fantasy, and then took up the variations.

"Beethoven brought the variation to a height undreamed of before him. Even his very first variations are composed in different keys. This was a novelty. Previously the only changes made were between major and minor; it was thought a great advance to vary to a parallel key. Now I shall play some variations which you will find not uninteresting—on the theme of the last movement of the Heroic symphony. He must have been fond of it; he used it four times: in a quadrille, in the ballet 'Prometheus,' in these variations, and in the symphony."



After the well-known thirty-two variations in C minor he played the less familiar thirty-three varia-



ANTON RUBINSTEIN CONDUCTING.

tions on Diabelli's waltz. "These are the most wonderful variations!" he exclaimed. "Among variations they are what the ninth symphony is among symphonies, the sonata, Op. 106, among sonatas. Beethoven conceived his variations from a musical point of view, not from a technical standpoint. After him this form fell into utter degeneracy. Herz! Think of it! Herz also composed variations. Later they came to a certain rehabilitation through Mendelssohn, and, above all, through Schumann's *Etudes Symphoniques*, which can be compared with these."

KEEP THE EYES ON THE MUSIC.

LAY much stress on the point that, even in the first lessons, and also in practice, the pupil should keep her eyes fixed upon the music; after the opening notes have been found and are played the pupil is not to look at the keyboard until the piece has come to an end. At first, if necessary, practice the left hand and then the right before both hands are used together. Fixing the eyes on the music demands: First, Readiness in reading the notes, and, Second, Teaches the fingers a fine sense of touch, so that they are able, as if invested with invisible tentacles, to find the right keys more and more easily.

CONDUCTED BY N. J. COREY

THERE is little question at the present time in regard to the desirability of semi-public work for pupils. Most teachers would like to have pupils do more or less playing before others. Some have well-organized classes for this purpose, while others are somewhat uncertain just what may be best to be done under the given circumstances in which they have to work. The ROUND TABLE has received an extended article from Miss Lottie M. White, of Canada, on this subject, and which only lack of space and duty to other correspondents prevent us from printing in full. She at first treats of the benefits to be derived from such recitals by the pupils, using in illustration a hypothetical pupil whom she conducts through a number of recitals. The practical part of her paper, however, is that which our readers will be most anxious to peruse, as all are on the lookout for suggestions. It is as follows:

Let us try and look at the pupil's recital from the teacher's standpoint. Very little, in fact almost nothing, is gained by the teacher who works without definite plan. The beginning of the term is the time when all thoughtful teachers should begin to form plans for their class work. It is not best to conduct all one's recitals in precisely the same manner, but it is well to vary them in different ways.

In the small towns where a teacher may have a large class of from thirty to forty pupils, of all grades, from the lowest to the highest, it will be found easier to vary the recitals. At the first recital let every pupil who has developed any capacity whatsoever prepare a number, either a solo or a duet, with one of the other pupils. Let all the numbers be short or the evening may prove tiresome. Let each pupil invite in her parents or guardians, so that those who have them in charge may observe just what work they are doing. This you will find is almost necessary for the growth of your class, as it keeps the home people in touch with your work.

For another evening, let the young ladies and gentlemen of your class prepare an attractive program, and invite in a number of their friends to hear it. Let me suggest, however, that you do not make up your program entirely of advanced classics, for your audience is almost sure to be a mixed one, and while the standard of the class must be kept up, and music of an inferior nature not encouraged, yet it is not wise to give people that which they cannot understand and enjoy.

In this recital, of course, the children have been left out, so let the next recital be given by them, perhaps during the afternoon for an hour or an hour and a half after the schools have closed. Let them prepare as pretty a program as they can give, and invite in their school friends.

It is also a good plan for the senior members of your class to form themselves into a musical club, devoting certain evenings to different composers. Let one evening, for example, be entirely devoted to Mendelssohn and his works. One pupil who is taking up history may give a short and well-prepared paper on Mendelssohn's life and works. Another pupil plays the Concerto in D minor; still another sings the "First Violet." Two pupils play the Capriccio Brillante, and so on, the evening's work giving the listeners a far more comprehensive idea of the composer and his work than they previously possessed. Do not devote all your time to the old composers, but alternate with those who are modern and living.

In recital work, no matter which grade is giving the program, we find *THE ETUDE* a valuable accessory. In fact, whole programs may be given directly from the pages of this journal, including piano solos and duets, violin solos with piano accompaniment, vocal

A Study Plan.

Another letter full of practical suggestions is from Miss H. Annie Titman, of Georgia. She is perplexed by the same old problem, how to manage with pupils who are trying to learn to play the piano, and yet have seven or eight studies in school, spend several hours in the school room, must study at home as well as attend to the little household duties that are expected of most children. How can music be worked in with this, especially if the child is to have any time for play, a decidedly necessary item?

"But," she says, "what is the music teacher to do? As a result of six years' experience I adopt the one hour a day study plan, and find it remarkably successful as far as the hour goes, only is it enough? Very few pupils can practice for an hour at a time to good advantage. Therefore, we have divided the hour into half-hour periods. Oftentimes, as I am passing through the streets, I hear my pupils practicing, and am thus able to encourage them for so industriously attending to their work.

"I give a study plan to each pupil. So many minutes for hand formation, five-finger exercises, scales, chords, simple arpeggios, etc., and so many for etudes and pieces. They very quickly learn to adjust their practice to these periods. Because of the common dislike of pupils for practicing on Saturdays, I allow them to review old pieces during this hour, thus making it more interesting to them.

"Each Wednesday we have a class lesson, during which, as an incentive to technical work, we have scale tests, chord tests, sight reading, ear training, etc. This lesson is preceded by a talk concerning the manner in which great musicians practice. I then examine the pupils' practice records, which are marked plus for full time, and minus for less. In case of a minus sign, it is only excused on the ground of sickness, and must be made up except in extended cases. Two days' loss of practice must be made up; two weeks' practice cannot be made up, neither can the pupil receive a gold star. At the end of a month a gold star is added to every record that can show a plus sign, and the owner's name written in gold letters. Nine gold stars place the pupil in the 'firmament,' for which due credit is given.

"Few teachers find it practicable to give daily fifteen-minute lessons, but I have found it very advantageous, especially for the pupils in the lower grades, and those who are careless or indifferent. Every pupil learns more at the lesson than when alone, and, therefore, a daily lesson stimulates to more industrious practice. When pupils are careless, repeatedly striking wrong notes, I compel them to copy the measure twelve times. They soon learn to take more pains in order to avoid copying.

"I substitute sugar-coated pills, in the way of pieces, for the despised etudes when I can find such as are suitable, much to the satisfaction of the pupil. I find the study of the relation of hands to keys, soundless exercises, various finger gymnastics, etc., wonderfully beneficial to the majority of pupils. I seldom give an exercise without explaining the reason for it, and I try to impress upon them the necessity of perfecting each step in order to form the complete and perfect whole.

"Lastly but not least, I try to visit the homes of my pupils twice each year, in order that I may better understand them, and thus help them to get the most out of their work."

Directly in line with what Miss Titman says in regard to "soundless exercises," and which may be said to be an amplification of this idea, the ROUND TABLE has received a very practical article, and one

Silent Practice.

Yes, that is just what I mean. Practice before you go to the piano. As the music must be conceived in the mind before the fingers can bring it out of the instrument, so it is necessary to first use the gray matter. This can be done at the earliest stages of music study. The beginner can mentally run the scale. For example, think out your major scales and their arpeggios. After taking them in their order by fifths, vary the ordinary method by going over in your mind the arpeggios according to the keys of the piano, thus: C, E, G, C; D, F sharp, A, D; E, G sharp, B, E, and so on. After you have thoroughly memorized this, take up the minor scales in the same way. You will be surprised how much easier the scales will seem to you after this practice. The same practice will be found extremely helpful also with finger exercises, etudes and pieces.

For the advanced pupil such practice can hardly be considered other than a necessity. Take a new piece before you have "tried it on the piano." Note the signature, the tempo, and analyze the major and minor parts, and study the runs in regard to their scale relations. Divide the piece into sentences, phrases and periods. Trace the theme through the intricacy of variations, and the recurrence of the theme throughout the composition. Think out the harmonic treatment, the tonal quality of particular passages, and try to mentally give the requisite touch to bring out the correct expression. After you have thoroughly gone over the composition in this manner, go to the piano, and you will find that the mechanical part will come much more easily, for your brain is already charged with the subject matter, and is consequently master of the hands almost immediately. I have often done this with THE ETUDE music when I first received my copy from the mail. It is a pleasant exercise, and invariably pays in the ready conception one gains of one's work before trying to make it audible.

I am not writing this for the professional musician, who does not need my help, but hope to help the younger students. The average pupil, of the first three grades at least, goes to the piano with very little thought of the why and wherefore of that which he is about to do. He is very apt to begin to go over his work in a perfunctory sort of way. He is slow to awaken to the fact that he must use his mind as actively and thoroughly in his music as he does in his school studies. What would you think of the carpenter or machinist who tried to do a delicate piece of work before he had thought out how it should be done? It is a principle that applies with equal force in every department of work and study. The mind must direct the hands if the result is to be successful or profitable.—*C. W. Fullwood.*

Mrs. L. C. Ray, of Missouri, thinks that an appeal should be made to the artistic sense of pupils during their early years, and that this can best be done by an appeal to their imaginative powers. We are glad to give the readers of the **ROUND TABLE** the benefit of a short article which she has sent in, entitled,

A professor of music recently said to me, "I no longer try to teach young children on artistic lines, for there is no money in it, and I am out for money. Besides, children do not have any sense before they are fourteen or fifteen years old, and all they are capable of learning is how to hold their hands and fingers in good position, and to read and count notes correctly."

What do we mean by teaching on "artistic lines?" Perhaps I can convey something as to my idea of it by an example from my own work. A little girl pupil brought me for study Heller's "Hunting Song." We talked about the name first. We pictured the forest, the men in hunting garb, the eager hounds, the fretting horses, the blowing of the horns, the gay laughter, and then suddenly singing the opening chorus, beginning so fine and strong. We noted and tested every tone-value. We became excited over the crescendos, gradually increasing in volume of sound until the fine climax on the first page. How she enjoyed the galloping of the horses when off and away, in the staccato movement, and the blare of the horns in the big chords. The home-coming after the chase, in the evening shadows, softer music, soft blowing horns, ending in the sweetest pianissimo. Then the

(Continued on page 271)



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nected with music-teaching and music-study are
solicited. Those that are not available will be re-
turned.

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ceeding month's issue.

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WHAT will you do with your musical educa-
tion? is a question THE ETUDE asks of all
those who will finish their studies in May
or June. Some of you will enter the teachers' ranks.
Be sure to study the situation well and locate your-
self as wisely as possible, both as to place and
the character of work that you take up. Some may
choose college work. Improve yourself all the time in
the matter of general culture and scholarship, that
you may stand on equal ground with other teachers.
Others will remain in the amateur ranks. Help your
professional friends all you can; hold up their hands
in all undertakings for musical improvement in the
community. Be the real *amateur*, the *lover*, of music,
and be a worker as well. There are certain things
that can best come from one who is disinterested, pro-
fessionally and from a business point of view. What-
ever you do, make up your mind to do something
practical and helpful, musical service for your fellows.

DO something for music in your community, your
school, your college, even in your own circle.
The Editor's correspondence shows plainly
that teachers all over the United States, in city,
in town, even in rural districts, are anxious to raise the
musical standard and to increase the range of musical
activities. The best advice we can offer is to work
with some other teacher, or with several, on a com-
mon plan, with or without formal organization, but
with a good understanding as to what each may do.
Join your State Music Teachers' Association, and also
the National Association, and thus keep in touch with
all plans to promote the interests of music and the
musical profession. Other teachers and educators are
at work and have something to offer. A teachers' asso-
ciation forms a convenient exchange for ideas in addi-
tion to the stimulus from the knowledge that others
are working with you for the general good.

We are prompted to these remarks by reading the
last report of the proceedings of the Music Teachers'
National Association, including the papers read at the
session. Every reader of THE ETUDE who has at
heart a devotion to the cause of music should have a
copy of this book and make himself master of the
plans presented therein for the elevation of musical
work everywhere in this broad land. If, in addition
to reading the book, he will put himself in touch with
the officers of the Association to be ready for such
work as he can do in his own city, he will be doing
his share, and what others may, of right, expect of
him. Instead of less than a thousand names on the
list of members, the number should run up into the
thousands, for there is strength and enthusiasm in
numbers. Work of great value to music education will
be presented at the next meeting, in New York
City. Thorough organization on several lines is under
way, yet there is room for more in the work. Write to
the President of the Association, Prof. Waldo S. Pratt,
Hartford, Conn., for information, and put yourself in
touch with the opportunities for work.

DO is a word in greater favor than "don't" with
educators and others who are concerned with
the formation of character. Gov. Hughes, of
New York, put the matter very aptly when he said:
"One 'do' is worth a thousand 'don'ts' in the de-
struction of evil or the production of good." Stated
less epigrammatically, we can say that constructive
work is by far the most useful; constructive criticism,
not destructive carping, is most helpful to those who
are to be built up in art or science.

There is sound pedagogy in Gov. Hughes' statement,
and THE ETUDE hopes that every teacher who reads
these words will resolve to give the idea a thorough
trial. Tell a pupil in a few words, but clearly, ex-
actly what you want done and keep him at it until
he understands the aim of the exercise. This is bet-
ter than to be cautioning him frequently, as teachers
do. The power of suggestion over the mind is very
great, therefore be careful to suggest the correct thing
and say no word about the wrong idea. Particularly
is this true in work with children. They are very
amenable to suggestion, and if an idea is presented
to them as a base of action it should be put in posi-
tive, not negative, form.

The above remarks are, in part, prompted by the
tenor of many of the essays submitted in the contests
recently conducted by THE ETUDE. About three hun-
dred and fifty essays were submitted. A large number
were discussions of practical topics connected with the
teacher's work. Yet most of these were negative in
character, suggesting that the contestants had failed
to grasp the idea that training is a matter of "do"
rather than "don't," of inculcating good habits
rather than lopping off bad or useless ones. The
readers of THE ETUDE want practical ideas and sug-
gestions, and those that can be taken up by the
greatest number and used with the least preparation,
or in ordinarily favorable environment, do the most
good. What a teacher has done, and done success-
fully, is much more valuable to a fellow-teacher than
a picture of what would be very well to do if the
circumstances were favorable. A few months of the
teaching season remain. Try to fill the time with
things done, and drop out of sight that nagging word,
'don't.'

PROSPERITY seems to be in the air, although
warning voices are not wanting, telling us to
prepare for the lean years that often follow the
fat. Put your house in order and be ready for the
strain that may come, is the burden of the critics' writ-
tens. No matter whether these provisions are well
grounded, or will not be realized in the near future,
the fact remains that it is well to lay by for a rainy
day. The improvident man or woman is usually so
because in the time of plenty no store is laid by for
the days when need may be present.

The music teacher who gives forty, fifty or more
lessons a week, and also has an income from choir
work, should put in savings funds or safe investment
at least one-third of the weekly income. The season
year, leaving four when there is little or no income to
be gained by professional work.

The question of vacation also figures. The teacher
needs a change of scene and company, and is justified
in spending forty or fifty dollars in the endeavor to
put the body in vigorous condition for the next sea-
son's work. Then, too, teachers frequently wish to use
a month or six weeks in study with some artist
teacher. All these expenses ought not to be under-
taken until all bills for studio, music and personal
items are paid. The teacher who has no debts is free
indeed. The way to keep free is to save a reasonable
amount every week, so that the idle summer season is
provided for. A significant feature of the present
financial situation is that savings banks in various
cities have raised the interest rate one-half per cent.
The teacher who is not building up a reserve, even if
it be by small additions, is on the wrong tack. Turn
about and try the saving plan now while business con-
ditions are favorable.

THE real difference between the musical and the
non-musical is that the first in listening has his mind
full of musical ideas so that his consciousness is taken
up by thoughts on music even if the actual music per-
formed does not claim all his attention, and that the
second has so very little musical subject-matter in his
mind that he even cannot listen to music unless he
associates it with some other idea, unless, of course,
the music so carries his mind away that all his mental
faculties are concentrated.—Baughan.

PRIZE ESSAY ANNOUNCEMENT.

GREAT interest was manifested in the prize contest
which closed March 1. About 300 essays were sub-
mitted, the topics chosen covering a very wide range
of musical knowledge and teaching experience, and ex-
cellently written, with but few exceptions. The suc-
cessful writers were: Mr. Robert Brain, of Springfield,
O.; Mr. Charles A. Fisher, St. Paul, Minn.; Mrs.
Mary Gregory Murray, New York City; Mr. Carl G.
Schmidt, New York City; Miss Hannah Smith, New
York City. Two of the essays are published in the
present issue, the three others will appear in the issue
for May.

We take this opportunity publicly to thank all who
assisted in making the contest a success, in the num-
ber of essays submitted and in the quality of the work.

FRAUD MUSIC PUBLISHERS.

THE country at the present time is flooded with
advertisements of concerns who offer to set verses to
music, and also to publish musical compositions.
These advertisements may be seen in many of our
leading magazines. They offer would-be composers
and poets the most flattering terms for publishing
their works. In most cases these firms are fakes and
impostors, not worthy of the confidence of the public.

We wish now to warn our patrons not to send
their verses or manuscripts to these fake concerns;
in the end the composer or the poet is the loser, and
the company the gainer. These concerns send out the
most flattering circulars and make extremely favorable
offers, sometimes a royalty as high as fifty per cent.
In the first place no publisher can afford to pay more
than ten per cent. royalty; second, these companies
know they can offer a large royalty because there will
be no royalty forthcoming. In most cases these firms
have no outlet whatever for their productions. They
are not publishers in the true sense of the word, but
simply get writers to send their words to them which
they set to music in a machine-like fashion, and then
charge a large amount to get it out. All the writer
gets is a few copies of very badly written and printed
music, and there the matter ends.

If any of our patrons have music manuscripts we
advise them to send to legitimate publishers. If the
manuscript is rejected by several publishers, it is an
indication that it should not be published at all. But
in no case pay for the publishing of your own manu-
scripts. If they are not worth paying for by a pub-
lisher, they are not worth publishing.

AN APPEAL.

SOME months ago we appealed to the musical pro-
fession for a contribution toward the Stephen Heller
Monument in Paris. We urged upon the profession
the interest that is taken in this monument by every
country. Heller's popularity in our own country should
call forth at least a fair contribution from the mem-
bers of the profession here. Our appeal a few months
ago, the second we made, resulted in some contribu-
tions, but we were rather disappointed that more small
contributions were not sent in. There are a number
of teachers and amateurs in various parts of the
country who owe a great deal to Heller. The first
awakening of the artistic feeling has come, in a large
measure, through his popular studies, Op. 45, 46 and
47. His name is almost a household word in America
and there is scarcely a pupil who does not, at some
time in his musical career, come under the influence
of these charming lyrics.

We want to ask the profession generally, and every
individual who reads this article, to send in a small
contribution; anything from five cents up, to show
our interest in the matter, which is more than the
amount we give. Even the children who may send a
contribution (who have not yet arrived at Heller), will
in this way remember him when they get so far as his
studies. We hope the coming month will bring in
contributions, both large and small, from all parts of
the country, which we will take great pleasure in
forwarding to the committee at Paris. Acknowledge-
ment will be made to each individual contributor. All
the leading musicians of Paris are on the committee,
among whom are:

I. Philipp, Professor at the Conservatoire; A. Lavig-
nac, Professor at the Conservatoire; J. Massenet,
Member of the Institute; G. Fauré, Director of the
Conservatoire; A. Schmitt, Composer; Ch. Widor,
Professor at the Conservatoire.

A Mademoiselle Angele Spilmann

SONG OF THE SPINNING WHEEL

CHANSON DU ROUET

PAUL WACHS

Vivace M.M. $\text{♩} = 126$

THE ETUDE

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major (one sharp) and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a simple, steady accompaniment. The voice part is written in a single line with a treble clef and a key signature of one sharp. The lyrics are written below the voice line. The score is divided into two systems, each containing two measures. The first system ends with a double bar line, and the second system ends with a double bar line. The music is a simple, folk-like tune.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a melody with eighth and sixteenth notes, and the voice part features a melody with eighth and sixteenth notes. The score ends with a double bar line and the word "Fine".

First system of musical notation. The treble clef staff contains chords with fingerings 5 4 3 2 1 and 4 3 2 1. The bass clef staff contains a continuous eighth-note pattern with fingerings 4 3 2 1 and 5 4 3 2 1. A forte (*f*) dynamic marking is present.

Second system of musical notation. The treble clef staff contains chords with fingerings 5 4 3 2 1 and 4 3 2 1. The bass clef staff contains a continuous eighth-note pattern with fingerings 4 3 2 1 and 5 4 3 2 1.

Third system of musical notation. The treble clef staff contains chords with fingerings 5 4 3 2 1 and 4 3 2 1. The bass clef staff contains a continuous eighth-note pattern with fingerings 4 3 2 1 and 5 4 3 2 1. A piano (*p*) dynamic marking is present.

Fourth system of musical notation. The treble clef staff contains eighth-note patterns with fingerings 5 1 2 3 5 and 5 1 2 4 5 1. The bass clef staff contains eighth-note patterns with fingerings 5 1 2 3 5 and 5 1 2 4 5 1. A fortissimo (*ff*) dynamic marking and the instruction *sempre vivo* are present.

Fifth system of musical notation. The treble clef staff contains eighth-note patterns with fingerings 5 4 3 2 1 and 4 3 2 1. The bass clef staff contains eighth-note patterns with fingerings 5 4 3 2 1 and 4 3 2 1. A forte (*f*) dynamic marking is present. The system concludes with the instruction *dim. senza rall* and a piano (*p*) dynamic marking, followed by the instruction *D.S.*

FINALE
Etude SymphoniqueAllegro brillante M.M. $\text{♩} = 66$

SECONDO

R. SCHUMANN, Op. 13

The musical score is written for piano and consists of eight systems of music. The key signature is B-flat major (two flats). The tempo is Allegro brillante, marked with a metronome of 66 (♩ = 66). The piece is the second movement of the set, labeled 'SECONDO'. The score includes various dynamic markings: *f* (forte), *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), *dim.* (diminuendo), and *p animato*. The piece concludes with a 'Fine' marking. The notation includes numerous fingerings, slurs, and articulation marks, indicating a technically demanding work.

FINALE
Etude Symphonique

PRIMO

R. SCHUMANN, Op. 13

Allegro brillante M.M. $\text{♩} = 66$

The musical score is written for piano and consists of six systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Allegro brillante' with a metronome marking of M.M. $\text{♩} = 66$. The score includes various dynamic markings: *f* (forte), *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo). The score also features numerous articulations, including slurs, accents, and fingerings. The first system begins with a *f* dynamic and a *sf* marking. The second system includes a *p* marking and a *mf* marking. The third system includes a *f* marking and a *sf* marking. The fourth system includes a *f* marking and a *dim.* marking. The fifth system includes a *p* marking. The sixth system includes a *p* marking and a *dim.* marking. The score concludes with a *dim.* marking and a final chord.

THE ETUDE.

SECONDO

[illegible]

PRIMO

[illegible]

SOUL OF THE NIGHT
NOCTURNEModerato con espressione M.M. $\text{♩} = 63$

HENRI WEIL

The musical score is written for piano and voice. It consists of six systems of staves. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The tempo and expression markings are "Moderato con espressione" and "M.M. $\text{♩} = 63$ ". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics are in Italian and are written below the vocal staff.

mf dolce

Ped. simile

dolce *mf* *dolce*

cre poco più scem mosso do

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and slurs. The bass clef staff contains a harmonic accompaniment. The system concludes with the markings *rit. dim.*

Second system of musical notation. The treble clef staff features a melodic line with slurs and fingerings. The bass clef staff provides a steady harmonic accompaniment. The system begins with the marking *a tempo* and *mf dolce.*

Third system of musical notation. The treble clef staff continues the melodic development with slurs and fingerings. The bass clef staff maintains the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff includes a section marked *trm* (trill) and features complex melodic patterns. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff shows melodic lines with slurs and fingerings. The bass clef staff features a more active harmonic accompaniment. The system includes the marking *mf*.

Sixth system of musical notation. The treble clef staff contains melodic lines with slurs and fingerings. The bass clef staff provides a harmonic accompaniment. The system includes the markings *f* and *rall. dim.*

To Estrella Marina Bravo y Pina

ESTELLA

WALTZ

Moderato M.M. $\text{♩} = 160$
ben legato

GUSTAVO A. QUIROS, Op. 7, No. 2

pleneramente

f

Animato

mf

f

Fine.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5 and a slur. Bass staff has a harmonic accompaniment. Dynamics include *f* and *p*. A repeat sign is present.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5 and a slur. Bass staff has a harmonic accompaniment. Dynamics include *f* and *p*.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5 and a slur. Bass staff has a harmonic accompaniment. Dynamics include *mf* and *f*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5 and a slur. Bass staff has a harmonic accompaniment. Dynamics include *mf* and *f*. The word "Animato" is written above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5 and a slur. Bass staff has a harmonic accompaniment. Dynamics include *f* and *p*.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5 and a slur. Bass staff has a harmonic accompaniment. Dynamics include *f* and *p*. The word "D. C." is written at the end of the system.

HEART'S DESIRE

HERZENSWUNSCH
SONG WITHOUT WORDS

H. KAROLY, Op. 15

Andante M.M. ♩ = 60

p

con sentimento

mf

Fine

un poco più mosso

f

Ped. simile

mf

poco rit.

* From here go to § and play to *Fine*; then play Trio

* From here go to § and play to *Fine*; then play Trio
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TRIO

con grazioso

p *cresc.* *Ped. simile*

f *p*

f *mf* *A* *D.S.*

f

f

f

* From here go to Trio (top of page) and play to "A", then *D.S.*

DANSE ORIENTALE

Tempo giusto

Allegro impetuoso M.M. ♩ = 152

ERWIN SCHNEIDER

f

mf

f

f

mf

p leggiero

f

fz Fine

*From here go to the $\text{\textcircled{S}}$ and play to *Fine*; then play Trio
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TRIO

The musical score consists of six systems of piano music, each with a treble and bass staff. The first system is marked 'TRIO' and 'p dolce'. The second system features 'fz' and 'p' dynamics. The third system includes 'f', 'fz', 'mf', and 'p' dynamics. The fourth system is marked 'mf'. The fifth system includes 'mf', 'p', and 'mf' dynamics. The sixth system includes 'f' and 'fz D.S.' dynamics. The score is heavily annotated with fingerings (1-5) and slurs, indicating complex technical passages. The key signature is one sharp (F#).

p dolce

fz *p*

f *fz* *mf* *p*

mf

mf *p* *mf*

f *fz D.S.*

LE CARILLON

POLKA BRILLANTE

Allegretto non troppo $\frac{3}{4}$ M. M. $\text{♩} = 126$

LEON RINGUET, Op. 19

From here go to \S and play to \curvearrowright then play Trio

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mf

ff

p

mf

ff

sf D. S.

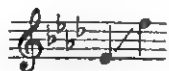
TRIO

This musical score is for a piece titled "THE ETUDE" on page 249. The section is marked "TRIO" and is written for piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score consists of six systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic. The second system also begins with a piano (*p*) dynamic. The third system features a mezzo-forte (*mf*) dynamic. The fourth system begins with a forte (*f*) dynamic. The fifth system features a fortissimo (*ff*) dynamic. The sixth system concludes with a fortissimo (*ff*) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingering numbers (1-5) are indicated above many notes. The piece ends with a double bar line and repeat signs.

OF COURSE SHE DIDN'T

ENCORE SONG

WM. HENRY GARDNER



GEORGE LOWELL TRACY

Moderato grazioso

mf

Oh, there

was a lit - tle mai - den, and her heart was hea - vy la - den, For a -

p

las! no lad - dies ev - er passed her door.

"Oh! there

is no use in try - ing" said she "I can't help cry - ing, Was there

ev - er mai - den trou - bled, so be - fore?"

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note, followed by eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

But one day, be - fore she knew it, may she nev - er live to rue it, Came a

The second system of the musical score. The vocal line continues with a half note, followed by eighth and quarter notes. The piano accompaniment continues with chords and moving lines in both hands.

lad - die with a lov - ing heart to let. Did his coming, think you, grieve her? Did she

The third system of the musical score. The vocal line continues with a half note, followed by eighth and quarter notes. The piano accompaniment continues with chords and moving lines in both hands.

bid him go and leave her? Well, I rather guess she didn't, now you bet!

The fourth system of the musical score. The vocal line continues with a half note, followed by eighth and quarter notes. The piano accompaniment continues with chords and moving lines in both hands. The system ends with a double bar line. The word "accel." is written above the piano part in the second measure of this system.

THE MOUNTAIN VOICE

HEINRICH HEINE

HERBERT J. WRIGHTSON

Moderato marziale

mf *p* *mf sempre stacc.*

mf

All sad - ly through the wild ra - vine, A war - rior slow - ly drive. "Ah
 Ein Rei - ter durch das Berg - thal zieht Im trau - rig stil - len Trab! "Ach
 And fur - ther the war - ri - or ri - deth And a sigh breaks from his breast "And
 Und wei - ter rei - tet der Rei - ters - mann Und seuf - zet schwer da - zu "So

cresc. *dim.*

now am I near - er my dar - ling's arms Or near - er the si - lent grave, Or
 zieh' - ich jetzt wohl in Lieb - chens Arm O - der zieh' ich ins dun - kle Grab, O - der
 must I then en - ter the grave so soon? Ah well in the grave is rest, Ah
 zieh' ich denn hin ins Grab' so früh? Woh - lan im Grab' ist Ruh! "Woh -

cresc. *dim.* *p*

poco rit. pp *tempo*

near - er the si - lent grave?" The moun - tain an - swer gave "The si - lent grave?"
 zieh' ich ins dun - kle Grab?" Die Berg - stimm' Ant - wort gab' Ins dun - kle Grab?"
 well in the grave is rest? And a - gain from the mountain crest, "In the grave is
 lan im Grab' ist Ruh!" Die Stim - me sprach da - zu "Im Grab' ist

poco rit. *tempo*

poco agitato

rest." The war rior's brow is trou-bled, A tear on the bronzed cheek
Ruh! Dem Rei - ters-mann ei - ne Thra - ne rollet Von der Wan - ge kum - mer -

poco agitato

dolente *affret.*

fell. "Is there no rest then in the world for me? Is there no rest then in the
 voll. Und ist nur im Gra - be die Ruhe für mich? Und ist nur im Gra - be die

cresc. *ff* *ff*

world for me? Then the rest of the gravewill be well," "Then the rest of the gravewill be
 Ruhe für mich? So ist mir im Gra - be wohl," "So ist mir im Gra - be

dim. *p* *p*

well." The voice from the moun-tain fell The voice from the moun-tain fell "The
 wohl." Die Stimm' er wid - ert hohl, Die Stimm' er - wid - ert hohl "Im

sf. *dim.* *p* *pp*

rall. *ff* *rit.* *a tempo*

grave will be well," "The grave will be well!"
 Gra - be wohl," "Im Gra - be wohl!"

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

THE ETUDE

BERCEUSE

G. KARGANOFF, Op. 22, No. 3

Lento M.M. $\text{♩} = 48$

p cantabile

mf

poco rit.

a tempo

dimin.

p dolce

pp

First system of the piano etude. The treble staff contains a melodic line with slurs and fingerings (5, 3, 1, 4, 2, 1, 4, 3, 2, 1, 3, 5, 2). The bass staff contains a supporting line with slurs and fingerings (1, 3, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 3). The dynamic marking *pp tranquillo* is present.

Second system of the piano etude. The treble staff continues the melodic line with slurs and fingerings (4, 5, 3, 4, 2, 3, 1, 2, 1, 5, 4). The bass staff continues the supporting line with slurs and fingerings (2, 1, 3, 4, 5, 4, 3, 2, 1, 5, 4). The dynamic marking *pp sempre* is present.

Third system of the piano etude. The treble staff features a melodic line with slurs and fingerings (5, 3, 2, 1, 3, 4, 2, 3, 1, 5, 4). The bass staff features a supporting line with slurs and fingerings (1, 3, 5, 4, 3, 2, 1, 5, 4). The dynamic marking *p dolce* is present.

Fourth system of the piano etude. The treble staff continues the melodic line with slurs and fingerings (5, 3, 2, 1, 3, 4, 2, 3, 1, 5, 4). The bass staff continues the supporting line with slurs and fingerings (1, 3, 5, 4, 3, 2, 1, 5, 4). The dynamic marking *pp* is present.

Fifth system of the piano etude. The treble staff continues the melodic line with slurs and fingerings (5, 3, 2, 1, 3, 4, 2, 3, 1, 5, 4). The bass staff continues the supporting line with slurs and fingerings (1, 3, 5, 4, 3, 2, 1, 5, 4). The dynamic marking *pp sempre* is present.

THE ETUDE

poco cresc.

mp

Tempo I

p

rallent. dimin.

p

mf

l. h.

p

mf

rit.

Piu lento

p

espressivo dimin.

pp smorz.

ppp

rall.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The first system includes a 'poco cresc.' marking and a dynamic of 'mp'. The second system features a 'Tempo I' marking and a dynamic of 'p'. The third system has a dynamic of 'p' and a 'rallent. dimin.' marking. The fourth system includes a dynamic of 'p' and a 'mf' marking. The fifth system has a dynamic of 'mf' and a 'rit.' marking. The sixth system is marked 'Piu lento' and includes a dynamic of 'p'. The seventh system has a dynamic of 'p' and a 'espressivo dimin.' marking. The eighth system includes a dynamic of 'pp smorz.' and a 'rall.' marking. The final system ends with a dynamic of 'ppp'.

VOCAL DEPARTMENT

The Vocal material in the present issue was prepared by Mr. Frank H. Tubbs, of New York City. Mr. W. W. Gilchrist, of Philadelphia, will be in charge of the May issue.

THE SINGERS

God sent his singers upon earth
With songs of sadness and of Mirth,
That they might touch the hearts of men,
And bring them back to heaven again.

* * * *

* * the great Master said, "I see
No best in kind, but in degree;
I gave a various gift to each,
To charm, to strengthen, and to teach.

"These are the three great chords of might,
And he whose ear is tuned aright
Will hear no discord in the three,
But the most perfect harmony."

—H. W. Longfellow.

EDITORIAL TOPICS.

BY FRANK H. TUBBS.

MENTAL DEVELOPMENT.

ONE of the important benefits from the study of voice is the mental development which assists the student in all study. Certainly, well and correctly directed vocal practice demands concentration of mind such as few other engagements require. A student at school, who is having vocal training of the right kind, surpasses his fellows. At a college the right kind, surpasses his fellows. At a college which has a glee club (reference is made to a particular case), the singers are in advance of other students. Concentration is the "slogan" of the day, and he who is expert is always in demand. In using music we are compelled to concentrate or our musical work fails. Now, if we analyze concentration we find in it will-power, directing force and determination. Nor are these all, for back of their use lies the knowledge necessary for applying them. And that might lead into differentiation regarding the several departments of work which go to make up vocal training.

Teachers sometimes hesitate about receiving all pupils who apply for lessons. In their minds they classify applicants according to talent. Those who appear to have little talent they think they may not receive. But, why? In view of the immeasurable benefit obtained in vocal education and training why classify pupils? Every one of them has talent—some more than others, to be sure—but each has his own form of talent, enough for the beginning. Find that; discover the form in even the one least talented, as the common view would have it, and grow that into what is possible, and you will have done a beautiful work. If you could know the beginnings of many prominent musicians you would learn that often they were told that they had no talent.

Riding in a stage coach in the country many years ago was a phrenologist. Opposite sat a lad. The man was discoursing on his favorite theme. He remarked: "There is a boy who cannot whistle a tune. He has no music in his make-up." But to-day that boy, grown to be a man, is a teacher of music of national reputation, who has written books on music which will be quoted after you and I are gone. It is probable that the very training needed to make him a musician made him greater in all other lines of his life work and, further, had some teacher acted on the phrenologist's belief and refused him because his talent was so obscured, we would have lost one of the cleverest thinkers in musical circles. To quote from

a circular issued by that teacher would, perhaps, give the secret of his work: "The highest privilege of the teacher is to vitalize and inspire the student with the consciousness of his own powers and the determination to bring out the best of which he is capable. * * * The corner-stone of our work is a simple, direct means of rousing the mentality and vitalizing the work of the student. Inspire the best in every pupil."

REMOVAL OF PRESSURES.

IN an article on "Initial Tone," in THE ETUDE for March, the present writer pressed the thought that to secure it all forms of pressure on the tone-producing organ, the larynx, from whatever source they might come, must be removed. Something more can be said. Suppose initial tone is faulty—must it not follow that all additional tone must be faulty? Thus a song sung with faulty tone must be badly sung. Its general effect may be good and the singer may receive praise for his song, but one who knows has the feeling, "Oh, if he only knew how to use his voice!" A popular teacher of the last generation had a group of singers who always pleased, and yet not one of them ever made a tone which would answer the demands of modern vocal science. It was demonstrated long before that teacher passed away that his method was wrong, in spite of the pleasing singing, because his pupils lasted so little time. They were brilliant for a few years, but soon their voices were gone and they stopped singing. Of course, each had his own reason for stopping and probably none of them would believe that bad vocal method was the cause—such was the hypnotic influence of that teacher. But the real cause was that all tones were made under pressure. A throat which could endure the force put upon it and still exist could sing the music. Naturally, continued wearing under pressure must bring deterioration. And all that could be spared by the simple device of removing pressures when learning to make tones.

When shall the teacher train the pupil to remove pressure? From the very first note which he makes at the lesson. And keep at it until every tone can "float on the breath." Yes, indeed, it requires patience on the part of both teacher and pupil. But what is worth doing at all is worth doing well. And no matter what time is used or how much patience is required, it pays. At this moment, in an adjoining room, a teacher has just begun a lesson. The first tones, are they for preparing the voice? No. It is an aria. Beautiful music from the lovely collection of sixteenth century growth, but the voice is not making the artistic tone which belongs to that aria. That voice should be in the masterful control of the singer before it is applied to any music, and that delicate art of the sixteenth century is especially exacting.

Now, pupils will not do good and exacting practice unless the teacher demands that at the lesson. Therein lies the responsibility of the teacher. An experiment tried by the present writer showed him that with all his care pupils were lax. He so arranged that when he went out for a time he left a student (and followed it up till he had tried a dozen) in the studio for practice. Then he took place just outside the door and listened to see if his instruction was being carried out. Not one did anywhere near as he being carried out. The most important word of instruction which Mr. Shakespeare used to use was "No." And he repeated it again and again until the pupil satisfied him. Many times the pupil thought he was doing all right, long before Mr. Shakespeare's gleeful "That's it. That's right," came. This recalls that one day when a pupil insisted that his tone was a good one before Mr. S. said it was (and the pupil was rather obstinate) Mr. S. ordered him out of the room and refused to give him another lesson. We must exact perfect work at the lesson in order to get any near perfect work at the practice hour. And the basis of perfect work is making correct sustained

tone which shall be perfectly free from pressure. All tone made with pressure is uncouth to a greater or lesser degree. By this you may know where tone loses unnecessary and injurious pressure; that the tone is unfelt. We deal with unconscious body. Can you make any kind of tone you wish to use in song with unconsciousness of tone production? If so, you can sing. If not, there is something to live for.

AGREEMENT IN VOCAL METHOD.

INTERESTING, indeed, is the fact that less of controversy on vocal methods is known in these days than formerly. Controversy never helps, although frank and honest search with opinions compared does good. Controversy made recrimination among vocal teachers a decade ago very general; to-day the kindest remarks are made by teachers, each about the other. All this is good. Have we reached a platform on which teachers unite? Probably not, but we have perceived the honesty of intention and are willing to let those less enlightened than ourselves grow without cutting them down as cumberers of the ground. Of course, each considers himself in the highly enlightened class, but any man who has arrived at any conclusion and made for himself a practical working vocal system knows that he has come out of a bank of dense ignorance. But that he has "arrived" somewhere makes him worth something. Get from him what he has and improve on him if you can. Ask any vocal teacher what his vocal method is and he will explain it to you. It is his hobby and no one, who has anything good, will withhold it from the common fund. (One who refuses has nothing to give.)

On three points teachers agree. That tone must be beautiful in quality, generous in amount, and that range shall be sufficiently extensive to cover the music written for the kind of voice. Now, there are just three things which gain all this. There is voice culture, simplified. Yet, within those three things is a world of knowledge and a lifetime of persistent effort. The basic principles of voice culture are easy breath control, free throat (open channel) and vibration, and the greatest of these is vibration. That is something which every vocal teacher seeks to get, and which every singer must get to be a satisfactory vocalist for public appearances. The secret of it is "make ample, nicely poised tone." The way of getting it is what makes vocal method. Before tone can be made ample it must have vibration, and before it has vibration it must be nicely poised. Then, the first duty in our work of teaching is to "poise" the voice. And that is one of the things few vocal teachers can do for their pupils.

A pupil who had graduated, after a five years' course, from a college, and who had had finishing lessons (?) from two noted teachers, came for lessons. She had never had the voice placed and knew no more about voice culture and singing than a babe. Why? The organs used in singing did not adjust themselves to each other for doing concerted work. Mr. Edmund J. Myer, in his writings, uses the term "right adjustment," and it contains a treasury of worth. The pupil criticised above had breathing apparatus contracted, with very small compass and vibration chambers abnormally enlarged. Result: Combination of squeal and hoot, which could not by any concession answer the generally accepted conditions of good singing as given above. Amplifying the breathing, opening and freeing the throat and shaping to normal conditions the vibratory department, soon made her voice a very different affair. And, in every case, the first two of the requirements—breathing and free throat—must be gotten before vibration can come on the voice nicely poised. It does require "right adjustment" of all parts which enter into tone production.

Vibration is first felt in the resonance chambers of the mouth and face. At first, when it comes, it will be felt. Later, even that becomes an unconscious act. When it first comes the tone will be small. If there were time it would be interesting to enlarge on that remark. Let it be impressed on every vocal teacher that when pure tone is first obtained by each and every pupil it will be small. This remark may startle some teachers, but that only shows they need startling. And if it is a new idea, think it out to a result. For it is truth. Pure tone, made with rightly adjusted parts, will be small at first. But it will be beautiful. Every note will be like a pearl, and a scale a string of pearls.

Then begins the work of "making ample, nicely poised voice." Do so by enlarging the circles of vi-

bration. A stone dropped into a quiet pool of water causes circles which extend outward, larger and larger, until stopped by obstruction. (If spent in distance they have met the obstruction of distance.) The illustration of the stone in the pool is valuable. Our vibrations of pure tone are first felt, as said, in resonance chambers of mouth and face. Vowels, by themselves, vibrate pharynx and mouth. Consonants vibrate those parts, the lips, face and nasal chambers. By cultivation one becomes able to command on all tone that what the consonants call into being shall be extended to and returned in all tone. Then tones are enlarged into phrases, and words are applied. But all of that is in the realm of initial vibration. We have not gotten to amplification of vibration. A singer who makes pure tone and has "right adjustment" which permits nice vibration which can be carried into phrases with words is a pretty good singer and will be called satisfactory. But it is not satisfactory. The voice is generally worthless, commercially, but that is not the worst of it. The singer has failed to do all he can with his inherent powers.

When larger voice is desired most singers begin to apply physical force. Is not that true? Well, physical force will not amplify vibration. It will place obstructions which stop vibration in the same way the rings made by the stone in the pool are stopped by obstructions. Keep away all physical effort. Ampler vibration must come from the mind and not from the body. The body will respond to ampler mental demands and produce ampler tone, but the cause of ampler tone lies in mind, and by its use must the enlargement of the voice be acquired. That means that the conception of the tone must be enlarged; see it larger, hear it larger, believe it is larger, think it into the various parts of the body larger, observe the enlargement of the rings (those in the pool) as they go from throat, face and nasal chambers down over the body until they finally reach the whole body. Of course, this implies removal of all obstructions. Rings cannot enlarge if they run into stumps. Rigidity of any member stops the vibration at that member. It may be in the neck and shoulders. It must be removed as soon as discovered. If then it is found lower, remove it. How many singers refrain from having rigid limbs while singing? Nearly every one who reads this will recall how stiffly he often stands. But that rigidity is obstruction. Remove it by exercise of will. And when it is removed let tone flow (the circles enlarging) into the parts where it could not go before.

And when tone can take complete possession of the whole body it will be generous enough for any purpose. Is not that a reasonable theory? But it is not theory alone. It has been worked out in practical demonstration again and again. Theory which will not work out is no good. Also, he who has demonstrated the truth of a theory is the only one who knows the theory. Of course, very much more might be said on the matter of vibration, for it really includes the whole of voice culture. Singing is another matter. Yet there is use of things of singing—like phrasing, use of words, agility, embellishments, etc.—in all voice culture. The latter is a science and singing an art, but the two blend. They are inseparable companions, at least, and they twine their arms around each other in all their walks.

SELF-CONFIDENCE.

THE public singer appears self-possessed and comfortable. The student, making his first appearance, is generally nervous. Some quite lose possession of their directing force and are overcome by "stage fright." How may one gain self-possession and quickly appear as does the artist? There are some singers who, in spite of all appearances, are never at ease, but they have so mastered appearance that no one discovers the nervousness. But, can one not control himself so as to be truly comfortable as well as to appear so? Yes. The case is one of perfectly knowing what to do and how to do it, and then to do it so often that to do it well and right becomes "second nature." To know what to do and how to do it. "There's the rub." How many students know—really know—how to sing? Very few. They are not, as a rule, trained to know how they sing—they are only trained to sing.

To know how to sing permits one to know before he utters a sound just how that sound will come. He knows just what he will do with any phrase of a song. He knows just the meaning he will convey. He knows the relation of phrases in his song; preparatory phrases and contrasts; where to spare his force and

where to use outbursts of expression and make effective climaxes. This is the very basis of musical education and it is just such education which makes the singer sure of himself. Nor is one able to sing with confidence without he is sure of himself—his voice, his music and his artistic delivery. No student should be allowed to sing before any audience until he has this intellectual preparation. If one knows he can give pleasure to his hearers he need not hesitate to sing. He gives to his audience the choicest of artistic gems. He arouses highest emotion and ennobles the thought of all who hear him. This thought helps him master stage fright and gives him confidence.

Physically, stage fright is a "case of nerves." Some years ago it was a fad of vocal training to relax all parts of the body. We don't hear much about that now, but it plays a useful part in securing self-possession. Analyzed, relaxation is mental direction of physical condition. It may be a kind of self-hypnotism but, if so, it is useful, for it is in the right direction. It is the denial of wrong assertion of physical parts. Of course, stage fright is fear, and fear is of the lower mind. That mind is what operates deleteriously on the body. Relaxation is commanding the lower mind to cease its harmful effect on the body. I have known singers, at the time they are preparing for public performances, to carry the principle of denial so far as to say constantly: "I am not nervous," and to repeat it over and over again that they might wipe out of thought the opposite belief, which is the fear in the lower mind. That form may be used, or any other may be adopted which gets the effect, but such mental command brings self-possession and that is the foundation of confidence. Now, this principle of relaxation, or driving from the mind the fear which causes lack of confidence, can be used so constantly as to keep one always, all the time, in a calm and self-contained mind. It makes calmness a factor of living. It seems self-evident that one who cannot master his nerves cannot use the machinery with which he sings properly. Nor can he be sure of himself when before the audience until he does master his wrong mind.

Then, experience. Some teachers, when their pupils say "I am so nervous," pass the matter off with "Oh, you'll get over that." In a measure that is true. But it is almost brutal treatment. For a student to overcome nervousness by going through many fits of nervousness appears brutal. But, when he is properly prepared in his training, all-round training, then his experience will enable him, if he studies his feeling with each appearance, to eliminate, step by step, whatever harasses him. That is the point. Eliminate by recognizing what is wrong and cutting it out, everything which annoys. That is, again, part of the education of the singer. It is this kind of experience which tells, and not that unthinking kind which some think lets the singer get over the nervousness. To sum it up: Know yourself—what you are to do, and how to do it perfectly; master your mind, which controls your body; grow into perfect confidence through studious experience.

"EYES" AND "ICE."

A SINGER used a song in which the word "eyes" occurred several times, but always pronounced it "ice." Now, it is not nice for one to sing a song to "My lady's eyes" and speak of them as "ice." What caused the change? In the case of "eyes" vocal tone is being made in the larynx while the consonant is being formed in the mouth; in "ice" the consonant is formed, but no vocal tone is sustained. Discontinuance of the vocal tone demonstrates tightness of throat and wrong vocal method. If tone stops for so short a time as a fraction of a second pure legato is lost and, by just that much, the singing is faulty. An old writer said, "He who speaks well sings well," but how few of us realize all the remark implies. Perfect word production gives perfect tone production. That assertion is not too strong. And it is by analyzing the differences between such words as "ice" and "eyes" that we arrive at causes of incorrect tone production, and by removing the error where it is caused then we improve the voice. A complete vocal method could be devised on that one remark of the "old writer" if one chose to follow it back into its center, and then radiate outward from that center to all points affected.

THE ASPIRATE.

RECENTLY the question was asked: Has the "Aspirate" any place in voice culture? If so, why and how? It certainly has. As the explanation, to be of value, must be freed from com-

plication, it must be known that the aspirate must not be confounded with puffing breath or preceding tone with "h." All tone must be begun with clear stroke, and at the instant the vocal chords are brought into contact. There must be no escape of breath just preceding tone emission. This wipes out at once the practice of singing "Ila," which is very pernicious. The aspirate is an act to be used independently of tone production. It consists of a prolonged whisper. It is best used with "ah." To analyze its benefit, it requires steady emission of air, thus requiring gentle and controlled (unfelt) breath pressure, and through it the breathing muscles are exercised. Then, with a mental glance at the throat, the aspirate is made with the easiest action which can be used at the larynx and the connecting muscles. It will be seen, then, that two of the three departments of voice culture are brought into direct use in the "aspirate," and they are used in the delicate manner which best serves cultivation of the voice.

It is probable that pupils will not use the aspirate long enough to do any good. To get them to use it it is well to have them imagine they are placing tones on the various notes of the scale. The larynx changes its position for each note just as if singing. Also, have them seek to lessen the amount of breath used with each succeeding aspirate.

At one time the present writer was so placed that audible vocal practice could not be engaged in. He did not stop practice but went through his exercises vocalized. The result was even better than when singing. This led him to practice songs in whispers, thinking the melody just as if singing. It was fully as good practice as any which he ever did and it is unusual judgment must be exercised to gain the best from it.

HOW TO ADVERTISE.

BY D. A. CLIPPINGER.

How to market his product is the problem confronting the musician no less than the manufacturer of pianos. The piano maker has pianos to sell, the vocal teacher has lessons to sell, and both must find a purchaser. Each may have the best possible article of its kind, but if no one knows it the financial return can be expressed by—X. The teacher may have a method that will remove all vocal defects along with original sin, while you wait, but before it can exert its regenerating influence to material advantage, some one must know about it and want it. Most persons will agree, then, that what the teacher needs is publicity, and the cry is constantly ringing in his ears, *advertise*. And he does. Not always wisely, perhaps, but in many cases continuously.

Advertising has become a fine art. Sometimes the art in preparing the copy exceeds that of the product offered. However, this is a matter of individual opinion. Schools whose business it is to train young men and women to write irresistible advertisements have sprung up like mushrooms in the past few years, but I doubt if they have profited much from the musical fraternity.

The Medium.—The thing first to be considered in advertising is the medium. The publication must reach the class of persons interested in the particular thing the teacher has to offer. The paper which circulates most largely among musical students would naturally be the best medium for the music teacher. If it does not reach the student class it is practically worthless. It goes without saying that a great deal of money is wasted by a lack of discrimination in selecting the medium.

Preparing the Copy.—The next step is preparing the copy. There is more psychology in writing an advertisement than the average individual suspects. In several universities with which I happen to have some acquaintance, the classes in psychology have made a serious study of the construction of advertisements in order to discover the principles involved. That advertising pays is a trite saying, and it is safe to say that a market can be created for almost any product, good or bad, if the right kind of an advertisement is placed with the right medium. I have lately read a book which advanced with considerable warmth that the esophagus and stomach are the only vocal resonators. I have no doubt if this were sufficiently advertised it would not only sell the book, but also create for its author a profitable following.

of persons who are willing to divert the functions of those organs to something more artistic than that with which they are usually accredited, and pay the originator of the indigestible idea for showing them how.

Must Attract Attention.—An advertisement must not be written at haphazard. If the advertiser would make the reader believe that he wants, needs and must have that particular thing, he must follow certain principles. The first of these is ATTENTION. An advertisement is useless unless it is read. Consequently it must attract attention the instant the eye rests upon it. If it attracts the eye and holds the attention until it is read, the first step has been successfully taken.

Interest, Desire, Action.—If, in reading the advertisement, the INTEREST is aroused the second step has been successfully taken. If the matter is sufficiently attractive that it arouses the interest to the point of DESIRE, then from the advertiser's standpoint things are progressing satisfactorily. The next step is ACTION, and the teacher should receive a call soon after. Many advertisements are dead from the beginning. They do not attract attention. Many die at the second step. When they are read they arouse no interest. Only a few stimulate interest to the point of desire, and of the number thus affected only a small percentage act. So it will be seen that of the whole number reading the advertisement, only a fraction of one per cent. orders the goods. If every reader of an advertisement should apply for lessons no professional man could possibly take care of the business.

Honest in Statement.—In offering his product to the public the teacher will do well to keep that same public in mind. There are some things it will not stand for. He should be honest and not offer more than he can deliver. It is not difficult in reading an advertisement to tell whether the teacher is sincere or whether he is angling for suckers. Catch phrases should be avoided. For example: *Italian method* has been overworked to such an extent that whenever I see that embodied in a singing teacher's advertisement I shy at it. I somehow feel that the teacher is having a hard time making a living, and is trying to get pupils by unfair means. I associate him in my mind with one who is obtaining money by questionable methods. It is bad business from every standpoint. The class of persons of most value to the teacher does not believe in such nonsense, and by such trickery he is driving from him those who can do him most good. In offering his professional skill to the public, one should not be too extravagant in his estimate of his ability. To agree to do things no one has ever yet succeeded in doing is, to say the least, doubtful advertising. For instance: When I read of one who agrees to take people anywhere between the ages of three and sixty and give them the voice of a Patti or Plançon, I think of dishonesty and bird-quackery. Of course, only the weak-minded, bird-witted portion of the public will be caught by such a snare, but to take advantage of such unfortunates is unprofessional.

Specializing.—Another mistake the advertiser should avoid is that of offering to teach everything in the curriculum. In these days of specialists the man who does one thing well has his hands reasonably full. However brilliant and accomplished one may be, to offer himself as teacher of piano, organ, composition, singing, violin, mandolin and guitar, is laying himself liable to serious misunderstanding at least.

Clearness.—The advertisement should not be mystifying or of doubtful interpretation. The following always affect me in the opposite way from that desired by the advertiser: "Voice training according to physiological principles," "Interpretation according to musico-declamatory principles!" And this one: "Voice training through physiologico-phonetic methods." They always suggest to me something like electro-magnetic baths, located on a side street and which smell like a laundry.

SELECTED SENTENCES FROM ADVERTISEMENTS.

The following possesses sufficient mystery to make it attractive: "Lessons in the traditional school of singing." This gives the teacher an opportunity to do or say anything he likes without fear of contradiction. What is the traditional school of singing? No one knows, and every one knows he doesn't know. When any one speaks of the traditional school of singing he wishes us to understand that thereby is meant the old Italian. Every one knows that no method of voice culture can filter through human

minds for two or three hundred years without being modified beyond recognition, and I very much suspect that if we knew Porpora's method as well as he did himself we should have to remodel it in order to fit it to this age. This eternally digging up the past and offering it to the public as superior to the present is questionable. It says on the face of it that we are degenerating, which is an unwarranted assumption.

In going before the public one should avoid that which savors of supreme superiority. For example: "Specialty made of prevention and cure of voice failure" sounds a little like "Specialty made of restoring voices ruined by other teachers." If I were looking for a teacher I would pass this one.

Some advertisers carry modesty beyond the limit. This one: "A limited number of pupils accepted." Between the lines it reads this way: "Now stop this rush and don't crowd. I can't take care of all of you. Get in line and take your turn." There is no record of the police having been called in to disperse such crowds.

Such a card as the following would not, in my opinion, attract the most desirable class of students: "Vocal lessons. Physical culture a specialty."

Physical culture is all right, but somehow it does not fit with artistic interpretation of the song classics. When I think of physical culture there rises before me a man whose frame is heavily upholstered with muscular tissue, and who puts one through a stunt that requires a Turkish bath immediately afterward. I recall distinctly, once during my college experience, standing in front of this man, and in an inconceivably short space of time he knocked the buttons off my clothes and landed me in the opposite corner of the room. I think I did not sing so well the next day.

The following is guilty of a discrimination which ought to kill it: "School of singing for women, artists and amateurs." Refusing to admit women to the list of either artists or amateurs is too much like saying "Ladies and gentlemen and tenors." This would not draw largely from the soprano and alto class.

HOW TO MAKE ADVERTISING PAY.

The real nature of advertising is oftentimes misunderstood. One places his card in a music journal and if business does not immediately begin to flow from it he condemns the medium. Advertising will never make a good music teacher. It remains for the teacher to prove by his work that what he says of himself is true. He himself must make his advertising pay. His card is worth nothing until he does something to prove it, and the more he does the more valuable it becomes.

I conclude, then, that if one has something worth while to offer, selects the right medium, states in an honest, straightforward manner what he can do and then does it and keeps everlastingly doing it, he will make his advertising pay.

APHORISMS ON THE ART OF SINGING.

ON STUDY.

In order to learn a new and difficult work with surprising rapidity study it in small sections. The harder the task the smaller these should be.

A cardinal fault with many students is the practicing of a work in too large divisions, or as a whole. By taking small, even minute, portions for separate study all details are impressed on the mind with such clearness and sharpness that the memory retains them with a faithfulness impossible to secure by the un-fortunately more common but slipshod and wasteful method of practicing in large sections.

But after this preliminary preparation has been thoroughly carried out the work must be practiced as a unit from beginning to end. Details requiring attention should be passed over for consideration later; it is fatal to accustom oneself to repeated interruptions for the sake of improving detached passages in the course of anything that calls for continuity. Such a habit exercises a most unfortunate influence on its public performance.

ON RHYTHM.

A fine style, distinguished and unexaggerated in its characteristics, depends upon a clearly defined rhythmic outline. Rhythmical temperament is far more rare than musical temperament. With instrumentalists, especially orchestral players, training makes up for natural weakness in this respect, but with singers

the case is different; they must make rhythm a subject of especial study.

In addition to the rhythmical variations of colorature passages previously mentioned, an excellent practice to this end is the tapping of intricate rhythms on a table or piano lid. This has the advantage of using the eye instead of the voice, thus sparing the singer the strain of repeating whole phrases, often in the most trying part of the voice.

It is best carried out as follows: Tap the beats of the measure regularly, at the same time reciting the text in a subdued speaking tone according to the notes of the melody. Mark well what syllables fall on each separate beat; those coming between, being shorter in value, will of themselves drop into place.

If rhythm, the greatest initial difficulty, is conquered in this way the singer can learn the most exacting parts in a few days with comparative ease, and save himself unnecessary wear and tear of voice.

ON STYLE.

There is much to be said about style, but the mention of one thing may enable the student to grasp what is perhaps the most important phase of this branch of the art of singing. This is: Let there be economy in contrasts.

By this is meant a certain prevision of the effect desired. For instance, if a *piano* or *pianissimo* passage is to be made particularly prominent, care must be taken before it occurs to sing somewhat louder; in the same way the effect of a *forte* or a *fortissimo* is greatly enhanced by decreasing the force of that which precedes it. It is hardly necessary to add that in neither case should the singer's intention be so marked as to be perceptible to the hearer.

Almost more important than contrast in tone is contrast in tempo. An unvarying tempo makes a mechanical impression; a change of movement which is awkward or occurs abruptly without apparent justification is undignified and inelegant.

Tempo, too, requires modification according to the character of the voice. A strong, full voice is heard to especial advantage in a slow tempo; the effect to the ear is much the same as that of the quicker movement, which is more appropriate to a lighter vocal organ.

GENERAL HINTS.

It will be found advantageous to preface long-sustained tones by the same tone sung staccato. This prevents a heavy, spasmodic attack.

The habits of speaking at a high pitch and of shrill, tittering laughter are injurious to vocal development, yet these faults can be remedied at the cost of some attention by slow, distinct speech and a determination to succeed.

A wilful change of vowels for the sake of convenience and a careless pronunciation of the consonants result in an indistinctness of enunciation which is a particular fault in the modern declamatory style of writing for the voice. Only in the highest register, where tonal effect is all that is required, may the singer be allowed a modification of vowels. In such cases the sharpest possible delivery of the consonants is often of great assistance.

As an aid in avoiding an uncertain attack a gentle, unconstrained sinking of the head may be recommended.

STOCKHAUSEN AND THE WAGNER STYLE IN SONG.

STOCKHAUSEN recently said to a German correspondent: He who speaks of *Sprachgesang* (declamation) makes a false assertion; one must be able to sing in just as finished a manner for Wagner as for the Italian masters. That the Wagnerian style (as they say) uses up the voice early is not the fault of Wagner but of the method, of the belief that persons with a gift for song, a voice of wide range and a noble figure, can necessarily sing Wagner. That is not so. With Wagner one must first of all learn to speak and afterward to sing, then only will one become a Wagnerian singer in the Wagnerian sense. Not because Wagner demands great power and tone does the voice quickly become used up, but because most Wagnerian singers just because they have not learned to speak—(enunciate), overtax themselves both in voice and articulation. On that account we have no longer any Mozart singers, because after a year's study the young people believe they can sing and speak. That means a decline of the art of singing.



ORGAN AND CHOIR

The ORGAN DEPARTMENT in this issue was prepared by Mr. W. S. B. Mathews, of Chicago.
Mr. Wm. Horatio Clarke, of Reading, Mass., will be in charge of the issue for May.

THE PERSONAL EQUATION.

AFTER so many years' writing for THE ETUDE, as a piano teacher, for me to begin all over again, for this occasion only, as organist, certainly gives me reason to pause. Let it be understood, then, that although a great part of my public musical career has been with various studies relating to the pianoforte and to the art of teaching the same, nevertheless for upwards of forty-five years a rather important part of my livelihood came from my work as organist. During the last twenty-five years of this period, closing in 1893, I played the same organ, a beautiful-toned, three-manual organ by Hook & Hastings. It had the now displaced pneumatic lever and a magnificent body of sixteen and eight-foot diapason tone, and an appointment of about thirty-six sounding stops. During nearly all these twenty-five years we had a chorus choir, my duty being simply that of organ accompaniment, with my solo "efforts" at the strategic parts of the service. So much from the side of history. The personal equation in this instance is the desire to help some organist knowing less than I do.

THE YOUNG LADY ORGANIST, "BY THE GRACE OF GOD."

It happens that in working off along the line of least resistance the affections of congregations are often placed upon attractive young lady players, who are organists "by the grace of God," as we might say, rather than from real instruction in the art and avocation. If I were a girl, unexpectedly promoted to this position of responsibility, and unable to go away from home to take lessons properly (as many of them are not), I would instantly set about forming for myself a valid organ technic; that is to say, I would try to work up some pedal practice, teach my left hand to cease meddling with the bass voice unadvisedly, and learn the possibilities of my instrument in the line of registration and the use of the organ for accompanying.

Owing to the curious neglect of ear-experience in music study, our girls do have curious misapprehensions regarding tone-qualities. For instance, I once happened to be giving a lesson to a very smart girl, who seemed to me to have taken what I had told her with soulful appreciation, in respect to the four kinds of organ tone—in other words, the color of the tones. Just when her guesses had been most promising, I drew the Great Organ "Trumpet," a very large "Trumpet" with a tone according, and asked what she supposed it was. She hesitated a moment and blandly answered that she thought it was a flute!

Very good musicians find themselves "presiding at the organ" sometimes without knowing the trick of "presiding" presidingly. So the first thing to learn is the names of the stops and the sound that goes with the names, for an organist who does not know his stops by sound, whether alone or in twos or threes, cannot expect to do intelligent work in accompanying.

The easiest place for the young woman to get up this part of her equipment will be from Dudley Buck's "Art of Choir Accompaniment"—a book which contains just exactly that previously unwritten knowledge of the organist's profession, which all the good ones know and use every hour they play, and none of the new ones know at all, or can learn in any school, because the schools teach them to play, merely.

As for the pedal board and the organ technic, the young woman is well placed; since, being unable to see her feet, she learns at once the distances and by feeling where every note of the pedal board certainly is. It is not so long since most organists in this country had to see their feet, or thought they did. When Dudley Buck came back from Germany, in 1865 and played at Johnson's organ factory at West-Field, Mass., they thought his pedal playing something

wonderful. They tried him by concealing the pedal board with a sheet, and were astonished to find that he hit the keys just as surely.

The strangest thing in pedal practice I ever knew about was Clarence Eddy's work in Berlin under Haupt. Eddy ordered a pedal piano upon his arrival in Berlin, but it could not be delivered for six months. So he practiced upon an ordinary piano and tramped out the pedal part with his feet on the bare floor. From this practice upon a Bach fugue or Mendelssohn sonata he went up to the church at his lesson hour and recited it upon the organ. This would not have worked, however, with any student who had not a close natural sense of location—in other words, a pedal-board instinct. Any young organist will discover by trial that a few hours of careful work at the piano will do most of the technic, provided she will think the pedal and go through the motions strictly. The mental conception is the first thing to get, and when this is vivid enough the feet will do the rest.

As soon as the young woman gets over her first troubles concerning the proper stop to stop with at the proper time, and the whereabouts of a few important pedal keys, she is ready for tasks which will test her natural suavity more severely. These will come when she stocks up with a lot of first-class voluntaries, registered for a three-manual organ of good appointment, and tries to play the music on two manuals, scantily appointed; or even upon one, as sometimes happens. Here she will discover that her only friend is that industrious master, Mr. Dudley Buck, who, in the book I have mentioned, discusses precisely the modifications constantly needed.

In the same valuable friend in need she will find directions how to compromise between playing her hymns in a good rhythm and not disconnecting the chords, as one does on the piano. As to the pedals in her hymns, I advise either staccato or semi-staccato. The continual growling on very low pedals is unpleasant to hear and very discouraging to the rhythm. Either play the low bass pedals staccato, or if the hymn is capable of a good solid rhythm, play a half pulse motion in broken octaves, with the pedals. This will often keep a congregation up when no manual trick will at all do.

It is not of the slightest use to try to hurry up the rhythm with manual chords; only the pedal staccato is of any use at all; and one needs to know how to do this. Above all, you must have confidence in your own metronome. At the same time, this is to admit that it is impossible to keep a large congregation up to time in any of the usual old tunes; the large congregation swings more slowly.

The only time I think I ever heard any considerable number of singers sing together elastically and rhythmically, without in the least dragging, was in a Tonic Sol Fa celebration in the Sydenham Crystal Palace, when a chorus of about 2,700 sang some of the Handel choruses with wonderful elasticity. They had the rhythm inside themselves.

Perhaps I ought to condescend to more careful particulars as to her first steps, for the benefit of the young woman condemned for a time to pose as organist without having been qualified. The first thing is to get the proper seat, which will be at that place along the bench where she will be precisely in front of D next above middle C. As she will be probably a person of less than normal height, it is permitted her to slide along the seat either way to reach keys so far away as to be inaccessible for her from the center.

As to her position on the bench, the body must be balanced in such a way that she can sit erect and swing arms and legs freely without falling over on to the keys. The body is therefore not very far back on the bench. With this position, which presently becomes habitual and easy, she can pedal without get-

ting that terrible backache which follows pedal practice when the player sits far in on the seat and has to lift the whole leg to move it this way or that.

Eugene Thayer's exercises for pedals alone are useful; and she should at once start in with Buck's "Pedal Studies," beginning with No. 3, and working at it until it goes pretty well; then the last one in the book; then No. 1, and then No. 5, and so on in any order she likes. I think a certain command of the pedal board is obtained in a shorter time by this way than in any other I have tried or seen tried. While she is acquiring her organ seat and independent pedal, she must confine her practice, mainly, to the Great Organ manual, and to music which makes pedal demands.

For pedal exercises I advise triplet forms like those in Plaidy's technics (do-re-mi, re-mi-fa, mi-fa-sol, etc.), all the way up the scale and all the way down reversed; also all scales and all triad arpeggios, played with alternate feet. Later, two notes with each foot. The trick of toeing and heeling up an arpeggio is a very useful thing to have around.

Fugue playing will not come immediately. It makes too great demands upon the mental equipment. But if the young woman, after beginning to get handy upon the pedal board, will take up a fugue not too difficult, and memorize a division of it, she will then soon learn to play it comfortably. To give an idea how long it takes to learn one of the great Bach fugues, such as we often hear, Eugene Thayer told me that he worked a year on the large Bach G minor before he could play it, and then he broke down the first time. I mentioned this to Dudley Buck, and he said that he thought that he himself had worked longer than a year on it; but, he added, it went when he tried to do it in public. But when you get two or three good fugues so they will fairly clearness and elasticity of Guilmant's playing of a Bach fugue are due to his clear thinking and his excellent technic. His main superiority is his mentality for the organ.

Let the young woman understand that I admit there may be many other and better ways of getting at what she lacks, a knack of the organ; but the way above is certainly useful and not difficult, and she can manage it herself quite well, if she dares.

THE SELF-PLAYER IN ORGANS OF TWO MANUALS AND OVER.

I AM of the opinion that before any long time every two-manual organ will be bought with a self-playing mechanism inside. A good one opens to the young organist the entire repertory of the instrument, to whatever extent and completeness the operator is clever enough to administer it. One of these instruments is now supplied with a most valuable bluff towards something which previously had been sought in vain. There are two levers before the player, like the tempo lever on the Pianola, and they slide at pleasure entirely across the music sheet. Whatever perforations fall between these two levers come out as solo. Thus it is easy to bring out a voice anywhere in the compass by simply following the holes out a chord note, but the knack is not difficult. Owing to the relative unimportance of what is called "touch" on the organ—that is, its absolute disconnection from dynamic quality of the tone—the self-player plays as well as any organist can if only the roll is perfectly cut.

I imagine that before long something will be done in organ circles to realize on the organ the artistic results corresponding to those of the self-player called the "Mignon" in Germany, a player which has rolls expressly played for it by D'Albert, Carreño, Pugno and all the pianists; which when put into the instrument goes on without any assistance (except the electric light wire for current) to reproduce the interpretation in all its tempo, shadings, accentuations, climaxes, ritards, pedaling and all possible individualities. We have nothing in this country able to do this as yet; but it will come. When it does come, the organist will be able to introduce any possible composition and be sure of it being done better than any but a great artist can do it. If the "Mignon" idea is fully realized, the roll will also manage its own stops; but the minister will have to wait for it to finish, and not stop it on the dominant or relative minor, as our theatres stop their music when the stage is ready.

THE MOOD
OF THE
VOLUNTARIES.

THE selection of music to play for opening, offertory and closing is a very difficult question; particularly so in small cities with organs none too complete. It must be confessed that there is a great deal of extremely superficial music arranged for organ, music which has no inner right to be heard in church service. And yet, what are we to do?

A church treasurer used to tell me that the "contribution box" piece made several dollars difference in the collection; when he did not like it he considered the collection to be "shy" from five to ten dollars; and when he did like it he always mentally credited me with the like amount for having made a lucky selection. This piece should be short, just long enough, rather gentle and tender. When the congregation is being denuded of that which the minister rightfully speaks of as their "substance," pretty music is an anesthetic of prime importance.

In the so-called "evangelical" churches we have gotten over a great deal of the old type of solemnity; we come before the Lord, not only with joyful singing and a mirthful noise, but occasionally almost with a grin. And yet we agree that the idea of the church is always that of meditation, worship, and a culture of those moods and aspirations out of which the ideal becomes visible, realizable. And so it is the organist's duty to feel this mood himself; and above all to embody it in every part of the music.

It is always an open question whether an organist does better to magnify his office and blaze away after the benediction with a Bach fugue, with full organ. I doubt. Many Handel choruses make good voluntaries, because Handel had moments of what somebody spoke of in the table talk of Samuel Taylor Coleridge as "moments of the blest and intelligible." A Bach fugue, if really well played, played for all it is worth, as Guilman plays it, and as I suppose César Franck used to play them, Dudley Buck at times. S. P. Warren now and then, to do it well, is worth doing; and I do not think a congregation minds it now and then. Whatever of expert organ music the organist ventures in the closing voluntary, will be most of it lost; but here and there a listener will remain to the end and will find themselves repaid.

The two hallucinations which the American organist has most suffered from are these: (1) That very religious music goes with one leg; and, (2) always with a tremolo. With pump handle obligato.

A FEW PLEASING
ADDITIONS TO
THE ORGANIST'S
REPERTORY.

We seem to have quite passed out of the stage where the empty Batiste compositions appeal; we are now mostly buying our organ music "made in Germany" and England. But any organist who has not already made use of them will find the Batiste arrangements of fragments from Beethoven's 1st symphony, 5th symphony (the Andante), and 6th and 7th symphonies extremely available upon even a quite small organ of two manuals. If the player has a musical friend who tells her that these things are too fragmentary, and that she ought to play Beethoven in a more complete way if she plays him at all, why then she is at liberty to fall back on the arrangements of the same by Best. But Best had enormous technique, and his arrangements are as much too long and too elaborate as Batiste's were too fragmentary. Still Best's arrangement of the slow movement of Beethoven's second symphony is a beautiful addition and can be cut to available length.

As a standby for keeping up her pedal technique, I think she will get a good deal of satisfaction out of Geo. W. Morgan's arrangement of Handel's "Hercules and the Blacksmith." He puts it in D major, and the running work is excellent pedal practice. Then for times of church concert, Buck's arrangements of certain overtures are very useful.

Among the "Hayler" elements of her repertory she ought on no account to miss Buck's "At Evening," a charming little organ nocturne. Apropos to the pedal staccato near the close, after the young couple have been beaming on each other in the moonlight, a lady, whom Buck played it in manuscript, remarked that she supposed that these notes must be where the old man stuck his head out of the window and remarked, "A la pedal point, 'go home! Home! Home!'"

A most fascinating melodic duet can easily be made out of a now forgotten piece by Dr. William Mason—the very one, in fact, which attracted the attention of

Liszt when Mason played it to him. It is called "Amitie pour Amitie." The first phrase is a duet for soprano and tenor (Oboe soprano and Double Flute, 8-foot, for tenor) with the Dulciana set on the Choir, if you have one, for later use. Soft pedal staccato. The second phrase I play as solo, with Dulciana accompaniment. Third phrase as before, fourth like second. In repeating, take in place of the Double Flute the Great Organ Flute of 4-foot, which brings the voices close together. Also change the Oboe for the Open Diapason in the Swell; it is even better.

Among the old-fashioned bits by English organists I still would cling to the March from Costa's oratorio of "Eli." It is a right good organ march; and the Trio is a very charming melody. So also the Minuet from Handel's "Joshua" is a good bit. Many of Handel's choruses make good voluntaries at times; but in place of one of the modern accompaniments, take the old one by Novello, which practically gives you the whole chorus in place of merely the accompaniment to the voice parts, as Best gives you.

There are a lot of short songs by Schubert, Franz, and even Brahms, which by a little practice the organist can play from the piano copy—first consulting Buck for advice on choir accompaniment.

OTHER REPERTORY SUGGESTIONS FOR AN ORGANIST.

Among the later publications I notice a book of organ music by Jas. H. Rogers, in which there is a very attractive arrangement of Walther's "Prize Song" from Wagner's "Mastersingers." The same book contains the March from the "Mastersingers," Prelude to "Lohengrin," etc. It is handy to have around.

The voluminous set called "Arrangements from the Scores of Great Masters" by the late W. T. Best, contains many extremely valuable numbers for repertory. In No. 72, there is a little March by Fritz Spindler, arranged into an admirable semi-orchestral organ piece, and practicable upon any two-manual organ. The first piece in this book, however, while very beautiful, is also very difficult. It is the "Adagio" from Beethoven's Trio in C minor, opus 3; No. 43 has an Adagio from Haydn's 4th symphony, also two movements from Bach sonatas for piano and violin—excellent practice; No. 5 has the Beethoven "Larghetto" from 2d symphony and the Handel chorus, "Let Their Celestial Concerts all Unite"—a very strong piece.

Among the difficult but profitable selections there is, by the late Frederic Archer, an arrangement of the Beethoven "Andante Favori" in F, the one written for the "Waldstein" sonata. It is very pretty but by no means easy. No. 57 in Best's collection is also a good one. It contains Handel's Overture to "Esther" and the "Andante" from Mozart's 5th Quintet, a charming cantabile movement. Another number (No. 22) contains the "Variations" from Beethoven's Septet. It also contains the Overture to Handel's "Occasional Oratorio," which sounds a great deal more difficult than it is.



We give an illustration herewith of a new organ installed in the Baptist Church of Texarkana, Ark., by the Hutchings-Votey Organ Co., Boston. It has two manuals, twenty-five stops and tubular pneumatic action.

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THE STRUGGLING YOUNG TEACHER.

AN amateur violinist, residing in Colorado, recently wrote us a letter which contained the following interesting and suggestive paragraph:

"I am an enthusiastic amateur and miss greatly the advantages of New York City. We need very much in our towns along the C. & S. R. R., from Denver north, a really good modern violin teacher, and I think if you have a pupil contemplating teaching as a profession, he or she would find these rich and growing towns a splendid and remunerative field. There is not a single good violin teacher in all these parts outside of Denver, and there are many young people glad to pay for instruction."

From our personal knowledge of musical conditions in the far West we should say that our correspondent's statements do not exaggerate the facts; and what he has to say on this subject should prove interesting reading to young teachers.

The young teacher, as a rule, longs to settle in New York—a laudable but mistaken ambition. It is easy to understand that the musical activity of a large city like New York should prove irresistible to most earnest young musicians, and that the thought of settling in some small Western town must seem to them too hard, if not actually intolerable. But they little know in their inexperience what it means to get a footing in this great unsympathetic and congested city; and could they realize how few among the unknown newcomers eventually succeed, and that, of these, the greater number succeed only to the extent of earning a bare living; could they realize that a fair success in New York means years of anxiety and privation, they would gladly turn their eyes westward and seek some small town where their services, so much needed, would be suitably rewarded.

The mistake which most young teachers make when they come to New York too often proves fatal. Experience alone teaches them that it is an all but useless struggle. The opportunity to contribute to the musical life and activities of New York is generally denied them; and as for earning a living within a reasonable time after taking up a residence in the great metropolis, why that would be a remarkable, if not a stupendous, achievement.

Our statements refer, of course, to the young or unknown teacher, who has neither a well-filled purse nor influential New York friends. But we know of a number of instances of gifted and reputed musicians who, in recent years, struggled desperately for several years before they were able to establish themselves, and before they could boast of even a modest income, in this musician-ridden city.

Our correspondent is right. Good musicians are needed, greatly needed, in the smaller Western towns. There it is possible for them to create a musical atmosphere, to earn a good living, and to win the respect of some desirable community. Here, all the chances are against them. The attempt is at best a lottery, and the winners are few, indeed.

PAGANINI IN SOCIETY.

THE following article, for which we are indebted to the *Violin Times*, is an interesting description of the great Italian virtuoso as he appeared to the writer at a social function. Some features of this description will prove more than ordinarily interesting to our readers. Indeed, almost any anecdote which concerns this wizard of the finger-board finds eager readers even to-day, when Paganini's art is no longer the "mystery" it was sixty years ago. The writer says:

"Some days since I had the gratification of meeting, at the house of a friend, the celebrated Paganini. It was an introduction I greatly desired. The extraordinary abilities of the violinist were everywhere discussed, and his peculiarities so much the theme of general conversation, that these circumstances created in me an ardent desire to see and converse with him."

"Everyone forms to himself an idea of the personal appearance of a celebrated character. My imagination had not been idle. Assisted by the representations of him I had seen in the print shops, I pictured Paganini a tall, meagre man, with a nose of immoderate dimensions, and long, thick hair falling over his shoulders in true Irving-like luxuriance. My introduction, however, dissipated the creation my imagination had formed, and showed me Paganini a middle-sized, enfeebled old man, Quixotic in appearance, with dark brown hair, certainly of very unusual length, thin and slightly curling, and a nose perfectly 'in keeping.'"

Paganini has evidently once been a handsome man. To the compliment which superior talent claims from strangers on introduction, he politely, but briefly, expressed his acknowledgments. That ceremony finished, a promenade in the garden, prior to dinner, was proposed. Paganini, who bore all the appearances of extreme languor and exhaustion (although I understood he had not taken any exercise that morning), alone remained indoors, and, huddling himself up in a corner of the sofa, was, on my entering the room shortly afterwards, enjoying a comfortable nap.

"At this time I had a favorable opportunity to observe his countenance, which, in my idea, had not that decided stamp of the *mens divina* I expected to have witnessed; he presented the appearance of the *cadaver* of an emaciated being; an appearance which was much heightened by his want of teeth (he having had at Dover), and by the tuft of hair he suffers to grow under his lower lip. His dress was an old-fashioned suit of black, which hung loosely about his spare figure; the red riband, which designates the rank of Chevalier, was appended to the buttonhole of his coat, added to the general eccentricity of his appearance. It was not till we sat down to dinner that I observed the unusual length of his fingers, and the peculiarity of the thumb of the left hand bending backward as well as forward; his hands resembled those of an invalid, and his whole frame indicated those of a weakness, which I have no doubt he experienced, as he on the chair while he sat at table. I had imagined him to be between sixty-five and seventy, for his appearance would lead you to that conclusion; but forty-seven is, I am informed, his right age."

"A young lady having arrived at the commencement of dinner, operated as a charm upon the Signor. His eye, till then dim and inexpressive, brightened into brilliancy—his attention to her was marked and assiduous, and he evinced a spirit of gallantry of which, from his previous deportment, I should not have thought him capable. In the short space of half an hour the furrows of twenty years seemed to have vanished from his brow—time appeared to have vanished, and a complete reviviscency was manifest in him. Still, I must be understood to speak comparatively, and with reference to the torpidity before remarkable in Paganini. Even the excitement produced in him bore no analogy to that electric furor which he exhibits while performing on the violin; the change had made him only moderately sociable—he was roused from his ordinary reserve."

"To the numerous healths, compliments and eulogiums offered him he modestly returned thanks; and some of these civilities compared him to the fabled Orpheus, and others so overstepped a mere *fitz* divinity that he might have been excused for appreciating the truth of the agreeable things uttered; but he did not seem to consider them beyond everyday occurrences—a simple 'Grazie' or 'troppo buono' were the general replies. Although there were composers and eminent professors at table, and occasionally music was the subject of conversation, he did not appear interested in the discussion. One gentleman present remarked that he had only had the pleasure to hear him perform once, and that was at Milan, and fourteen years ago; but the *morceau* he had played had made so great an impression upon him that the *motivo* had never escaped his memory. Upon his repeating it Paganini observed, with evident gratification, that he was right, and that his memory had served him well. I can hardly describe the feeling the company (who were for the most part Italians) entertained for their compatriot—they regarded him as something superhuman—as a world's wonder—and oftentimes spoke of his talent in terms little short of idolatry. For myself, I must confess that had I seen nothing more of him than I had opportunity to do on that occasion, or never heard his violin performance, I should have set him down in my mind as a poor, enfeebled, old man, possessed of but few companionable qualities."

THE IMPORTANCE OF SCALES.

WE have frequently directed the attention of our readers to scale work, but the subject is, to us, at least, such a vital one that we cannot resist asking all serious students to read the following article, by Mr. William Henley, in his book on "The Violin."

"I think," says Mr. Henley, "that I am on the whole correct when I say that the practice of scales is very much neglected and even forgotten by some."

"This neglect arises from various and obvious reasons. The attention of writers on violin playing has never been directed enough on this subject. They have chiefly confined themselves to facts on matters which teachers only can properly impart by practical illustrations. I do not attach blame to any one individual. It has become a fashion of late to write paragraphs in strings or series of detached propositions, without subjoining a continued argument or regular dissertation to any of them. From the imperfections of our nature we are always liable to pervert some things in one way or another; to go to this or that extreme; to confine our attention too much to particulars for which we may happen to have a strong predilection. Some acknowledge nothing but classical playing, and others only technic and brilliant playing. These are the antipodes to each other. An impartial person will readily discover the error of both sides, and he will justly conclude that tone and interpretation are not the only things in violin playing, for there must be execution; and execution is not the only thing, for there must be tone and intelligence. Scales have a real existence in violin technic, purely mechanical, I admit, but necessary. Tone has also a real existence. Both are necessary. It follows, therefore, that to be a good and sound violinist our attention must be directed to both; since the connection between them is such that unless both are duly regarded, neither of them is regarded rightly."

"The neglect, then, of scales must, in all fairness, be acknowledged a defect, and if young indolent players remove that defect in consequence of reading these remarks, they will so far be profitable. Do not be lulled by prejudiced partisans on one side or the other, but reflect on the whole of their own peculiar qualities. Lay aside all prejudice and study first one and then the other with a calm and deliberate mind. We ought, as violinists, to be more or less familiar with every form of scales, with innumerable bowings, fingerings, and so forth, so as to feel in some degree at home when similar passages occur in concertos and concert pieces generally. But the common fact, I apprehend, is that there are hundreds of players who are invariably only imperfectly acquainted with these matters, and who are unable to give a sound and correct performance of a scale at even a moderate tempo."

"Where does the blame lie? To this question I immediately answer. Not, at any rate, not principally, with these careless students, but with their education with indifferent teachers, who, I will venture to say, know all except the foundation of playing. To these men I mainly trace the neglect of scales, and consequently a large part of the weakness and uncertainty

of intonation which exists. Now, all violinists should employ their time, their talents, and their energy to a far more valuable purpose than these men have done. Practice to promote and facilitate the solid and faultless playing of scales. The benefit to be derived from them is inexhaustible. If these men had done so, they might have been really good teachers with a large number of pupils, and their names would be handed down to posterity.

"Scales are indeed tedious, to use no stronger term, but they open up things before our view in which we cannot fail to find benefits which amply remunerate us for all our practicing.

"To say they will make soloists would be preposterous, but, seriously, everybody must admit that technic which will not shrink from the severest scrutiny is a long way on the road. He is a clever player who can conceal, palliate his technical deficiencies and hide his mistakes under the cloak of interpretation. Good technic gives such general satisfaction. It magnifies one's achievements to feel they have employed their energies according to their ability. Take advice, or it will be by no means strange, when you appear on a concert platform, that in some respects you fail to exhibit the entireness of excellence, which ought always to be kept in view.

"Players of this type might be accused of only being clever players, for exhibiting technic to an abnormal extent. But here I must ask some questions: What is the accusation brought against them? By what standard are they to be judged? Can it be said that the views of so-called classical players are unquestionably so correct as to afford a safe and sure criterion of accuracy or error? I should like to entirely free them from such arrogance as would lead them to make such a claim. On examination, it may be found that their sentiments, to say nothing more of them, are far too indeterminate to be used as a standard. All the difficult and classical concertos can only be performed by players possessing a fine technic. The artist is of no use without it. Adhere strictly to the cultivation of technic. I can refer to the brilliant schools of playing who hold the same views as I maintain. I do not wish anybody to confine themselves in their practice too much to scales, fine themselves in their practice too much to scales, I only say they must be the basis of playing.

"It is as obvious as it is undeniable that all wise and solid teaching embraces both sides, and consequently they must be blended together according to their mutual relations. The abuse of any one branch of study, and the omission or comparative disregard of others, must destroy one's performance as a whole and tend to diminish its influence. We can only expect the fulness of technic to be put forth in the full development of tone; thus defect in one must have a tendency to produce a corresponding defect in the other."

EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

A LEARNED article on Boethius and the Roman letter notation, in the *Journal of the International Musical Society*, brings to mind the fact that our present notation, crude as it is, is still an immense advance over that possessed by the ancients. The Greek system, which was afterward adapted in large part by the Romans, was made up of letters taken from the alphabet, an idea that has survived to the present. But the Greeks possessed nothing resembling a staff, and a mere succession of letters has no meaning to our eyes. The first eight letters were used; but, instead of starting from the lowest note, they began with the highest, and proceeded downward.

The Romans copied their notation from the Greeks; but while the latter often placed the letters in varying positions, to indicate chromatic intervals, they less artistic followers used only one line. They extended the system down the alphabet for successive octaves, sometimes proceeding as far as O. Boethius, often called "the last of the Romans," lived at the time of the downfall of the Western empire. His treatise on the art is our chief source of knowledge of the Roman music. His influence lasted well into the Middle Ages, and perpetuated the complexities of the earlier Grecian system.

A more effective system was evolved in the so-called Neume notation, which flourished from the eighth to the tenth century. This is often spoken of as the "fly-track" notation, a term that gave an excellent description of its irregular lines and curves. It was de-

signed to represent a melody by a series of wavy or broken lines, upward and downward intervals being represented by the upward or downward direction of the lines. These marks were placed over each syllable; and, while they could not give the exact pitch to the singer, they served very well to show the direction in which his voice should go, and, to some extent, the length of the note. They could not of themselves represent a melody to anyone unfamiliar with it, but they served as an excellent aid in remembering a song previously learned. Many of the signs of the Neume notation exist at present; our trill, turn and mordent come directly from the manuscripts of this time.

Early in the tenth century some unknown innovator endeavored to give a more definite meaning to the Neumes by drawing a red line through them, to represent the note F. Soon after this a yellow line was drawn above the red one, to represent C. A little later the colors were omitted, and the letters F and C placed at the beginning of the lines, thus giving rise to the idea of clefs. The lines themselves gradually became a musical staff. For several centuries, however, only four lines were employed, the fifth not coming into general use until about the year 1500.

The invention of these lines is sometimes credited to the Flemish monk, Hucbald, who died about 932. To him also is due the Organum, the first system of harmony, consisting of a crude succession of empty fourths and fifths. The extreme simplicity of this idea goes to show how primitive the earlier music must have been; but it is not improbable that the ancients supported their melodies by some sort of drone-bass accompaniment. That unison music can be thoroughly effective, however, is shown by the impressive beauty of the Scotch folk melodies. Hucbald invented another system of notation by drawing a number of lines and using the spaces to represent the scale-tones. Each syllable was then written in the space where it should be sung. Over a century later the famous Guido of Arezzo employed lines, as well as spaces, thus converting Hucbald's second system into a staff. It was this Guido who first used syllables to represent the tones of the scale. These he took from the Hymn to St. John, whose lines began with notes ascending in regular order, and with the syllables Ut, Re, Mi, Fa, Sol, La.

Having the staff, it became necessary for musicians to fix upon notes of definite length. This was done by Franco of Cologne, soon after Guido's death, although the English monk, Walter Odington, must probably be credited with the invention also. The names of these notes are still seen to-day in the terms breve and semibreve, which the English apply to double and single whole notes. The word *brevis* means short, but the shortest notes of the early system were equivalent to our longest ones. With the development of accidentals from the old signs for low and high B, and the invention of the bar-line shortly before 1600, musical notation became much as it is at present.

THE fiftieth birthday of Wilhelm Kienzl, the noted Austrian composer, has been the occasion of many tributes to him in the musical magazines. Studying with Liszt at Weimar, he served his musical apprenticeship as theatre director in Amsterdam, Crefeld, Hamburg, and Munich. At one time symphonic conductor in Graz, he later made that city his home, devoting himself to music as critic and composer.

Kienzl has written several operas, among them "Urvasi," on an oriental subject, "Heilmars der Narr," with a magic plot, and the comedy "Don Quixote." But he is best known by his "Evangelimann," a work that has been translated into many languages and performed throughout Europe. Its plot, founded on fact, deals with two brothers, Mathias and Johannes, who both love the same girl, Martha. Her preference for both love the same girl, Martha, who sets fire to a barn where the lovers are meeting, and then denounces Mathias as the incendiary. Martha's efforts to save her lover are in vain, and he is sentenced to twenty years of imprisonment. At the end of his term Mathias finds Johannes on his death-bed, and offers him forgiveness.

This is but one of the many European successes that we never hear in America. Massenet's "Jongleur de Notre Dame" is another. Goldmark's "Heimchen am Herd" is a third. Our operatic public, to be sure, is too often content merely to hear a famous singer at an infamous price; but certainly there are enough real music-lovers in our great cities to make it worth while for opera managers to present at least a few of the interesting novelties from abroad. We hear many new symphonies and symphonic poems from across the water: why not a few new operas also?

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Children's Page



VOICES OF SPRING.

NOTES ON APRIL a number of musicians of eminence, although it can claim but one of the greatest masters, Haydn. Those who have read the Haydn number of THE ETUDE (January, 1907) will recall that there is disagreement as to the hour of Haydn's birth, some putting it just before midnight, March 31st.

APRIL MUSICIANS: Haydn, Volkmann, d'Albert, Caffarelli, F. Lachner, Gumbert, Reinken, Busoni, Spohr, Tartini, Bennett, Suppé, Martini, R. Hofmann, E. Van Dyck, Dragonetti, Hallé, Mattheson, Bossi, Gaul, H. Richter, Tosti, F. Kullak, Gericke, Flotow, Erard, Lassen.

The following questions will add interest to a study of these names:

What countries are represented by the nationalities of the musicians named?

When were the musicians born?

In what branches of music were they prominent (composers, pianists, violinists, singers, writers, etc.)? Who are living to-day?

Name pieces by any of these men that you have played or heard.

OUTLINE FOR BIOGRAPHICAL ESSAY. IV—HANDEL.

These outlines have been prepared by Mr. W. F. Gates, as a help to little musicians in studying composers' lives and works. They will also form models by which to prepare other outlines. Teachers can divide the work into two parts, thus making it lighter for each writer.

WHAT two great composers were born within a month of each other? Which first? What year? Where was Handel born? What of his family? Early love for music. His father's attempts to quench this desire. Taken from school because music was performed there. Carries a clavichord to the garret and practices there at night. Describe size and action of clavichord. Handel follows his father to visit a relative at court. Describe his experiences there and the result of the Duke's hearing him play. His early musical education. Enters University of Halle to study law (1702). Forsakes law for music.

Trip to Lübeck. A bride attached to an organ position. Handel's early operas. Goes to Italy. His contest with Scarlatti. His life in Italy and his reputation there. Returns to Hanover, and thence

The last years of his life. Who was his close assistant? What fortune did he finally accumulate? His final illness and death. His will. Handel's personal appearance. His bachelor life. His love of the table and the witticisms his appetite brought on him. His style of language and his rough manners. His religious disposition. His wonderful abilities as an organist. His business talent. The style of Handel's piano (harpsichord) compositions. What was Handel's rank as a composer of opera in his day? As a composer of oratorios? What was his greatest work?

WORKS FOR REFERENCE: "Handel," by C. F. A. Williams; "Life and Works of Handel," by Mrs. Julian Marshall; "Life and Works of Handel," by Mrs. S. Rockstro; "Life and Works of Handel," by W. Schoelcher; "A Score of Famous Composers," by V. H. Dole; "Anecdotes of Great Musicians," by N. Gates; Elson's "The Great Composers," by W. F. Grove's "Dictionary of Music and Musicians," articles in Mann's "History of Music," Baltzell's "History of Music," "Famous Composers and Their Works."

OUTLINE FOR AN ESSAY ON THE DEVELOPMENT OF THE ORGAN

BY W. F. GATES.

zell's and in Naumann's histories of music.

HISTORY OF THE ORGAN: Where is the organ first mentioned? What was the earliest form of it? Can you find any statements concerning the early Christian organs? What great king introduced the organ into France? Into Germany? How were the bellows worked in the early days? What was the size of the keys? When did keys supersede slides in governing the wind? What do you find concerning the Winchester organ? England, organ of the tenth century? Concerning the Halberstadt organ? What of letters on the keys? Speak of the introduction of stops. What was the effect prior to this? About when were pedals invented? To whom attributed? Can you tell Bach's and Handel's early experiences in seeking organ positions? What of the automatic contrivances in the early organs, such as birds and angels?

goes to London. Why was Handel not in favor with George I? The "Water Music." Its effect. The "Harmonious Blacksmith" story. Handel's successes as an operatic composer. His experiences with his solo singers. Name some of his operas. Handel under George II. His troubles with his singers and with rival composers. What was his first oratorio? His visit to Oxford. His financial reverses. Their cause and effect. Near imprisonment for debt. What were his second and third oratorios? His trip to Dublin and the performance of "The Messiah" there. What success did it have in London? What are the strong points of the work? What oratorios followed this one? Why is it customary to rise during the "Hallelujah" chorus? What hospital was largely benefited by "The Messiah"? What great physical calamity overtook Handel in 1751?

Who was his close assistant? What fortune did he finally accumulate? His final illness and death. His will. Handel's personal appearance. His bachelor life. His love of the table and the witticisms his appetite brought on him. His style of language and his rough manners. His religious disposition. His wonderful abilities as an organist. His business talent. The style of Handel's piano (harpsichord) compositions. What was Handel's rank as a composer of opera in his day? As a composer of oratorios? What was his greatest work?

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BOOKS FOR REFERENCE: Article on the organ in Grove's Dictionary; Hopkins and Rimbault's "The Organ"; Gates' "Pipe and Strings"; Lahee's "The Organ and Its Masters," chapters in Baltzell's and in Naumann's histories of music.

HISTORY OF THE ORGAN: Where is the organ first mentioned? What was the earliest form of it? Can you find any statements concerning the early Christian organs? What great king introduced the organ into France? Into Germany? How were the bellows worked in the early days? What was the size of the keys? When did keys supersede slides in governing the wind? What do you find concerning the Winchester organ? England, organ of the tenth century? Concerning the Halberstadt organ? What of letters on the keys? Speak of the introduction of stops. What was the effect prior to this? About when were pedals invented? To whom attributed? Can you tell Bach's and Handel's early experiences in seeking organ positions? What of the automatic contrivances in the early organs, such as birds and angels?

What was the effect of the Reformation on the organs in England? The application of Equal Temperament to the organ? When were pedals first introduced into England? Who were the great organists of the eighteenth century? What is the composition pedal? What is meant by "tracker system," by "pneumatic action," by the "combination knob," by the electric actions? Which is the best action?

Where and when was the first organ built in America? Where and what the size (number of pipes) of the largest European organs? What can you learn of the following organs in America: Boston Music Hall organ, Chicago Auditorium organ, Garden City Cathedral organ? What of the Sydney (Australia) organ, the Seville (Spain) organ, the St. Louis Exposition organ? What is reputed the largest instrument in the world? Is the largest instrument necessarily the most effective from a musical standpoint? Name several great modern organists, American and European.

A MUSICAL PASTIME.

READERS of the CHILDREN'S PAGE may have heard of games of chess played on lawns or in halls by persons dressed to represent the different characters, king, queen, bishop, castle, etc. A correspondent sends a suggestion that may interest the members of the various children's clubs. It is novel and will make an attractive feature for a recital or public meeting at which guests are present. The suggestion is along the line about which THE ETUDE has frequently written, namely, that teachers make report of devices, games, program novelties, etc., they may invent and arrange for the benefit of the members of their clubs. A good thing should be passed on to others.

Lay out on the floor of the studio or meeting place two staves, one for the treble, the other for the bass clef. These can be made of white ribbon or tape and fastened to the floor so that they cannot be kicked up readily. Let the club members be named by letters, by numerals, even by syllables, each one having several letters or other names, thus: A, 3, re. If the degree carry on a given melody, the pupil who has that letter, as her mark, should step on that degree on the staff. If the exercise be according to numerals, the pupil must take appropriate place when that numeral is needed; so also with the syllables do, re, mi, etc. For example, the class is to work out the tune "America," first by letters, then by numerals, then by syllables. The letters will be F, F, G, E, F, G, etc.; will be do, do, re, ti (or si), do, re, etc. Of course the key must be decided beforehand.

An ear-training exercise can be made of this if the air is played slowly on the piano, the pupils taking their places as the notes are played. Otherwise, letters, numerals and syllables can be interchanged; thus, when the letters are written out on the board, the pupils arrange themselves according to numerals and syllables; when numerals are written out, by indicate the melody; when syllables are used to indicate the melody, the pupils arrange themselves on the staff according to letters and numerals.

Scales and chords can be worked out in the same way, very much to the satisfaction of the children. A forfeit should be exacted for error either in omitting to take place when the pupil's letter, numeral or syllable is called for, or in taking place on the wrong degree. Pupils can be marked or graded for their work, and the percentage calculated. The object is to cause pupils to have an accurate and ready knowledge of scales and scale names as a help to reading music and to memorizing.

PUPILS AS CRITICS.

YOUTH is the time to form the habit of listening with an understanding ear. I present a little plan that any teacher may try. I hope with success. Fix an afternoon, and play for your pupils, rendering only numbers they have heard before, and, if possible, pieces they have played. Now give to each pupil a slip of paper with these words written:

- | | | | | | |
|-------------|-------|-------|-------|-------|-------|
| 1. Time | No. 1 | No. 2 | No. 3 | No. 4 | No. 5 |
| 2. Technic | | | | | |
| 3. Accents | | | | | |
| 4. Rhythm | | | | | |
| 5. Dynamics | | | | | |

Other points according to pleasure.

Inform the pupils that you intend to make mistakes in all the above points, some of them in each number, and that they are to act as judges and grade you on all these points. For example play one of the pieces all out of time, hold down the pedal through changes of harmony.

After this number call on some pupil to give her view of your interpretation and show all faults, telling how they might be overcome. After this play some number and give the most careful rendering you can, and then ask the hearers to express themselves on the playing.

Katherine Morgan.

A WRITER in the JOURNAL OF TALKING ABOUT EDUCATION makes the suggestion that it is diverting to pupils, THE LESSON.

and a help as well, to change from the usual recitation plan and have an informal talk over the subject matter of the lesson somewhat in the way that graduate students in the universities are accustomed to. Let each child tell what he or she learned from the lesson and ask questions of each other as well as of the teacher. The main thing is to place the burden of initiative on the pupils; it is they who must decide what has been most interesting to them and what they think the most important to remember. The best teachers, nowadays, try to get pupils to think about their work. The pupil who memorizes a lesson and then recites it parrot like, carries away with him but little permanent good. The pupil who tries to train himself to think will, by that very effort, impress the subject on his mind and will be far more likely to retain it.

"HAVE you a good CLUB CORRESPONDENCE. thing?" Then pass it along to some one else. THE ETUDE has for its idea the gathering of practical tests and devices used with success by teachers in all sections of the country. THE CHILDREN'S PAGE wants to be helpful to the utmost possibility to those who are working with children, and interesting in the extreme to the young readers. This is a work that calls on the experiences of all. So pass along the good things you devise.

INTERLUDE CLUB. Pupils of June Bright; in existence five years. Class pin, a small gold lyre; meets once in two weeks. The study of the lives of the great composers is a feature of the club's work; special attention is given to each composer's style, with his influence upon those who succeed him; at intervals essays are written in history of music; each member has a note book in which she keeps a record of what she has looked up. Harmony is studied, a little at a time, but very thoroughly.

FORTNIGHT MUSIC CLUB. Directed by Miss Brockhausen; twenty-three members; meets every fortnight; studies harmony and the lives of the great composers; has a short musical program.

SAINT CECILIA CLUB. Miss Clara Koons, Director; increased membership this year; held a public meeting in December, presenting music and readings from the December ETUDES of various years.

THE ETUDE CLUB. Pupils of W. DePrefontaine; meets monthly; a feature of the program is "A Definition Bee;" THE ETUDE is studied for suggestions, and found very useful; almost all the members are subscribers.

MOZART CLUB. Fourteen members, pupils of Miss Mayo; motto, "B natural all the time, B sharp sometimes, but never B flat;" colors, yellow and blue; meetings are held semi-monthly; the program consists of one scale, one duet or solo, one musical game, occasional staff match (note reading) and biography; will commence to learn a cantata soon.

BEETHOVEN CLUB. Twenty-two senior pupils of Mrs. L. P. Eberhardt; meets semi-monthly; different composers will be studied; a quiz will be held on current musical events; motto, "Success crowns labor." The junior pupils have organized a Saint Cecilia Club, with twenty members.

BURROWS ETUDE MUSIC CLUB. Pupils of Mrs. Bennett; meets once a month; colors, gold and myrtle green; motto, "Success crowns persistent effort;" had a "Valentine Social," February 13th.

MOZART ETUDE MUSIC CLUB. Six pupils of Mrs. S. T. Hallman; meets once a month; badge, Mozart button; at meetings the members review the previous

month's work, report practice, play scales, chords, arpeggios, selections from studies, etc.; recitals for parents and for their child friends. "I depend a great deal on THE ETUDE; do not see how I could get along without it."

YOUNG MUSICIANS' CLUB. Pupils of Miss Mary A. Billings; meets once a week; motto, "A long pull, a strong pull, and a pull all together;" members wear the stick pins, "Never B flat, sometimes B sharp, and always B natural;" program consists of questions and answers on the subject of the evening, piano solos and readings, musical games; five cents fine for non-performance of duties assigned.

SHARPS AND FLATS MUSIC CLUB. Organized December, 1906; meets semi-monthly; club is divided into two sections, having appropriate pins, "B sharp sometimes and B flat never." Each member brings to the meeting a question relating to music, something he or she does not understand, and places it in the question box. The captain of one side draws a question from the box and passes it to some one on the opposite side, who, if unable to answer, will pass it to the next pupil, and so on; if no one on the side can answer, it goes to the other side, who, if they can answer, take one person from the opposite side. This stimulates the children to trying to win for their own side. If the question cannot be answered by any one, it is held out for looking up and answer at the next meeting; a blackboard is very useful in scale writing. The club colors are pink and green; motto, "Practice without warning."

BEETHOVEN CLUB. Pupils of Mary V. Lazarus; meet once a month; study the great composers; Beethoven and Mozart have been taken up.

MUSICAL COTERIE. Organized January, 1906; club flower, red rose; colors, red and white; motto, "Musical rule of three—Patience, Perseverance and Practice;" meets once a month; the program for January, 1907, was made up of selections from French composers, with an interesting talk on Gounod.

MOZART MUSIC STUDY CLUB, New York City. Pupils of R. E. H. Terry; twelve boys, students of piano and harmony; colors, red and white; meets every two weeks. Lives of musicians are subjects for papers, and two prizes are awarded for the best compositions; grand operas are studied and illustrated, the members of the club attending performances at the Metropolitan and Manhattan Opera Houses alternately; musical games are used.

ETUDE MUSIC CLUB. Pupils of Lulu Haynes; motto, "Steps to music;" colors, gold and green; flower, yellow rose; meets every other week; has biography studies, little compositions, and will begin to study current events in music. THE ETUDE is a great help.

ETUDE MUSIC CLUB. Pupils of Rose Sanders; pupils in first grade have music spelling lessons, musical dominoes, ear training in major and minor triads, club song and yell, rhythmical exercises, toy symphony, singing, playing, etc.; colors, light pink and blue; Mozart pin; pupils in second and third grades have lessons in harmonizing, transposing, musical shorthand, keyboard harmony, club song and yell; colors, light green and pink; Beethoven pin; reads from THE ETUDE; has musical games in terminology, signature game, conversational music history game, recites poems about the masters, lessons in simple harmony, etc.

ETUDE MUSICAL CLUB, Russellville, Ky., had a St. Valentine Recital, very much appreciated by friends of the club.

TO THE EDITOR: Our club meets once each month; pupils are excused from practice on club meeting day. At the October meeting an article about Verdi was read, how he worked as a boy; as a consequence a pupil is doing some despised technical work so as to be able to play a selection from "Trovatore." At Thanksgiving and Easter seasons the club entertains parents and friends; at Christmas and the close of the season a public musicale is given; quite a pretty picture the girls make in their white dresses, with shepherd's crooks, from which float the club colors.—Miss H. Annie Titman.

A LETTER FROM CALCUTTA, INDIA: "It may be gratifying to you to hear that, following the hints in THE ETUDE, I began to form a club, calling it the 'Loreto Crescendo Club.' Our colors for the seniors are cardinal, with a treble clef; for the juniors, emerald green. The motto is 'Perseverance is the road to success.' Our first meeting was in September, at which we had a lecture on technic, followed by a scale emulation test. Second, we talked over the part of history in music in connection with the construction of various instruments. Third, we had a most enjoyable sketch of Beethoven and Field, the inventor of the nocturne. A program novelty was a Musical Soirée, with composers ending in the same 'key,' that is pieces by Kouski, Leschetizky, Sobeski, Tchaikovsky, Borowski, Kowalski, Paderewski and Moszkowski.—Sister M. Christina.



A PICTURE OF THE READING ROOM OF THE OREGON CONSERVATORY OF MUSIC, PORTLAND, SHOWING A CLASS WHICH USES "THE ETUDE" IN ITS WORK.

PSYCHOLOGY OF THE PROGRAM.

BY L. S. FREDERICKS.

THE epicure in planning a dinner sees that the courses follow in an order calculated to bring out the best points of each; he knows that dishes which do not harmonize one with the other are prejudicial to digestion as well as to enjoyment. A musical program represents a succession of mental and emotional states; its psychology demands at least as much attention from the musician as the physiological conditions of a meal receive from the epicure, but this is too seldom the case.

AN ARTISTICALLY BALANCED PROGRAM.

Musical thinkers, however, have always realized the importance of an artistically balanced program. Mendelssohn at one time contemplated writing a series of works which should embody his idea of the art of program making, but unfortunately never carried it out. Programs made up of the works of one composer are not uncommon, but so far as known no one has ever attempted this unique scheme of demonstrating his ideal of a consistent, harmonious program.

The question is one which more or less concerns every musician. Comparatively few are called upon to prepare programs for symphony concerts or for events of large musical scope, but it is worth while to consider the principles involved and to see how they can be applied to the more modest affairs familiar to us all—the piano recital, the studio musicale, the pupils' concert, etc. The point to be particularly emphasized is the desirability of at least occasionally planning them under the influence of some unifying thought, which shall be presented in logical development or connection, so far as means permit, thus linking the numbers of a program together by a common interest. In this way it can be made to rise above the plane of mere entertainment and to materially further a broad musical culture.

The pupils' recital in particular may thus be relieved from much of the technical aspect it is apt to bear. For younger pupils the connecting thought may be one of romance or sentiment; for those more advanced it may be of an educational or historical character. In either case the effect is to draw attention to the expressive or instructive possibilities of an art which is too often pursued unthinkingly as a mere matter of keeping time or of moving the fingers aright. Measure and technic cannot be ignored, but though they must be the beginning they should not be made the end of study. The tones our hands draw from a musical instrument are not music, even though they succeed each other in the prescribed order and are produced with the required freedom and fulness of touch.

THREE PRINCIPLES.

Music in its essence is the emotion awakened by the concord of sweet sounds—not the sounds themselves. The intellect, to be sure, is concerned in judging of its structure; the ear has a right to pass verdict on the beauty of its material, but in the last analysis the feelings deliver the ultimate award.

Let all three, therefore, be considered in framing a program. Let those young in the art understand the necessity of form and beauty of tone, their growth and development at different epochs, and the fact that they are as much the result of an orderly evolution as any process of the physical world. This points to the historical program with its manifest divisions into periods and nationalities. Another classification is one according to style, and a third according to emotional content.

Combinations of these elements may be made to yield a fascinating variety. Intellect, ear, and feeling all have a part, but in varying degrees, conditioned by the standpoint chosen. For instance, take period, nationality, and style as determining factors. For one program, music of a given period with change of style; that is, compositions of different forms and nationality. For another, composers of a certain nationality, but differing in style and period—the latter, of course, in historical order. An interesting variation is the illustration of the same style by music of different periods and nationalities.

It will be seen that many changes can be rung on these ground ideas, all affording a broader and much more comprehensive view of music and its development as an art than can be secured through the program of the average recital. Not that I deprecate these or would do away with them altogether. Miscellaneous

programs have their value and are often the only ones practicable. Let us have them, but others as well, founded on the plan indicated. They will be found to cast a new light on the significance of the art as a means of culture and education.

MUSICAL FORMS.

To give a few practical examples: Beginning with Bach, the development of classical forms—the Fugue, the Rondo, the Sonata, can be shown through Emanuel Bach, Haydn, Mozart, and Beethoven. It is quite feasible to give a sonata recital which by means of suitable selections shall be far from monotonous. It is not necessary to play entire works, especially if the object be instruction; different movements can be chosen to illustrate the points under consideration. A rondo program can also be made the basis of an interesting exposition of this most common of musical forms. A profitable pupils' recital was one in which each played something by Bach, an etude, and a modern composition. In a sonata recital given by the same class additional interest was supplied by the assistance of a violinist, so that two of Mozart's sonatas for violin and piano varied the program. This recital was prefaced by a talk on the sonata form by the teacher, and such an explanation of whatever feature be taken for illustration is indispensable to a clear understanding and enjoyment of the occasion.

NATIONALITY IN MUSIC.

Programs arranged according to nationality are among the most attractive to audience and participants. For these much admirable material has become accessible within the last few years. Albums of Russian, Scandinavian, and Slav composers—to mention those nationalities whose music bears the most strongly marked characteristics—are now to be had and will unveil a new world to those of limited musical experience, abounding as they do in rhythms, harmonies, and accents totally foreign to the music with which we are most familiar. Most of this music is not technically difficult; even a busy teacher can find time to prepare short lecture recitals for his pupils which shall stimulate their imaginations and open their eyes to the fact that, as the Germans say, "Behind the mountains are also people."

HISTORICAL RECITALS.

The historical recital presents so wide a field, its scope is so obvious, that it need only be mentioned. Here, too, much can be found for illustration that ten years ago was entirely out of reach. Every year sees a deeper delving into the treasures of antiquity, and every year it becomes more and more evident through this revival of the past that there have been no gaps in the progress of the art, that even the greatest are indebted for something to their predecessors. A prominent publishing house has begun to issue a series of volumes devoted to works written for the precursors of the piano—the virginal, spinet, harpsichord, clavier—by the masters of the sixteenth, seventeenth, and eighteenth centuries, carefully edited and adapted for modern performances. This facilitates the giving of illustrative recitals on this important branch of musical history, coupled with a description of the evolution of this best known of all instruments.

Musicians are apt to forget that what are commonplaces to them are generally unknown to those outside of especial musical influences. The more need therefore for taking advantage of the various means I have suggested to remedy this lack of knowledge in those around them. They will find whatever labor they expend in this direction amply repaid.

SUGGESTED TOPICS.

A graceful way of drawing the attention of the young to the expressive possibilities of music is to take a poetic or romantic thought as the basis of a pupils' recital. Thus, for example, it would not be hard to find pieces of but moderate difficulty which should tell the story of the year—its changing seasons, its holidays, its festivals and sports. Even a single season will afford scope for such a recital, for example, Spring, or Winter with its Christmas and New Year's festivities. Similar programs may also be gotten up with fanciful titles which go a great way with children in investing their music with a glamor of sentiment. Thus: "Things with Wings," in which birds and butterflies flutter musically; "A Day in Fairyland," which shall picture fairies, elves, and dwarfs and all manner of little folk; "A Flower Festival," devoted to flower pieces, etc.

As an appendix to a pupil's recital the teacher played the well-known arrangement of the German folk-song, "Comes a Birdie a-flying," in which the melody is paraphrased in the style of different composers—Bach, Haydn, Mozart, Chopin, Schumann, Verdi, Wagner, etc. The pupils being furnished with paper and pencil and a list of the names represented were told to write down the one they thought intended by each variation. This not only afforded great entertainment but served to point out distinctive peculiarities of certain composers and their works in a particularly definite manner. Another time Reinecke's beautiful cycle, "From the Cradle to the Grave," for piano and a reader was given. This consists of sixteen musical pictures representing man's life, from the infant lying in the cradle, soothed by a gentle lullaby, to the aged man sinking to eternal rest, soothed by the same tender melody. Each number is preceded by a short poem which describes the scene, the whole forming a musical commentary on the great facts of existence—birth and love, life and death—which touched the youthful audience deeply.

In this way much can be done to open the eyes of the young to the universality of music; to make them musicians in heart and soul as well as in brain and fingers.

THE NECESSITY OF HARMONY STUDY TO PIANO STUDENTS.

BY DANIEL BLOOMFIELD.

How many piano students (especially those of "private" teachers) can analyze the pieces they play or hear? Perhaps one out of ten. The answer may seem somewhat surprising to the reader, but it is the result of long experience and contact with a large number of piano students. Out of fifty piano students whom I have met from time to time only five could analyze pieces not exceeding the sixth grade and two could analyze, but not without a great deal of hesitation, pieces not exceeding the fourth grade. Some had no idea at all of harmony, as is illustrated by the following brief conversation:

"Do you know anything about harmony?" I asked a girl who possessed a good technic, but lacked a knowledge of music.

"Yes," was the reply, "I can play it." There are hundreds of students like the one mentioned, who, because they know so little of the science of music, do not see any bad qualities in "popular" music and therefore are continually buying trash.

The uninitiated can have no idea of the keen intellectual enjoyment one experiences when playing or listening to a work he can analyze mentally. Notice through a piece. He sees nothing else but notes printed on staves, with a few marks of expression here and there.

He does not know why the composer wrote such and such a succession of chords. He cannot discern the many beauties which modulations, suspensions and cadences impart to a piece. In short, he knows piece, and can only criticize it as being "very pretty" or "no good." If he does not understand it he dubs it "classical," meaning by the word, anything which is full of "exercises" and has no catchy melody.

Now where are we to look for the cause of this deplorable condition of matters if not to the piano teacher? Many private teachers know absolutely nothing of the grammar or science of music, and if they do know anything about it, have not enough interest in their pupils' welfare to devote a little extra time teaching how to analyze what they study.

By teaching the principles of harmony, the instructor not only benefits the pupil but himself as well: for "while we are teaching we are learning," as Seneca observes in his "Epistles." After studying harmonizing pieces; he will know his lessons better; he will see how weak the material of "popular music" is, and henceforth will shun it; he will enjoy practicing. The teacher will then discover what wonders a little knowledge can work in a short time.

"It is not necessary to teach all that must be known in lessons directed especially to that end. Awaken desire and cultivate ability in the pupil—learn by himself more than all the lessons and colleges in the world can teach him."—Dinter.

TEACHING PUPILS TO THINK MUSIC.

BY EDITH L. WINN.

"ONE criticism I would make upon American pupils," says Madame Hopekirk, "is that they do not think music; they depend too much upon the keyboard. The child should learn to sing long before he can play."

While a student in Germany I was much impressed by the manner in which Mr. Becker, who was then the leader of the famous *Dom Choir* of boys and men, in Berlin, trained his pupils to think intervals. Even very young boys were able to sing the famous old chorals, marvelously, at sight, and the choir, both at rehearsals and in public, used no instrument. One who knows the demands of choir training will realize just how difficult the work of training such a body of young boys is when one considers the character of the old chorals and motets. We may say that the singers of the *Dom Choir* have absolute pitch. We may say that Mr. Becker uses staff notation. That is not enough. He trains his boys to think music. Again, I observed the logical development of pupils in the music classes at Strassburg. In the normal school, every young student is obliged to play the violin. The students are trained in classes of fourteen. When they go out to teach they are not only surprisingly familiar with music, as taught in the public schools, but they have learned by logical processes how to lead the child to think music and to express his musical concept in tone.

While a teacher in the South, I met many students who played with exceptional taste and feeling. They had heard little music save the models of teachers. They also knew little of the science of music, but they expressed what an inward poetic feeling prompted. I met other students who failed to express themselves as musically, but who were susceptible to the science of music. The latter always accomplished more in the end, because those gifted with facility of execution and endowed with a vivid imagination failed to grasp the idea that the study of musical knowledge is an absolute necessity.

The question now comes: Shall we neglect to teach the science of music? Most certainly not, however gifted a pupil may be. And then comes the mooted point: Does not too much study of theory and too much reasoning make dry players?

What do we see in music? First, a picture is impressed upon the receiver, or mind, through the auditory nerves. The gifted receive instantaneous and correct impressions because the "receiving box" is specially sensitive, accurate, perfect. They do not listen. They grasp at once. Less gifted pupils see only half as much, hear less and receive less. This is the difference between the artist and the plodder. It is with plodders that most of us have to do. We are to give them something tangible in music and lead them to a clear understanding of musical science and to a love for what is intrinsically beautiful.

The first stumbling block is this: Our pupils do not see as we do. Now, try as hard as we can, we cannot see with the eyes of pupils. We can only strive to impress upon the minds of the young, a mental picture akin to our own, and make our own perspective more accurate and beautiful day by day.

To me the development of the child mind is the most wonderful study in the world. One child hears nothing in music but sounds; another recognizes tunes and harmonies; still another is so finely organized as to recognize the artistic intention of the composer in some degree.

A musical education to-day requires three things: 1, to make pupils open to musical ideas; 2, to make pupils musical by instinct; and, 3, to make pupils mentally musical through the logical processes required in serious music study.

Let the child reproduce the sounds which he hears: the sleigh bells, the church bells, the hum of bees, the sighing pines—let him dwell upon the hum of bees and the lowing of cattle. When he can distinguish musical sounds from other sounds, music is beginning to stir his emotions—to awaken him, as it were, to a kind of tonal receptivity which is the beginning of music education. Again, the child is becoming instinctively musical when he can reproduce tones and melodies, and when he can separate the harsh, discordant and unnatural from the melodious. The child has

become musically intelligent when he reasons out laws in music and deduces causes from effects.

If we are to become a musical race we must train the young to be musically, not necessarily technically, intelligent. The fault lies partly with teachers who are prone to presuppose that the student has an understanding of the science of music, or who have no system based upon a psychological understanding of the processes of musical development in accordance with the limitations and susceptibilities of the child mind. All knowledge which the student cannot assimilate becomes mere ornament. I am reminded of a school catalogue in which music is called an *ornamental branch*. Music as a mere ornament is at best desultory.

In the higher stages of development music must be allied to the evolution of musical science. In the elementary stages let the teacher study the order of development from sufficient data and knowledge of psychology. Pupils properly prepared should not dislike harmony. Call the processes music building, music education, musical knowledge, ear training—anything you choose, nothing is gained without logical reasoning.

To understand music one must know the meaning of major and minor scales, the relations of keys, tone, chord formations, in fact, the underlying principles of musical science. Again, the hearer and the player must learn to apply his musical knowledge. Why do I ask my pupils to pick out a motive at the Symphony Concert, and tell me what section (the string, brass or wood-wind) play it? Or why do I ask them to tell me in what tempo a movement is played before they have looked at their programs?

Simply because I wish them to *think music*, and to apply their knowledge of music to the clear understanding of large forms. The great problem is how to teach pupils to value what they possess. It is not the *how* but the *why* of music study that counts most highly in musical development. You can play F highly in musical development. Can you think it? Better, can your pupil think it? Let us strive to make pupils more musically intelligent.

THE CARE OF THE PIANO.

A good piano will be serviceable for many years, but care must be given it. While the instrument should be closed when not in use, it must not be left shut up for too long a period, and should be opened occasionally, so that the daylight can strike the keys. Otherwise the ivory of the keys will turn yellow. When this occurs the only way to restore the color is to have the ivory scraped and polished by competent workmen.

It is in every case desirable that an India rubber or cloth cover protect the case from bruises and scratches. Nowhere are these water-proof covers more necessary than at the seashore, for dampness is a piano's most dangerous enemy, causing the strings, tuning pins, and other metal parts to rust, the cloth covering the mechanism will move sluggishly or swell, whereby the mechanism will also injuriously even stick. Continued dampness will also injuriously affect the polish or varnish of the outside case, especially if the latter is rosewood, a tropical wood with large open pores. Dampness will also swell and raise the soft fibers of the sounding-board, forming ridges, which by an inexperienced observer are mistaken for cracks. In reality these are the best proof possible of well-seasoned wood.

While it is impossible to keep dampness out altogether, a rubber cover will do much toward protecting the instrument. There are times, however, when far from being a protection it is an absolute detriment. When moisture gets into the piano, this cover will hold it there. The cover should be taken off and the piano opened wide frequently so that the interior is aired and thoroughly ventilated.

Pianos made of the most thoroughly seasoned wood are necessarily the ones most affected by dampness, the absorption being more rapid. Protracted humidity will cause dry-seasoned rosewood to swell and force the varnish out of the pores, giving the outside case a checkered whitish appearance, necessitating revarnishing and repolishing.

The piano should not be placed very near an open fire or a heated stove, or against the hot air of the furnace.

Moths are very destructive to the cloth and felt used in the pianos, but if a little bag of camphor is suspended on the inside and renewed from time to

time there will be no more trouble from them. One need have no fear of rust attacking the wires if the piano is properly wrapped. In cleaning the better grade pianos furniture polish should be avoided. Nothing should be used but a slightly dampened chamois cloth, and after the case has been thoroughly cleaned with this it should be rubbed dry with another piece of chamois. For the daily cleaning a little feather dusting is all that is necessary.

Above all, the piano must never be touched with anything that is hot. In the better grade of pianos, those having a high polish the surface resembles glass. For months and months the varnish has been put on, each coat being carefully rubbed down to perfect smoothness until at the end of six months or so the pores of the wood have absorbed the varnish thoroughly and the surface is like a transparent shell. Therefore, if any oil or polish is applied to this surface, it not only fails to polish, but removes some of this carefully-applied varnish.

WEBER AS A DUELLIST.

From the French paper, *Le Monde Artiste*, we take the following anecdote which shows Weber as the man of finest breeding and knowledge of the world, displaying those qualities by which he aided so strongly to raise the musical artist from a higher menial in the service of the aristocracy to equality in social life.

While a guest of a well-known family in London in which there were several young ladies, a boating party on the Thames was arranged. Weber, who played the flute very well, entertained his host and the company with his instrument. While the music was going on, another boat, containing several young officers, drew up unperceived. When Weber noticed the inquisitive listeners he stopped playing.

"Why don't you keep on playing?" asked one of the strangers.

"For the same reason that I began," said Weber, who was never at a loss for a retort.

"And that is—?"

"Because it pleased me!"

"Very well," said the officer, sneeringly, "but I advise you to begin playing again, if you want to save yourself a bath in the Thames."

Weber was desirous of avoiding trouble in the presence of the ladies and began playing again, but kept his eye on the aggressor. When the party of the latter reached the landing, Weber stepped ashore at the same moment and accosted the officer in steady tones:

"Lieutenant, out of consideration for the ladies of your party, and especially for those in my own, I passed over your arrogant conduct. But now I demand satisfaction. Meet me in Hyde Park tomorrow morning at ten o'clock. Seconds will be unnecessary."

Punctually to the minute the two appeared at the appointed place. But before the officer could draw his rapier Weber placed a pistol to the former's breast with grim determination in his face.

"What, you will murder me here without witnesses?"

"Quite the contrary," said Weber, calmly. "I am going to ask you kindly to throw your sword away and begin to dance a minuet; otherwise you are a dead man." The lieutenant took but a moment for reflection, for he saw that his opponent was bitterly in earnest, and danced the minuet, which the composer accompanied by his flute.

After the dance had ended Weber said in quiet tones:

"Yesterday, my dear lieutenant, you forced me to play the flute; to-day you have danced for me in return. I think that we are now quits, are we not? But if you have a different opinion, I am ready to give you the satisfaction you wish."

Instead of any further talk the lieutenant, half ashamed, half touched, embraced his opponent and asked the latter, in future, to honor him with friendship. In fact, from that day until Weber's death broke the bond, both men were the best of friends.

BACH, in his old age, was once asked to what he ascribed his great knowledge and the inexhaustible flow of his creative activity. He replied: "Unceasing work is the cause of the superiority you recognize in me. Constant analysis, reflection, much writing have given me continual improvement—that is the only secret of my knowledge."

PUBLISHERS' NOTES

VOX ORGANI. We are pleased to announce that we have become the publishers of one of the most important and pretentious works for the organ that has ever yet been undertaken. Originally published by J. B. Millet Co., of Boston, it was issued only by subscription, and could not be had in the regular music trade. All the plates, all printed copies, the printed sheets and the right and title to publish and sell this work are now exclusively in our hands, and we present it to the general music public for the first time.

As a short description of the book, we will say that in the year 1895 Dudley Buck was sent to Europe to interview leading organists of London, Paris, Berlin, Leipzig, Munich and other musical centers, such men as Guilmant, Bridge, Parry and Rheinberger, and extend to them invitations to contribute to the book. The result is one of the finest collections of organ music that has ever been published. In addition to the European writers, no less than twenty-five American organists also contributed. There are over five hundred pages in the work, divided into four volumes. The subscription price of these four volumes was \$20.00, and the work could not be had for any less, and only by subscription. We now propose to cut this price exactly in half and sell the four volumes of the "Vox Organi" for \$10.00.

When the present stock, which is quite limited, is exhausted, this offer will cease and the work will not again be printed in the present form. They are handsomely bound in *édition de luxe*, gilt edge on all three sides, and in every respect gotten up in the most artistic manner.

* * *

LAUS ORGANI. We also have an edition containing about two-thirds of the pieces of the "Vox Organi," arranged for the Reed Organ. This is a perfectly distinct work and is called "Laus Organi," a library of new music for the reed organ. This is in three volumes, but bound in heavy paper. These we will sell for \$1.00 a volume, or \$2.50 for the set. This makes a most excellent collection of reed organ music of a high order, of medium difficulty, suitable for a church organ which has no pedals. The pieces are also most excellent for instructive purposes. The literature of the reed organ is very meagre along the lines of good material. In these volumes teachers will find a most reliable set of pieces, both for the pipe and reed organ.

We propose, in the near future, to publish all the pieces separately in sheet form, but this will not be done until the present stock of bound volumes is exhausted. As there are less than two hundred sets of each of these works we urge those who wish to procure them to send their orders as early as possible.

* * *

LEHMANN'S VIOLIN METHOD FOR BEGINNERS.

A GOOD BEGINNING is essential in education. The beginner in the study of violin playing should have the very best possible teaching, and lesson material of the most stimulating and attractive character. Mr. Lehmann's work as player and teacher in large music centers of Europe and in New York City has given him an intimate acquaintance with the needs of violin students, and the work which he is now ready to place before the public represents the best that the violin literature has to offer in ideas, worked over into practical shape by Mr. Lehmann himself. Since the "first position" lies at the foundation of violin technic, the book does not go outside that range. The exercises are all melodious, yet finely adapted to develop efficiency in technic. In advance of publication orders will be accepted for this model beginner's method at forty cents, postpaid, if cash accompanies the order.

* * *

A FOUR-HAND BOOK. THE new four-hand book, compiled, edited and arranged by Dr. Hans Harthan, is now in course of publication and will shortly be issued. This work is particularly well

adapted for practice in sight reading and for elementary drill in ensemble playing. It may be used to follow Harthan's "Childhood Days," Kölling's "Teacher and Pupil," Löw's "Teacher and Pupil," or any similar volume. This new book is so plain that the pupil may play either the *Primo* or *Secondo* part, a very decided advantage. It contains twenty-two numbers, all especially composed for this work. In addition to the original material are a number of folk songs and national dances, arranged in attractive style. The following composers are represented: Schubert, Volkmann, Gluck, Donizetti, Haydn, Loeschhorn. The numbers are carefully graded, varied as to style, character and rhythm, melodious throughout, and the parts are well balanced. The special introductory price of this work in advance of publication during the current month will be twenty cents, cash with the order.

* * *

NEW CHILDREN'S BOOK.

TUNES AND RHYMES FOR THE PLAYROOM, a set of little pieces for the voice or piano, by Geo. L. Spaulding, will be issued complete in book form. These little pieces have had an unprecedented success in sheet music form and we have had many requests for the complete set. These pieces may be either sung or played, or both together, being especially adapted for use with very young pupils or for kindergarten or other class work. The words are clever and amusing, the melodies bright, pleasing and characteristic. They are genuine first grade pieces.

The special introductory price for this book during the current month will be twenty cents.

* * *

ANTHEM WORSHIP is the title selected for a new collection of anthems, modelled on lines similar to our two successful publications, "Model Anthems" and "Anthem Repertoire." The book is now very nearly ready, but we will continue the special introductory offer during the current month. Although the book will be uniform in size with the works mentioned above, and similar in general plan, the contents will differ materially; a few will be slightly more difficult; others will be somewhat longer. The texts of these anthems are all taken from the Scriptures or from the standard hymns, thus rendering them available for performance in the churches of all denominations, both liturgical and non-liturgical. All the anthems have been especially arranged or composed for this work, many of them are novelties, and to these have been added a few standard anthems and arrangements from well-known masterpieces. This collection will be found to be of general usefulness, as there are anthems for all occasions. The special advance price is fifteen cents per copy, postpaid, if cash accompanies the order.

* * *

NEW BEETHOVEN PICTURE.

See page 227

We are enabled to present to our readers an exceptional opportunity to secure, at slight cost, a superb photogravure of Beethoven. By this process of printing the delicate effect of the foliage is preserved, at the same time giving body and life to the figure of Beethoven, who sits invested with a dignity that places him in bold relief against the sturdy trees.

The size of the picture is about eight by ten inches, surrounded by a margin thirteen by nineteen inches, making a suitable size for framing for a music studio.

We will send a copy, securely packed, all charges prepaid, to any address upon receipt of one dollar. The price asked by art dealers for a picture of this size, style and finish is usually about double.

We shall have but a limited number of copies, and orders will be filled in order of receipt.

* * *

THE SCHOOL SINGER.—THE work on sight singing and ear training which has been announced in a number of issues under this head for some months past is now on the market. It has been named the "School Singer." The author, Mr. Frederick Reddale, a director of the vocal department of a large Western college, is one who, from experience and education, is particularly suited for making such a work. This book has been on the market but a few days, the large number of advance orders have been sent out and we have already received two orders for

a large number of copies to be used in school work.

The work was prepared by Mr. Reddale in the belief, the result of his experience, that a song book along new lines with the object of teaching the rudiments of vocal music in schools and colleges was very much needed. The first part of the book is a concise, complete course in sight singing in twenty hour lessons. The second part contains very necessary supplementary material to such a work in the way of songs and choruses. We do not know of any collection which in such a small space covers the needs of such work more completely. The songs are for recreation and students' use, as well as patriotic, national and devotional purposes.

We ask all of those interested to examine a copy of this work before making a decision as to what book will be used. The retail price for a book of its size and kind is low, fifty cents, and we shall be very glad to send our very liberal quantity discounts to those who make the request.

* * *

CHOPIN'S Nocturnes are very nearly ready, but we have decided to continue the special offer during another month. Considerable labor has been entailed in the preparation of the plates. Many editions have had to be consulted, our idea being to give the very best and most practical results. It will be a splendid edition from every standpoint. The special advance price during the current month will be thirty cents, postpaid, if cash accompanies the order.

* * *

LOOSE BLANK MUSIC PAPER.—A large school has given us an order for quite a quantity of sheets of blank paper ruled with lines for writing music exercises. The paper is good quality, known as ledger paper; the size is 8½ x 7 inches, each side ruled with six staves. For convenience and more ease in writing the spaces have been made a little wider than usual.

We have made a little more than the order called for thinking that others may have use for such sheets. While the stock lasts the price will be 20 cents per 100 sheets, postpaid.

* * *

EASY SONATINA ALBUM.—We hope that this is the last month that this new work will be on special offer. Much difficulty was experienced in getting suitable selections, easy, attractive, and at the same time instructive and in the "sonata form." In a short time we expect to place before our customers one of the easiest and most practical sonatina collections that it is possible to put together. One of the special features of this book will be that each sonatina is complete, although other music of a similar style will be added. The book will be a very good introduction to Köhler's "Sonatina Album," generally used for educational purposes throughout the country.

Our special advance price is only twenty-two cents, postpaid, if cash accompanies the order. If the book is to be charged the postage will be additional.

* * *

COMMENCEMENT MUSIC.—We are very well equipped to supply the music for concert occasions during Commencement week, as we carry a very large stock of music for two pianos, four and eight hands, also for six hands, and a number of brilliant piano compositions that are especially adapted for public occasions; choruses for female and mixed voices may also be had "On Sale." The present is the time to prepare for this work and we shall be pleased to place at the disposal of schools and colleges our large stock of this class of music. We will send it "On Selection," and the customer may return whatever is not found suitable. In ordering this music be sure to state what class you wish, so that we may make a useful selection.

* * *

COLONIAL WARE AS ETUDE PREMIUM.

"COLONIAL CUT" is to-day the most used and popular glass ware ever put on the market. Its sale is unparalleled in the history of glass manufacturing. Over 20,000,000 pieces have been manufactured and sold already. Colonial ware is made from the best lead glass, the same as cut glass, is very heavy, and the very simplicity of the design

gives it such an artistic appearance as to make it almost indispensable in all up-to-date households.

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1 three-year subscription and one one-year.

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Special Combination of 13 Pieces, including Water Bottle or Pitcher and choice of any two half-dozen Glasses or Goblets shown above for securing new subscribers, as follows:

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1 two-year subscriptions and one one-year, or

1 three-year subscription.

Your renewal can count as one subscription

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* * *

MISSION HALL CLOCK.

WE are able to offer a bargain in the way of a premium about as attractive as any that we have ever made. For SIXTEEN full-paid subscriptions we will give you, as a special premium, a beautiful full-sized "grandfather clock," made in mission style. This clock is six feet two inches high and can be had in either weathered brown oak or mission black oak. It is fitted with the regular eight-day movement, has a heavy brass pendulum, and the hour and half-hour strike of the cathedral chimes.



We have never offered a more valuable, ornamental, useful piece of furniture than this. It may be used in the hall, studio, or music room of any home.

It is not a difficult matter to secure subscribers to THE ETUDE; the main requisite is to select the proper persons to approach. Persons who play the piano, whether teachers, students or simply lovers of music, can readily see the advantage of receiving such a magazine once every month, containing, as it does, not to mention the enthralling reading matter, no less than eleven pieces of new music in every issue. Always something to suit everyone. Free sample copies to assist you in this work.

AIDS FOR THE TEACHER.—THE house of Theodore Presser is ever on the alert to take advantage of conditions of trade that mean help to the music teacher. We know and hear considerable of the trials and needs of teachers and musical people away from large cities, and we are ever on the lookout for

anything that will assist them. Our system of dealing, our "On Sale" plan, our large discounts, promptness in filling orders, etc., have been tried and found profitable by thousands of teachers, both in school and private work.

Some other of our methods are perhaps not so well known. For instance, we published several years ago lists selected from the best catalogs of the world, good music for two pianos, four hands and eight hands; six hands; which have been used extensively owing to the quality of the music, and also to the fact that we give the same discount as on our own sheet music publications. We have lately gone a step farther and have collected, and are now publishing, such a list for the Pipe Organ. We have already published a catalog of musical novelties of great use in making up programs of music for the violin, reed or pipe organ, or the piano, but combined with other instruments. We shall be glad to send a few of these unique and unusual combinations to any who will let us know what they can use along these lines.

* * *

SUMMER SCHOOL ADVERTISING.

A NUMBER of Summer School announcements will be found in the advertising columns of this issue. Many more will take advantage of our May and June numbers.

For any teacher or director of a school of music who intends to continue work during the summer THE ETUDE offers the best means of reaching persons who are really interested. The special rates which we allow for this sort of business are extremely low. A strong, well-worded announcement in our May and June numbers will add greatly to the financial success of any summer school. Forms for the May issue close on April 10th.

* * *

WRITE YOUR NAME AND ADDRESS ON ALL ORDERS.

FREQUENTLY we receive complaints relative to an order which has not reached our customer. After carefully investigating our records we often find the particular order referred to in our NO NAME file. Every day brings us orders, large and small, to which there is no signature, and sometimes no address. We take this opportunity of calling your attention to the matter. Be sure to sign YOUR full NAME and address to every order, and we will promise you that it will have immediate attention.

This is also necessary when music is returned for credit or an order is returned for correction. Every package sent to us must be plainly marked with the SENDER'S NAME and address, so that we may know to whom credit is to be allowed.

SPECIAL NOTICES

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

ACCOMPLISHED PIANIST and experienced teacher desires position for the summer or fall, '07. Address Miss C. Lebanon, Tennessee.

WANTED. Second-hand reed organ. Two manuals and pedals. Klein, Weldon P. O., Pa.

REFINED LADY DESIRES POSITION AS TEACHER, pianist or soloist. Address, N. V., care THE ETUDE.

FREE. One copy "Scylla" Intermezzo. Just published and a beauty. Enclose 4c. Phoenix Music Co., Ackley, Iowa.

PIANO BARGAINS. Hardman, Steinway, Chickering, Lester, Armstrong, and others. \$100 to \$400. Wm. Scherzer, Philadelphia, Pa.

MUSICIANS desiring college or church positions will do well to write for information to the Boston Musical Bureau, 218 Tremont street, Boston, Mass.

ORGANIST AND CHOIRMASTER of excellent training and eight years' experience wants position in some evangelical church in New Jersey or Eastern Pennsylvania. Miss Winifred Whitney, Flemington, N. J.

THE NATIONAL SUMMER SCHOOL OF VOCAL MUSIC. Edmund J. Myer, director, will hold its 23d session at Round Lake, N. Y., near Saratoga beginning July 15th. This old and famous school has pupils enrolled from every State in the Union.

FOR SALE. A large two-manual organ in first-class condition. Built by a firm of high standing, and sold for no fault, but to give place to a very large three-manual instrument. Emmons Howard, Westfield, Mass.

WANTED. Position by a competent, experienced teacher of voice, piano, musical kindergarten and fine theoretical subjects. Best of references from men of national reputation. Only those meaning business need reply. Address, L. L. G., care of THE ETUDE.

98c SENT TO US WILL bring to you postage paid a shirtwaist of sheer lawn, fully worth \$1.50, and a copy of our new catalogue of the latest and best in ladies' wear, Negligee, Lingerie and Trouseaux. Satisfaction guaranteed or money back. Berlin Mfg. Co., Chicago, Ill.

BARGAIN IN POST CARDS. Send 25 cents for 25 assorted Post Cards, consisting of Musical, Mizpah, Birthday, Easter, Historical, Landscape, Leather, St. Patrick's and Comic. No duplicates. A much better assortment for 50 cents. Quaker City Post Card Co., 2008 Green street, Philadelphia, Pa.

MENNEN'S BORATED TALCUM claims the first place on every toilet table by reason of its multifold usefulness and its absolute reliability. Its superiority is vouched for by leading medical authorities.

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MR. LOUIS ARTHUR RUSSELL, Carnegie Hall, New York City, invites correspondence from teachers and serious professional students with reference to the "New Principles in Music Study," especially as set forth in his various Pedagogic works, on Voice Culture, Piano-forte Study, Class Teaching (People's Study), etc., published by Theo. Presser, G. Schirmer, O. Ditson Co., Luckhardt & Belder, The Essex Publishing Co., and others. A correspondence course for teachers and advanced students is provided for. Mr. Russell offers no "Royal Road," but, through his various treatises and special course, presents to the serious student of music methods a rational process of study, developing self-knowledge, self-control, knowledge, and control over one's instrument and its music, with a common-sense appreciation of music as an expressive art. Address, care of The Metropolitan Schools of Musical Art, Carnegie Hall, New York City, or, Music Hall, Newark, N. J.

TESTIMONIALS

I consider THE ETUDE the finest paper for musical people in general that can be found.—*L. Christensen.*

I find the Czerny Selected Studies not only just what I wanted, but interesting to the pupils.—*Mrs. Le Roy Lay.*

I have received "Observations of a Musician," and thank you. It surpasses my expectations.—*Mrs. Lulu Shumaker.*

I have received the "Handel Album." It fills eminently well an important niche in my teaching repertory.—*Gco. Pratt Maxim.*

I could not possibly get along without THE ETUDE. It helps me in teaching and in my own practice.—*Mrs. A. G. Welimer.*

My pupils and I are charmed by your delightful paper THE ETUDE, and I am trying to get as many subscribers as I can.—*Sister M. Engelberta.*

Please send me Vols. II and III of the "Czerny Selected Studies." I was so well pleased with Volume I that I would not do without the others.—*Jessie Harper.*

I have received "Piano Tuning, Regulating and Repairing," by Fischer. It is very instructive and will enable me to improve some of the pianos in the neighborhood.—*Miss Katherine Wood.*

I have received "Piano Tuning," by Fischer. So helpful a book is an imperative need of music teachers living out of town. With it they experience no trouble for the tuning of their own pianos.—*Rev. B. Natal.*

I have received "Piano Tuning, Regulating and Repairing," by J. Cree Fischer. I think the "Fischer System" of setting the temperament less confusing to the student than any other system now in vogue.—*Maynard T. Smith.*

I have received "Piano Tuning and Repairing," by Fischer. This work is more than I expected it to be, with such concise instruction that any person with an average ear and determination can not fail but learn to care for his own instruments.—*Edward Oberly.*

I have received "Piano Tuning, Regulating and Repairing," by J. Cree Fischer. As a tuner of years of experience I will say that the above work is the very best and most exhaustive on this subject which it has been my good fortune to examine and study.—*Wm. Bartsch.*

I have received "Piano Tuning, Regulating and Repairing," by Fischer. I have read and studied the book over very carefully, and I am delighted, especially with Lesson VIII on the "Temperament," in which the "Fischer System" of setting temperament is given.—*W. H. Leese.*

I have received the work on "Piano Tuning" and am very much pleased with it. I have been in the habit of using thirds, fourths and fifths, in setting my temperament, but I consider this form far preferable; in fact, it is the best I have ever seen. The work is very elaborate and thorough and I recommend it to all those wishing thorough instructions in the art of tuning.—*J. H. Goodridge.*

TEACHERS' ROUND TABLE.

(Continued from page 231)

final gathering together for the farewell song, and the shout of triumph in the final chord, long-sustained, with the woodland echoes reverberating in the soft chords underneath.

To play the legato passages well she learned the value of the exercises I had given her with certain fingers held down while the others were playing. She found that her arpeggio practice had loosened the muscles of her hand, in all sorts of ways, giving her an easy stretch in playing the big chords. Her splendid finger staccato exercises from Germer stood her in good stead in the staccato movement of the piece, and Kullak's octave studies, which begin by developing the strength of the fourth and fifth fingers, prepared her to do good octave work. "Now," said I to her, "all these months of hard work in technic are going to reward you. You can have control of your piano through this technical work, and your playing of the 'Hunting Song' will be an artistic comprehension and performance."

Mrs. Lillian M. White, although living far across the country from Mrs. Bay, in Rhode Island, is working along similar lines and sends us an article, **Value of Awakening Imagination in Young Pupils.**

Whenever possible I use studies having suggestive titles, and we talk about what the various passages mean to us; what they say, for every pupil is taught that music is as much a language as our spoken word, and that it is for us to listen for the meaning or story that it tells.

One pupil, who had for a piece a little "Hunting Song," described to me the trees, hills and valleys, the steeds and their riders, the costumes, the bugle call, the chase and final victory. Another, who was studying "How Sweet the Moonlight Sleeps," could hear the rippling waters, see the peaceful landscape with the silver light over all, and could occasionally hear, from a nearby forest, the song of a thrush.

A third pupil, a ten-year-old boy, was for a time the despair of both his mother and myself, saying, when urged to practice, "Well, but I want some fun," and it was no "fun" to sit alone at the piano while his boy friends were out and free. But one day I played for him a piece entitled, "Polish Chivalry," prefacing it by a little talk on Poland; its struggles for liberty, the strength and courage of its people, and how after long years they were finally defeated, in a closed by saying that all Polish music told, in a measure, of their struggles and sorrows; he stood spellbound, and when I had finished playing the piece he drew a long breath and said, "I didn't know that music meant such things as that." He was then ready to work for a thing that meant so much.

Most of my pupils take THE ETUDE, and I aim to have occasional pupils' recitals, which always stimulate musical growth. I try to go to every lesson with Carlyle's words in mind, "Give yourself royally," and also try to hold myself in such a mental attitude that I can receive royally, no matter from what source the help or knowledge comes. I write on a slip of paper for the pupil the work to be done each week (keeping a duplicate copy), so there can be no excuse for practicing being left undone through forgetfulness; and much of the time I have written on their slips helpful or inspiring quotations, musical or otherwise, which they have greatly enjoyed. One of these quotations fitly belongs here, as it applies to every student, whether pupil or teacher, and is surely one of the best of the sayings of Phillips Brooks: "A little learning is a dangerous thing, but the danger is not in the learning, but the littleness. Get more! Get more! So only can you be safe."

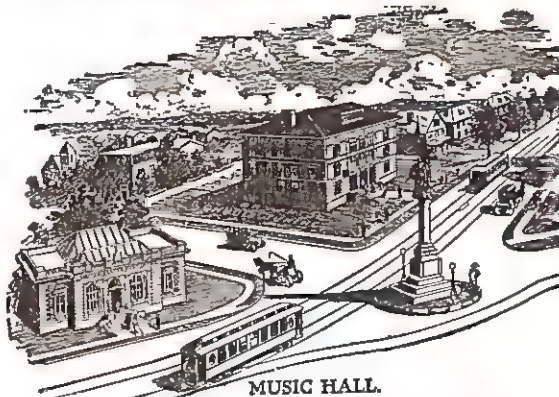
In conclusion, here are a couple of questions sent in by one of our readers, and answers to which we invite from members of the ROUND TABLE. What is the result of your experience in regard to these points? Authorities differ. Let us hear from some of our teachers:

1. "Should a beginner raise the fingers high in practicing on the piano? Why?"
2. "Should he strike every key with sufficient force to drive it to the bottom?"

I presume our correspondent in this latter question has reference to practicing without pushing the keys down, which many teachers advocate at the beginning of study,

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Music Hall, the home of the Niles Bryant School of Piano Tuning, is the largest building in the world devoted solely to the teaching of a single profession by correspondence. This great property is owned and occupied exclusively by this School.

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We Supply FREE to each student, a Tune-a-Phone, a full-sized modern upright Piano Action, also all necessary tools.

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Have made as high as \$17 a day, but have every hope of making more. JOSEPH E. STROHLEIN, 701 Park Ave., Brooklyn, N. Y.

In less than one week I took in \$47.50 tuning, without neglecting my pastoral duties. (REV.) L. L. Lusk, McLean, Texas.

Took up your Course Dec. 14th, 1905. Tuned first piano Jan. 13th, 1906, for which I received \$3. Have since earned as much as \$12 for six hours' work. FRED NORMAN, 1474 Woodward Ave., Detroit, Mich.

\$500.00 would not tempt me to give up the knowledge I gained from your school. ZELL POLLACK, Limeridge, Wis.

I can now tune four pianos a day. I receive \$2.50 each, so I make as high as \$10 for a day's work. WELLINGTON R. REID, Elgin, Ill.

I get more tuning than I can do. I owe my success to your school. W. J. CORCORAN, Elmira, N. Y.

I can easily earn \$75 to \$100 per month tuning. (REV.) J. B. SCHWIEBERT, Grinnell, Iowa.

The Niles Bryant School is everything that it claims to be. Yesterday I made \$3.99 tuning and repairing pianos. ERVEN S. HUNT, Greenville, Ohio.

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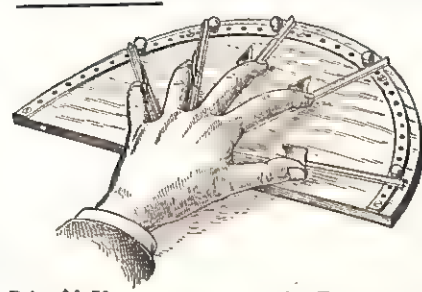
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As the endorsements of great pianists and teachers testify, the Hand Expander will reduce the hours of practice in the case of all students with small hands. Daily use of the Hand Expander will produce in a short time conditions that are astonishing. By developing the reach between the second and fourth finger and between the third and fifth finger, the third or fourth finger will acquire strength and independence if worked in the way mentioned in the directions, and enable the student to play exercises that he could not before attempt. The Hand Expander is a real invention, endorsed now by a number of the greatest pianists and teachers of the United States. These great artists have not only endorsed the Hand Expander; more than that, they have declared it to be a necessity for not only pianists but for all musicians with small hands and weak fingers. Many schools and studios have adopted the Hand Expander with excellent results.

Write for circular giving testimonials and directions for use of Kursheedt's Hand Expander. For sale at all leading Music Stores.

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This Music Roll does not cost you one cent, if not perfectly satisfactory. If you do not see the actual value in it, return it at once and we will refund your money, including return postage. No questions asked.

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New Publications

The School Singer

A Manual of Practical Sight Singing

for the use of private classes, high schools, normal schools, teachers' institutes and conservatories of music and including selected songs and choruses for class and public work.

PRICE, 50 CENTS

This work, by a teacher of singing, thoroughly experienced in public school work, consists of two parts, first, a thorough exposition of the principles of sight singing, and, second, a collection of songs divided into various sections, such as Patriotic, Home, Sacred, Folk Songs, etc.

The book contains all of the advantages of the Tonic Sol Fa without being a Tonic Sol Fa method, as the numerals are given equal prominence with the syllables.

We can thoroughly recommend this work as being of great practical value and one of the best elementary sight singing methods that can be had.

The Golden Valley

A Cantata for Women's Voices

Words by Edward Oxenford

Music by H. E. Warner

PRICE, 75 CENTS

A very tuneful work of but moderate difficulty, dramatically effective. It is entirely for women's voices, chiefly in three-part harmony, with solos for soprano, mezzo soprano, and contralto voices. It comprises in all sixteen numbers, well diversified.

The story is based on a legend of the crusades. The poem is interesting and the musical setting is vivid and entirely adequate. The vocal part writing is graceful and expressive, well made throughout and the entire effect is heightened by a brilliant and well-sustained pianoforte accompaniment.

This cantata will make an acceptable number for the concert programs of women's clubs or high school choruses.

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Mr. Dutelle—"How did he do it?"

Mr. Alluz—"Got his trombone, gave a few blasts on it, awakened the dog—who was asleep on a mat in the hallway—executed such an effective passage on the instrument that he hit one of the scoundrels in the eye and knocked him down stairs, where he fell on the dog, who set up such a series of howls that he aroused the whole neighborhood while the man escaped!"

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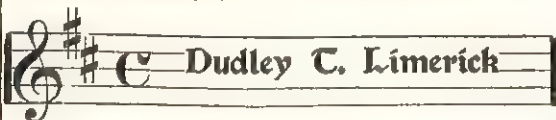
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MUSICAL ITEMS

MAX REGER has been named as director of music in the University of Leipzig, in succession to Heinrich Zöllner.

EDOUARD DE RESZKE is to open a school for singers in London. He has already received a number of applications.

MR. WALLACE GOODRICH, of Boston, will succeed Mr. B. J. Lang, retired, as conductor of the Cecelia Society, of Boston.

OWING to Madame Wagner's ill-health, it has been decided not to have a Wagner Festival at Bayreuth this summer.

STUDENTS of music, painting or the drama in New York City have a cooperative home called the "Three Arts Club."

RICHARD WAGNER prepared "memoirs," but laid an injunction on his family not to publish them until thirty years after his death.

FRANKFORT, Germany, has a free musical library, which is greatly appreciated by the music lovers of that city, as a recent report shows.

"TRISTAN UND ISOLDE," Wagner's opera, may be given in English next season by the opera company under the management of Henry W. Savage.

THE ALUMNI ASSOCIATION of the New England Conservatory of Music held a reunion February 1, at Boston. Thirty-seven graduating classes were represented.

GRIEG has made provision that his library of music and books will become the property of the Bergen Public Library after the death of himself and his wife.

OTTO GOLDSCHMIDT, English musician, and husband of Jenny Lind, died in London last month, in his 78th year. It was in 1852 that he was married to Mme. Lind.

DR. PEACE, the noted English organist, has completed ten years' service as organist to the city of Liverpool. His Saturday evening recitals are specially popular.

SCHALIAPINE, a Russian bass, a great favorite in St. Petersburg, has broken his engagement with the authorities of his native city, and will locate in New York city.

CHARLES LECOCO, a favorite French opera composer, recently celebrated the fiftieth anniversary of the appearance of his first opera, in 1857, written jointly with Bizet.

LISBON has a society for the cultivation of chamber music, which gave its first concert some months ago, presenting compositions by Rameau, Corelli, J. S. Bach and Haydn.

THE COLLEGE OF THE CITY OF NEW YORK has established a department of music in charge of Mr. Samuel A. Baldwin, who will have the title of Associate Professor of Music.

PARIS is to have a chance to hear "Salome" this spring. The report is that Strauss is to receive \$8,000 and ten per cent. of the total receipts of ten performances.

ACCORDING to advance notices, Mme. Melba will have a long concert tour in the United States next fall. Padlock's tour will begin at the end of October and close in May.

MR. BRUNO STEINDEL, 'cellist of the Thomas Orchestra, fell from a car last month and broke a valuable Amati at \$5,500, cannot be repaired.

ALEXANDRE GUILMANT, the distinguished French organist and composer, celebrated his seventieth birthday last month. The Guilman Club, composed of American pupils, sent him a handsome testimonial.

A. W. GOTTSCHALG, court organist at Welmar, celebrated, in February, his 80th birthday. He is still in the active practice of his professional duties, and expects to publish, shortly, a biography of Liszt.

THE MACDOWELL FUND has grown to more than \$20,000, and contributions are still coming in. Those who are interested are invited to correspond with the treasurer, E. C. Benedict, 60 Wall Street, New York City.

FERDINAND SABBATHIL, a well known German composer, some of whose works have appeared in THE ETUDE, recently celebrated the twenty-fifth anniversary of his connection with the ducal theater, at Schwerin.

KATHARINE GOODSON, the English pianist, has been well received in this country, as engagements with the Boston Symphony Orchestra, the Boston Symphony Orchestra String Quartet and the Kneisel Quartet attest.

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Mr. CHARLES SANTLEY, the English baritone, will perform next month. Mr. Santley was born in 1864 and therefore passed the three score and ten mark.

COLUMBUS, O., is to have a music festival on August 7, with the assistance of the Chicago Orchestra. The Columbus Oratorio Society, 150 voices, with J. Knox, musical director, is the backbone of the festival organization.

PITTSBURGH ORCHESTRA guarantors have given \$42,000 toward a permanent fund, which will assure the life of the orchestra for another three years. This money will be used to pay off the deficit common at the end of each year.

A LONDON violin dealer is to offer for sale a famous Stradivarius violin, known as the "Soames Strad." It will be bought a number of years ago for a large price. It will be interesting to know what price is realized for the instrument.

WESTMINSTER CATHEDRAL (Roman Catholic), London, will no longer resound to the strains of masses by Beethoven, Haydn, Gounod, Mozart and Verdi, which are now considered non-liturgical. Gregorian music is to be used exclusively.

A NUMBER of American composers of prominence have organized for protection against the mechanical musical instruments which use their pieces without paying royalty, an abuse which Congress, in recently proposed legislation, did not correct.

FERRUCCIO BUSONI, the well-known pianist and teacher, will leave Berlin and locate in Vienna, where he will succeed Emil Sauer as director of the "Master School for Piano Playing," a part of the Vienna Conservatory. He was at one time a pupil of the institution.

SCHIEDMAYER & SONS, musical instrument makers of Stuttgart, Germany, have recently finished a harmonium (reed organ) on a new principle, by which the harshness of the usual tone is eliminated, and a very considerable approximation to orchestral quality is secured.

THE MENDELSSOHN CHOIR, of Toronto, Mr. A. S. Vogt, conductor, was well received on the occasion of its appearance in New York city, in February, in conjunction with the Pittsburgh Orchestra. It was specially commended for its work in Beethoven's Choral Symphony.

RUSSIAN musicians of note united to celebrate the twenty-fifth anniversary of Glazounov's debut as a composer in the large forms, March 30 last. His first work, a symphony in E, was produced when he was only about sixteen years old, and drew attention to the young composer.

SIR ALEXANDER MACKENZIE has written a new Suite for Violin, Op. 68, in four movements, "Celtic Legend," "Scherzo Capriccioso," "Ritornello" and "Allo Zingaro." It was performed for the first time by the London Symphony Orchestra, February 18. Dr. Richter conducted.

THE visit of Edward Elgar to the United States to conduct performances of his oratorios "The Apostles" and "The Kingdom" makes the recent appearance of his "The Kingdom" timely and interesting. The biography by R. J. Buckley timely and interesting. The book is in the "Living Masters of Music" series, published by the John Lane Co., New York.

THE LEIPZIG GEWANDHAUS CONCERTS have been in existence more than 125 years. The program of November 25, 1781, when the old Gewandhaus was first used for these concerts, consisted of compositions by Joseph Haydn, J. C. Bach, E. W. Wolff, Sacchini and J. F. Reichardt, all composers of eminence at that time.

THE MILAN CONSERVATORY will shortly celebrate the 100th anniversary of its organization by a series of festival concerts. The publisher Savogno has offered liberal prizes, open to competition, by pupils of the Verdi Conservatory (as it is now called), \$600 for a four movement symphony, and \$400 for a large choral work with solos.

MRS. MELBA is said to receive \$4,000 for every appearance in opera at the Manhattan Opera House, New York city. A news item says that on one occasion, in Sydney, New South Wales, she received the entire proceeds of a packed house, amounting to \$13,300. Her earnings on her first concert tour in Australia were \$100 per week.

VERNON BLACKBURN, an English writer on music, died February 14, in London. He was musical critic of the Pall Mall Gazette. His criticism was valued by serious musicians. A "Life of Mendelssohn" in Bell's "Miniature Series of Great Musicians" was one of his published works, and at the time of his death he was engaged in writing a biography of Sullivan.

AMONG the new instruments used in the orchestra on the occasion of the performance of Strauss' opera "Salome" at the Metropolitan Opera House, New York city, was an aboe bass called the heckelphone, from the name of the inventor, also a celestion, a keyboard instrument of four octaves, with steel strings struck by hammers. The effect of this instrument is more delicate and refined than that of the Glockenspiel.

ENGLISH musical institutions offer many aids and encouragements to students. The Royal Academy of Music has fifty-eight scholarships and thirty-one memorial and other prizes, besides a "Students' Aid Fund." The other prizes, besides a "Students' Aid Fund," are the Royal College of Music has sixty-six scholarships and Royal College prizes. The Guildhall School of Music has nineteen scholarships and thirty prizes. Trinity College of Music has thirty scholarships and seven prizes.

STATISTICS of the performances of the Paris Opera show that from January 1, 1830, to December 31, 1906, there were 16,695 performances, of which 8,105 were by French composers, 3,991 by German, 4,622 by Italian, 577 by composers of other nationalities. Since 1884 Gounod's works were given 906 times, Wagner's 1,884; Meyerbeer's, 643; Verdi's, 342; Saint-Saëns', 301; Massenet's, 224.

NORWAY has a tax of ten per cent. on the receipts of musical virtuosi while on a tour in that country; the municipal council of Christiania is discussing a proposition to levy a similar tax on foreign opera companies. Sweden is also considering the matter of a tax, one on all foreign artists coming into the country, the contention being that the competition between the many graduates of German conservatories is driving them into neighboring countries, thus narrowing the field for native musicians.

A HOUSE is to be torn down in Vienna that has much interest to musicians. Beethoven lived there in 1824, occupying the fourth floor. The landlady had no conception of the greatness of the genius who lived under her roof, for she lectured him severely on account of the noise he would make from morning until evening at his piano, greatly disturbing other tenants. Finally she lost patience and sent her servant upstairs to tell the "crazy musician" he must leave, which Beethoven did in a short time.

CINCINNATI is to have a new musical institution, which will bear the name "Schola Cantorum" (School for Singers). It will be under the patronage of the Archbishop of Cincinnati, and be directed by Mr. Harold B. Gibbs, who has given close study to the subject of the Gregorian music. Courses of illustrated lectures are to be given, and the training of men and boys in the Gregorian system of church music will be vigorously pressed, so that the various Roman Catholic choirs in the diocese may be supplied with competent singers.

A PRIZE has been offered by the H. W. Gray Co. of New York, under the auspices of the American Guild of Organists, the competition being open to all musicians residing in the United States or Canada. The value of the prize is \$50.00; the composition is to be in anthem form, text to be selected by the composer, the length to be from six to eight pages of the Novello octavo series. Full particulars can be had from John Hyatt Brewer, Warden of the Guild, 88 South Oxford Street, Brooklyn, N. Y.

THE CHORAL CLASS of the Pennsylvania Institution for the Blind, under the direction of Mr. D. D. Wood, the organist of St. Stephen's P. E. Church, Philadelphia, and instructor at the school, sang Handel's "Judas Maccabaeus" last February. The method of learning the music was as follows: The music was read to the class, taken down by the pupils in the Braille notation for the blind and studied until the part was memorized. When the reader calls to mind the intricacy of the parts and the difficult character of the choruses, he cannot refrain from admiration for the devotion manifested in preparing so extensive a work, which was rendered with great accuracy.

FRITZ SCHEEL, conductor of the Philadelphia Orchestra, died March 13, after a short illness. Mr. Scheel was born in Lübeck, Germany, Nov. 7, 1852. He studied the violin under Ferdinand David. In 1870 he went to Bremerhaven as concertmeister and later served as conductor. Three years later he entered the court orchestra at Schwerin, from which place he went successively to Bremen and Chemnitz, staying at the latter city for nine years as conductor. It was during this term of service that he won the regard of such musicians as Rubinstein, Joachim, Wilhelmj and von Bülow. In 1893 Mr. Scheel came to the United States and conducted in New York, and at Chicago during the World's Fair. From there he went to San Francisco, where he developed an orchestra of such excellence that it quickly gained a more than local reputation. In 1899 he came to Philadelphia and, with a small body of men, gave concerts at a summer park, and aroused such enthusiasm for his work that a number of patrons of music arranged for him to take the position of conductor of the Philadelphia Symphony Society, an organization of amateurs.

A year later a series of symphony concerts was given under Mr. Scheel's direction, and in 1901 the Philadelphia Orchestra Association was organized, with Mr. Scheel as conductor. The development of the Orchestra since then is familiar history and a tribute to Mr. Scheel's power of organization and musical ability.

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HOME NOTES.

THE CONSERVATORY ASSOCIATION of the University of Wooster gave a program largely devoted to a study of Chopin, February 1st. Papers were read on the "Life of Chopin" and "Characteristics of Chopin's Works."

MME. LUISA CAPPIANI, of New York City, will leave for Europe in May for a year's stay. She will be accompanied by several pupils who wish to have the benefit of European environment.

THE CHICAGO MADRIGAL CLUB, Mr. D. A. Clippinger, conductor, gave its second concert, sixth season, March 14th. The composition, "A Wet Sheet and a Flowing Sea," by Franz C. Bornschein, which won the \$100 prize last fall, was sung.

THE UNIVERSITY OF CALIFORNIA SYMPHONY ORCHESTRA, Dr. J. Fred. Wolfe, conductor, gave its sixteenth concert, March 1st. MacDowell's "Indian Suite" was a feature of the concert. Rosenthal was the soloist, playing two concertos, Chopin in E minor and Liszt in E flat.

MR. J. ALFRED PENNINGTON gave a piano recital at the Scranton Conservatory of Music, March 8th.

THE CHORAL UNION of the First Congregational Church, Chicago, Mr. H. Augustine Smith, director, gave Haydn's "Creation," March 4th and 5th.

A QUARTET composed of pupils of Mr. George Murphy, Grand Rapids, Mich., gave a recital, March 13th, assisted by Mrs. George Murphy, pianist, and Miss Georgiana Kellogg, violinist.

THE RUBINSTEIN CLUB of Cleveland, O., Mr. James H. Wooster, director, gave a concert at the University of

MRS. MARY GREGORY MURRAY gave an illustrated lecture-musical in Philadelphia, March 12th. Topic: "The Songs of Life, set forth in 'Songs of Worship,' 'Spring Songs,' 'Mill Songs,' 'Spinning Songs,' 'Lullabies,' 'Folk Songs,' 'Characteristic Music,'"

A CONCERT for the benefit of the Public Library was given in Rochester, Ind., by the Conservatory Orchestra under the direction of W. F. Strong.

MR. ALBERT W. BERG, of New York City, a well-known organist and composer, died in February, in the eighty-third year of his age.

LOUISE HALL, a nine-year-old pupil of Mr. Tovey, gave a piano recital, playing eighteen pieces entirely from memory, at Ouachita College, Arkadelphia, Ark.

THE DEPARTMENT OF MUSIC, Columbia University, gave four recitals in March, by Gaston M. Dethier, S. Archer Gibson and W. C. Hammond, organists, and Dr. Cornelius Rübnert, professor of music in the University, pianist.

A NEW ORGAN, built by M. P. Möller, Hagerstown, Md., was dedicated in the First Presbyterian Church, Palatka, Fla., February 18th, by Mrs. Jessie M. Charles.

THE CHICAGO PIANO COLLEGE gave a program of ensemble piano numbers February 28th.

MR. S. LEWIS ELMER has resigned his position as choir-master and organist at St. Mary's in Tuxedo to accept a place in the Memorial Presbyterian Church in Brooklyn.

THE BOSTON SYMPHONY ORCHESTRA gave a series of concerts in Detroit this season, under the auspices of the Orchestral Association. Program notes were prepared by Mrs. N. J. Corey.

THE SEATTLE CHORAL SYMPHONY SOCIETY, Mr. James Hamilton Howe, conductor, gave the fourth concert of the present season February 14th. A chorus of 200 voices and a string orchestra of 28 players took part.

MR. JOHN TOWERS, the veteran singing teacher of St. Louis, recently celebrated his 71st birthday. Mr. Towers' recital.

MR. FREDERICK MAXSON, organist of the First Baptist Church, Philadelphia, gave a recital in Woolsey Hall, Church, Bridgeport, Conn., March 5th.

MISS EDITH MILLIGAN, pupil of Leopold Wolfsohn, gave a successful piano recital in Brooklyn last month, playing a program largely devoted to Chopin.

MR. WILLIAM REED, of Quebec, sent THE ETUDE a number of interesting organ recital programs that he gave this season in St. Andrew's Church, that city.

A FESTIVAL MANDOLIN CONCERT was given in Boston, March 28th, under the direction of G. L. Lansing and H. F. Odell.

MR. KURT MÜLLER, of the Klindworth Conservatory, Atlanta, Ga., gave a piano recital, February 14th, playing compositions by d'Albert, Brahms and Liszt.

A "MIDWINTER RECITAL" was given at Fort London Seminary, Winchester, Va., February 22d. Miss Glass was in charge.

MR. EMIL LIEBLING, of Chicago, gave a course of six lecture recitals at the London Conservatory, Dallas, Tex., March 25th-30. 1. The Early Masters. 2. The Romantic Classical School. 3. Development of Piano Playing and of Musical Form. 4. The Technical Feature of Piano Playing. 5. The Modern Romantic Feature of School. 6. Piano Study with the Modern Masters.

THE ARROW (ILL.) WOMAN'S AMATEUR CHORUS, Mr. Harry R. Detweiler, conductor, gave a concert February 28th.

MR. ALBERT GALE has made quite a success in a lecture entertainment, in costume, entitled, "Music and Myth of Old Japan." He can be addressed at 4837 Pulaski Ave., Germantown, Philadelphia.

MR. E. R. KROEGER, of St. Louis, gave his fifteenth season of piano recitals this winter.

MISS MAHEL DANIELS, of Boston, who published, about a year ago, a very interesting book on music study in Germany, called "An American Girl in Munich," has recently won recognition for her work as a composer, by a group of songs given at a concert of the Thursday Morning Musical Club of Boston.

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BY FAY SIMMONS DAVIS

FAULTS.

We should be our own severest critics. For many of us are there, I wonder, who daily seek to improve ourselves by the means lying close at hand? 'Tis but a waste of that most precious thing, time, to sit down and yearn for advantages we cannot afford. When we have physical ailments we go to our medicine closets and take a dose of whatever we think will help to cure us. Surely, we all have musical "closets"—our cabinets—where we keep our musical magazines and books, and where we can find and take our own medicines. Our eyes and ears are our musical helps, too, and if we but use them, they will give us precious aid. Then, again, every community has a library upon whose shelves may be found numberless books, whose contents will inspire and instruct all those who earnestly wish for inspiration and instruction.

A few years ago, I knew a poor young teacher of the "right kind," who had a class of ten young pupils. She wished to increase the number, and raise her terms, as she was then receiving but ten dollars a quarter. She was surrounded on every hand by competitors more experienced and more learned than herself. What did she do? Mourn over her cramped environments, and lose her brightness of spirit, by thinking how great she might be, if her life were different? No! Instead of clasping her hands in anguish, her fingers got busy, and so did her wits. She diagnosed her musical case; she saw her ailments, her faults. She cut from the musical magazines and the papers critical accounts of concerts and all the suggestions she believed would help her to improve. From month to month she saved these in a book, which she called "Daily Helps for Musical Needs." She grew in resourcefulness and enterprise. She pricked up her ears at every wise criticism she heard of recitals and symphonies. She watched the papers to acquaint herself of the rehearsals of choruses and clubs to which the public was invited, and then attended them. She formed a little club of her own and became its leader. By sheer force of personality and energy she pushed ahead. Every summer she attended some musical school. At the present writing she receives forty dollars a quarter, and her splendid work really merits more.

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REVIEW OF NEW PUBLICATIONS

THE VIOLIN: ITS HISTORY AND CONSTRUCTION ILLUSTRATED AND DESCRIBED.
Translated from the German of Abele and Nieder-
heitmann by John Broadhouse. Imported by
Charles Scribner's Sons. 75 cents net. A compact
book of particular value to all players, teachers and
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The original German edition of Abele's work is
much esteemed in Europe, and those who know of it
will be glad that an English edition is now accessible.
The translator has added Niederheitmann's exhaustive
list of "Italian and Tyrolean Violin Makers." Other
valuable features are twenty-nine illustrations which
show the development of the violin and the bow.

**UNIVERSITY HYMNS, WITH TUNES AR-
RANGED FOR MEN'S VOICES.** By Horatio
Parker and Harry Jepson. A. S. Barnes & Co.
The above work was prepared for use in Yale Uni-
versity by the faculty of the Music Department, the
special idea being to make a book suitable for the use
of a congregation of men, and therefore harmonized in
male quartet form. The book is therefore well
adapted for any men's college or school, or meetings
for men.

MUSICAL ESSENTIALS. By Harold B. Maryott.
John Church Co. \$1.00.

The author's design was to put under one cover
"what every musical student should know and under-
stand." His experience in "Public School Music" in
Chicago has given him a clear view of the needs of
the average student, and enabled him to prepare a
manual useful to teachers of music in the public
schools who wish to give to their pupils a practical
knowledge of musical form.

**STRAUSS' "SALOME." A Guide to the Opera, with
Musical Examples.** By Lawrence Gilman. John
Lane Company, New York City. Price, \$1.00 net;
postage, six cents.

Mr. Gilman has written a very clear presentation of
the much-talked-of opera, giving a satisfactory ac-
count of the "Salome" literature, as well as an in-
teresting historical setting, so that the reader will have
a good idea of the incident which is so dramatically
presented in both Biblical and secular literature. Mr.
Gilman has not attempted to act as arbiter of the
many questions brought into prominence by Strauss'
work, but has kept close within the limits set, that of
making a satisfactory hand-book to the opera, one
that gives "a general survey of its more salient dra-
matic and musical features."

**VIOLIN MAKERS' GUIDE, the Art and Science on
How to Make Your Own Violin.** For amateurs and
professionals. By F. Campbell Davidson. Price,
thirty cents. A handy little book on a fascinating
subject.

**STUDIES IN MUSICAL EDUCATION, HISTORY
AND AESTHETICS.** Papers and Proceedings of
the Music Teachers' National Association at its
Twenty-eighth Annual Meeting, Oberlin, O., June
26-29, 1906. Price, \$1.60.

Teachers who are deeply interested in present-day
problems of musical education should have a copy of
this book, which contains some very important con-
tributions to the subject, and its divisions, such as
music in the conservatories, public schools, high
schools, colleges and universities, as well as in private
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Mrs. Carrie L. Dunning's method seems to me as most practical and I recommend it for the first musical instruction of children.

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(SIGNED) PROF. THEODOR LESCHETIZKY.
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