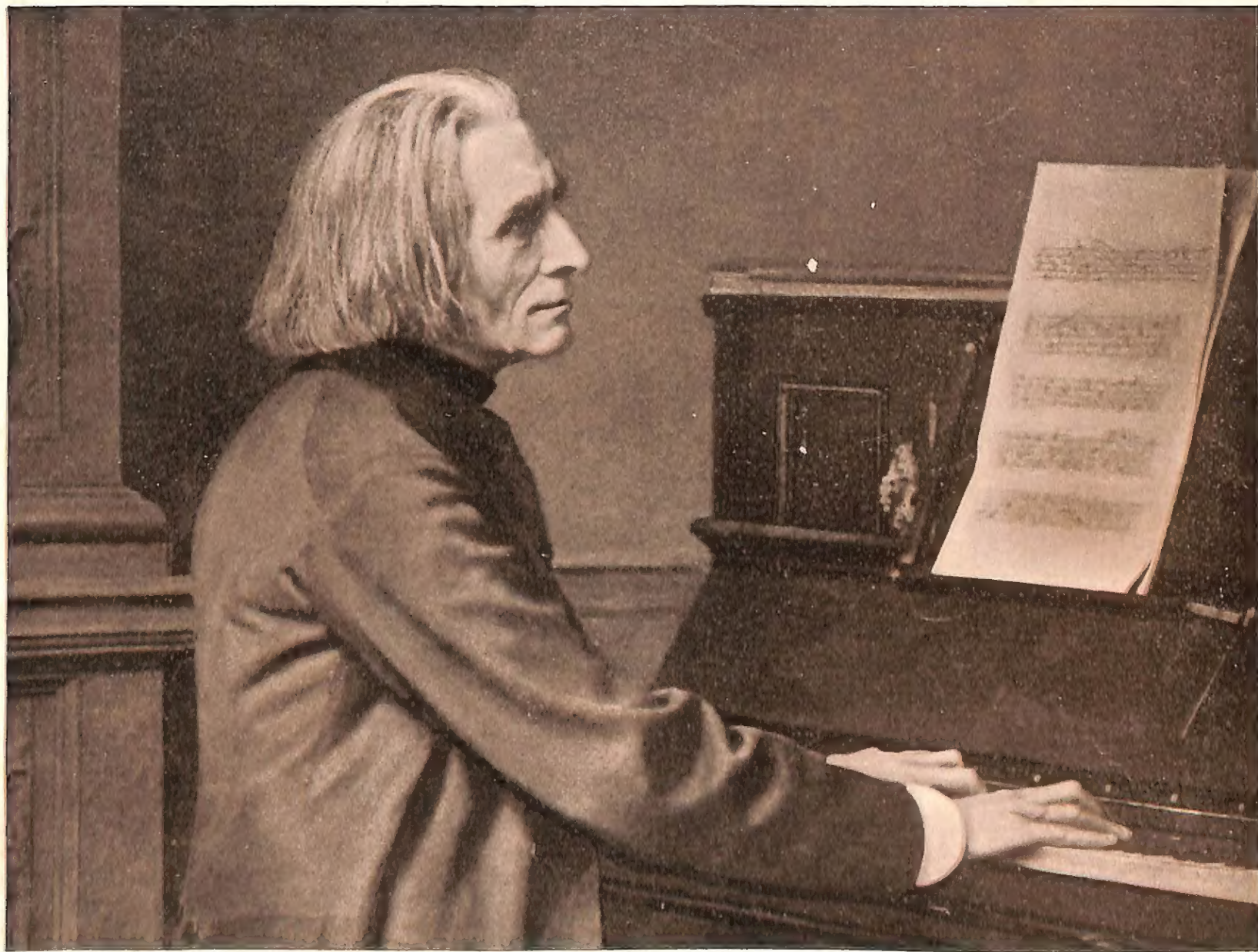


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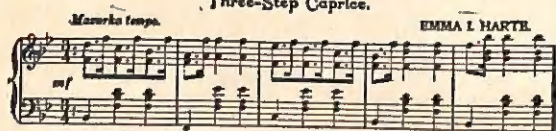
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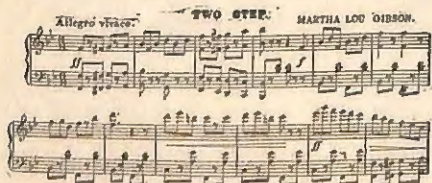
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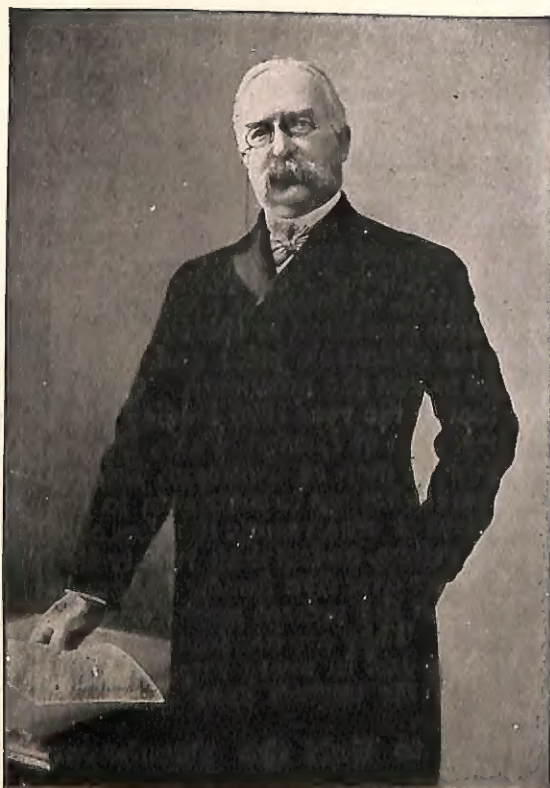
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THE ETUDE

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VOL. XXV.

PHILADELPHIA, PA., MAY, 1907.

No. 5.

A Musician's Holiday in Central Europe *Summer Music in Germany*

By PHILIP H. GOEPP

LONG ago Bayard Taylor showed Americans the possibilities of European travel on a wonderfully small scale of expense. His experience holds good to-day, more than ever. An increasing fleet of modern steamers, with a very moderate fare, seems intended for the teacher on a vacation. Instead of the poet's journey on foot, a bicycle is earnestly commended, if only for the larger territory that may be covered. With the splendid roads throughout the middle of the Continent and in England, the bicycle* is, of all vehicles, the ideal one for those who take a delight, not so much in the brilliant capitals, as in the essence of these old countries, the ancient smaller towns that stand unspoiled and un-"improved," the costumes of the peasants, the music and the manners of the people.† Besides the music itself, the traveler may strike, here and there, all about, some local association with song or poetry. Turning south from Bremen or east from the Rhine, he will find a flower-garden of such enchantments, and one that is not crowded with visitors. In the midst of the pleasant hills of northern Germany lies the old town of Hamelin, where the Pied Piper enticed the rats into the River Weser and the children into the secret mountain. To the south lie the Harz Mountains, where the witches held their revels—perhaps they still hold them on top of the highest *Brocken* on *Walpurgis* night. The whole country teems with old legends and they all happened right here. At the foot of the lovely Thuringian Forest the ancient town of Eisenach has for the musician more of separate interest than probably any other in the world—of things ancient and modern, mythical and historical, personal and national. And the city itself, with its more than seven surrounding hills, lies amidst entrancing scenery. First of all comes the Wartburg, oldest of German castles. We walk about in the very hall or chamber, with its raised dais, where, in 1207, was held the tournament of minstrel knights that Wagner celebrated in his opera "Tannhäuser." But in the true story, the grim reality, the loser was to forfeit his life. In another room of the castle Luther

wrote the German Bible, and here is the break in the wall where he threw the inkstand at the devil. From the towers of the castle, looking down over the ranges of forest, we see in the distance the Venusberg, also associated with the Tannhäuser legend.

Returning to the town, we are suddenly halted by a wonderful figure of Sebastian Bach in stone, and we gaze right into the sturdy features with the absorbed look. Around the corner is the house itself, where he was born and where the father, the town

often called the *Stadtgarten*. They are always the pleasantest solution of the vexing question where to take your evening meal.

Tyrolese Music.

There is a slow rising scale from the simplest summer music to the splendor of the *Ring* at Bayreuth, or still higher, to an occasional *Mozart Fest* at Salzburg, with a gathering of the greatest musicians of Europe. Somewhere near the humblest beginnings, and yet with a real interest all their own, are the small village concerts in the Bavarian Tyrol. Taking a supper at the rough tables in the open air, in the midst of peasant gaiety and the pretty colors of the costumes, we look, admiring, at the group of performers, sitting at a raised table, adorned in the full glory of the national dress—feathers in the cap, brilliant waistcoat, trousers that leave a gap below the knee. One of the men plays the zither to the others' singing, in a certain narrow round of harmonies that seem to fit all the songs. For these vary really only in rhythm. Or the singers will produce hidden violins and a trumpet, and have suddenly changed into a band. However simple the music, there is always the old charm of the Tyrolese intervals and folk-song.

The best of this kind of entertainment is at Innsbruck, the true capital of the Tyrol. For, aside from modern nationalities, the Tyrol is a land of its own, musical and poetic, if not political, crossing the borders of Germany and Austria, and even overlapping Switzerland. The songs make the country, after all, better than the laws, and in spite of wars and conquest. Here at Innsbruck we see the fine aristocracy of the picturesque peasant, and we have the ballads and the part-songs of Koschat, the Schubert, one might say, of the Tyrol. Quite wonderful polyphony it is, when all the voices in turn leap to the yodelling heights. Besides the mere singing, we have the full picture of the festive dancing groups, ending with a shout, the men lifting their partners high in the air.

Or another grand concert in the Tyrolese manner can be heard almost anywhere in a German city, when Koschat himself arrives with a quartet of male singers, who interpret their appealing songs (all on one subject) with the true humor and the broad dialect, to the delight of the hundreds who throng the popular gardens or *Keller*. For, it must be remembered, all this music is sung to an accompaniment of clattering plates and mugs. The German has a wonderful way of associating his higher enjoyment with physical refreshment, in summer, that is. This is,



MONUMENT TO J. S. BACH AT EISENACH.

piper, lived. In another square is a commanding statue of Luther—himself a power in German song. If we care to descend to latest times, we may walk through the Wagner Museum, full of visible reminders of a brilliant group of composers and interpreters.

And so, crossing the Thuringian Forest, we may enter Bavaria, the land that gave a home to modern German music-drama. Even at Munich we are but one or two days' pleasant ride, in full view of the Tyrolese Alps, from Salzburg, the home of Mozart, with the statue of the master and the Mozart house. Summer evening concerts may be heard in every German town, usually in some attractive park or garden,

*The whole management of such a bicycle trip is greatly eased, in trouble and expense, by a membership, say in the Cyclist's "Touring Club" of England. The traveler is relieved of customs duties across most of the borders, and is provided with a road-book as well as a list of inns in all places, with special rates for board and lodging.

†Even for the mountains the bicycle with the modern coaster-brake is specially adapted. If we must walk up the high passes, we can at least lean on our wheels instead of an *alpenstock*, and we can roll down into the valleys with full control and perfect safety. The present writer has traveled with his wheel over most of the Alpine passes.

in part an explanation of the German love of walking, of out-door scenery, and, I fear, even of music.

To tell the truth, it seems a sensible way. For the thousands who cannot fly away to the mountains (and wealth as well as poverty is probably rarer in Germany than with us), a most natural resource for the warm evenings is to take their supper out-of-doors *en famille*, listening to an agreeable and not too serious program of music.

At first it is indeed bewildering to the American tourist to find this consistent and universal lightness, to use a mild word, of the program of the summer concert in Germany.* He has come to the chosen land of music to find—his own Sousa more prevalent than at home.

Military Bands.

The German seems to take a complete holiday from serious orchestral music in summer time, far more so than the Englishman or the American. And yet the element of satiety with the master-works, of revulsion to mere amusement, is not the whole story. A better explanation lies in the military policy of the government. Virtually all summer music is provided by the regular army bands, whether in the garden or in the "Keller." There the "Kapellen" of the various regiments are in full control. The plan is of double benefit from the military side. Not only are the men enabled to earn a comfortable living (as long as they are actually enrolled), but the army itself maintains a certain hold upon the people.

But the band has almost driven away the orchestra. There are really no symphony concerts in summer in Germany. In Hanover they may announce a *Sinfonisches Konzert* on special days in the Tivoli Garden: but there is no complete symphony; at best there are two movements. To be sure, we must not forget the fact that horns are naturally outdoor instruments, and strings are not. Sometimes there may be two stands, at opposite ends of the garden, where a band will alternate with an orchestra.

The Programs.

And yet, lacking as these summer concerts are in seriousness, they are very agreeable from a lesser standpoint. The playing is always good; moreover, one hears a certain kind of music that with all its excellence has no other opportunity. Many old favorites are here saved from a cruel and premature oblivion. Here Von Suppé still holds a sway, and Flotow and Adam. Many an inspiring novice, who may not set the Rhine on fire, is given a hearing. Our Sousa seems to have written specially for these summer band concerts. Here is a program of a *Doppel Konzert*, of band and orchestra, with twenty-eight numbers, where Beethoven, Liszt, Wagner and Gounod take their turn among a mass of lesser wits. But of them all, Wagner and Sousa alone have two numbers each.

The apotheosis, the highest glory of military music, we find in the brilliant mid-day playing of the First (Pavarian) Regiment Band at Munich. The whole scene is stirring at the changing of the Guard, and just a little comic as the soldiers lift their feet high in the air without advancing. After the manoeuvre the band mounts the *Sieges Halle*, and there plays a few numbers with masterful resonance, beauty and expression. We heard some Parsifal music and the Chopin Polonaise in A, that seemed to find in the brass its native element, and a new capacity for overpowering effect.

A Festival at Salzburg.

The contrast is doubly marked between the typical summer music and the opera or the serious concert that one may meet with occasionally. Notably at Salzburg last summer, on the 150th anniversary of Mozart's birth, there was a wonderful high festival. The greatest in the profession thronged to pay tribute to the memory of the master in his native city. There was the splendid Philharmonic Orchestra on leave from Vienna, crowding the narrow stage in the old University hall, the *aula academica*, gayly decked and draped, or in the little town theatre, where the operas were given. There was Lili Lehmann, inspiring the whole performance of "Don Giovanni," and singing with all but the full former beauty of her voice the rôle of Donna Anna. There was Reynaldo Hahn, of Paris, directing the opera. Later in the week Gustav Mahler gave a masterly rendering of "Figaro." Mottl

*It has been a recent subject for a certain national "searching of hearts," in German medical journals.

left his desk at Bayreuth and at Munich to conduct a symphony concert. Richard Strauss led in another. The veteran Saint-Saëns gave a reading of a Mozart concerto, with a finely conceived cadenza of his own. And the audience was almost the best of all: a rare gathering of distinguished artists and beautiful women, all with the earnest devotion almost of religious worship. Indeed, the best way, it seems, to see the German is in concert. Even the cavalry officer subsides, and his clattering sword is at rest.

In London.

In contrast with the German summer music are the daily concerts at Queen's Hall in London throughout the warm season. Here Mr. Henry Wood gives the London residents and visitors a constant round of well-chosen and delightful programs. (The Englishman, if he does not produce in striking degree, has certainly an insatiable appetite for the best in music.) There was always a symphony, and not of the lightest; often some serious novelty, dainty *entre-mets* to whet the waning desire, a well-sung aria (without which an English concert is not complete), and a few lighter ballads.*

Just at the end, to be sure, comes a rather sudden descent to some very "popular" overture; here Mr.



RATTENFÄNGER HAUS AT HAMELN.

Wood relinquishes his bâton to one of the violins. But the main concession from the rigor of the formal concert is that here, indoors, all over the big hall, smoking is freely indulged in, and on the lowest floor the people walk about. For these are "promenade" concerts. The smoking interferes certainly much less than the German drinking. Of all the summer music in Europe, these London concerts have by far the best programs. And in all frankness it must be said that Mr. Wood leads with the intelligence, almost the wonderful power, and with even more of the delicacy of shading, of his colleagues on the Continent.

A Comparison with Home Conditions.

It is not well for the traveling American to be ever seeking for a comparison favorable to his own country, least of all in such things as music. And yet there is more than a grain of comfort in the reflection that at home, in such a park as Willow Grove, near Philadelphia, for example, we have better daily orchestral concerts in summer than anywhere in the classic land of music; that no eating or drinking is purveyed to the thronging audience that sits in rapt attention. To be sure, Philadelphia is here ahead of her American sister cities; and this is but another sign of real progress in the best things. The Germans,

*In September there were among the novelties a Symphonic Poem by Dvorak; another, entitled "Marcher," by a Dane, Anna; a Rhapsody by Chabrier; Bavarian Dances by Elgar; and Old English Dances by Cowen. Overtures by Schubert, Beethoven, Berlioz, and Smetana were played. These were full program notes.

as we have seen, are firmly committed to the military band for reasons of state policy. It may be, too, that abundant musical banquets and constant high-feasting throughout the winter season cause a satiety, a craving for lighter rhythm and emotion. On the other hand, it may also be that the whole attitude in Germany is inclining to a certain Epicurean phase, a Philistine kind of contentment with mere sensuous tonal amusement, while we in America, with the earnestness with which we turn to new interests, are growing into a state of convincing enthusiasm. We are said to take our pleasures sadly. It is right that we should take our music seriously. At any rate, the whole result of our increasing and improving taste for the best music cannot fail to lead to a high plane of the art.

TAKING THE HUSK FOR THE KERNEL.

BY FRANCIS H. MORTON.

OUT of the many thousands of pupils studying music, it would no doubt be interesting to know what percentage are obtaining a true musical education. Yet what advantages the modern student has! First-class musical journals—witness THE ETUDE—better pianos, up-to-date text books, and so on. In spite of this, much of the playing we hear is unsatisfying and lacking in intensity. Shall we say these performers are taking the husk for the kernel? It certainly seems so, and they are not only seemingly content with the husk, but go on, month after month, polishing it up, as it were, but never penetrating it. Their knowledge seems to consist of a good knowledge of notation only. In other words, the printed page on the music desk is all that many teachers and more pupils see before them to study; different pieces being variations in the arrangement of the aforesaid printed page. If this is not being content with the husk, what is?

Some, after disposing of the husk, though it cannot be ignored, find something still harder to master—the shell, let us say. What does this correspond to in music? Well, we know it is something mighty hard and tough covering the good things inside. Just so, surrounding music there is a rather hard and tough shell—to most—called technic, and the only tool to dispose of it is practice, sharpened with concentration and driven in with determination. This driving and directing force of the fingers to follow the execution—so it often is—and still others call it digital dexterity, which is much the same as execution. Thousands give up before getting half way toward disposing of this shell, and are content to remain where they have attained, but some, led and encouraged by God-sent teachers—their number is increasing—do get further on than this, when they begin to get a good idea of how truly enjoyable are the "good things inside."

Others, blessed with Heaven-sent talent (and more rarely with that bent of spirit which we call genius), find this shell much thinner than do the others; but they, too, have to use the right tool to overcome technic.

Then, having passed the shell, comes the soft white flesh, and this, in music, I may not be wrong in calling the different dynamics, correct pedaling, a knowledge of harmony and composition, heart-felt phrasing, and a properly developed and equable artistic disposition.

This takes a long time to accomplish; the longer I think, on account of its intangibility; for at the best, instruction in artistic proportion is negative in character. No one, save the musician himself, must say "do it so!"

Yet how glorious is the repayment of those who do accomplish these last requirements! The very kernel is then reached, and the true spirit of music their prize!

All the years of work may be looked back on as a successful struggle through difficulties and discouragements all meet with, though doubly troublesome and wearing to the artistic disposition.

Now, at last, the exquisite sweetness of the kernel is realized, doubly sweet from the toil to reach it. The sorrows, the joys, the Divine aspirations of the great masters, through their immortal music, can be realized, and called again to life in such manner that your interpretation, your sympathy, is conveyed to perhaps hundreds of listeners, and awakes in them a responsive chord!

THE VACATION PROBLEM.

BY BELLE SQUIRE.

[The article that follows discusses a subject not new but full of interest. We take this opportunity to add our voice to that of Miss Squire and urge teachers to make an effort for a short summer term of four to six weeks, especially for school children. Teachers ought not to be idle so long, there is too much temptation to loaf. If there is no necessity to teach there is all the stronger need to study; the teacher should either increase his exchequer or his own knowledge and skill which is an increase in capital. If a summer class is not practicable, try to find some other means of earning money during the summer. One teacher whom we asked for suggestions as to summer work says: "I will fill some Chautauqua dates for lectures on music and I expect to do some newspaper work, writing special articles. I am not one of those who can live idly half the year off the profits of the other half." Let us hear during this month from others on the question. How are you going to make your vacation financially profitable? This Editor.]

ASIDE from the educational problems that confront the teaching profession there is another serious question that many of the rank and file must face, namely, bridging over the enforced vacation season that will soon be upon us. It is no longer a matter of doubt that the teaching season is growing shorter while the vacation is growing correspondingly longer. The established teacher with a good income, secure from worry, probably welcomes the long season of rest wherein he can recuperate, steady his nerves and prepare for the coming year with study on his own account. But the majority of teachers, those who are struggling to gain a foothold, those who are entirely dependent upon their own efforts for a living, those who are in no way remarkable, the ordinary teachers, all these are beginning to face a real problem—how to provide for the long vacation season during which the income is cut off almost entirely.

Unfortunately, expenses do not stop when the income ceases. The rent must be paid, bills must be met each month of the year, irrespective of the calendar of fashion, which decrees that it is out of the question to study music or anything else during the summer months. It is popularly supposed that everyone leaves home in the summer, yet the streets are always full, few houses are boarded up, grocers still sell food and merchants continue to sell all kinds of material six days in the week, and everybody is just as busy as ever except the teachers. But they must also buy food and raiment in summer as in winter, so the question faces them of providing for the time of enforced idleness when expense goes on although the income ceases.

Many of the successful teachers, that is, financially successful, have other lines of work as well. Good pianists and other instrumentalists get occasional engagements for concerts. Organists and singers can secure good church positions with a stated monthly salary, positions that in no wise interfere with their teaching engagements. Others earn extra money as composers or writers, and there are some who are gifted enough to succeed in several lines at the same time. There is one teacher of national fame who writes, composes, lectures, edits music, appears as soloist often, and teaches, too. He is good in all these lines and they add to his prestige as a teacher. Moreover, his other lines of work serve as a continual advertisement for him as a teacher. Then there are some of the younger professionals who accept engagements at summer resorts where they receive a fair salary and their board for playing during meals, playing for the weekly dances and giving an occasional evening of music. But such chances are rare and not always desirable.

The question arises—what do the teachers do who are teachers and nothing more, how do they bridge over the season of idleness? It may be that in the smaller towns the conditions differ from those in the cities, yet there has been a growing discontent for some years against the present state of affairs. It has been one cause for the increased cost of music lessons. With the season growing shorter year by year, teachers have been obliged to raise their prices in self-defense. Even this plan has not served to make up for the short season of remunerative work.

It is safe to say that the average pupil in the larger cities does not begin his music study until October

or November. The month of September is often very hot, more oppressive sometimes than the real summer months, and as most pupils are school children, it is argued that it would be too severe a strain on them to take music until they are well started in other studies. Consequently it is far into October or November before the music teacher begins to earn a fair salary. Then come the holidays with all their distractions, which cut quite heavily sometimes into his December and January profits. February and March are the months for contagious diseases, colds and minor sicknesses that so frequently depopulate a hard-earned class. April and May are precarious also and only the hope of a public appearance in June will hold pupils at their tasks against the charms of Nature at that time.

July and August are vacation months and the end of the year for teachers. These are the months that must be prepared for if the traditional wolf is to be kept away from the door, and to these must be added that of September, which is often nearly wasted so far as earning is concerned. This is the condition of affairs that the ordinary teacher, not specially gifted, must face, the teacher with the one talent only.

This is not a pessimistic outlook, but an actual statement of affairs. Its real significance is partly hidden because so many of the teaching profession, women especially, come from fairly well-to-do families. They are not

supple; the mind is at ease, and it is no hotter while practicing than while lounging around. Indeed, when the mind and fingers are both employed the chances are that the weather is forgotten, for the time being at least.

There is no fiction more universal at present than the "going away" fiction in summer. The majority of persons who do go away, go away for only a week or two, and during the remaining weeks of the year can be found at their usual address, engaged in their ordinary duties. As far as school children are concerned, the summer months should afford them exceptional opportunities for improvement, and, but for the fashionable fiction, no doubt the fact would be recognized. If a pupil of school age were really in earnest about learning to play, he could accomplish within the summer months twice or three times as much as he could do in the same number of winter months, and, moreover, he would still have time for outdoor exercise and fun.

A six weeks' summer term to supplement the four ten-week terms would lengthen out the teaching season comfortably, but it is one thing to announce a summer term and another thing to make it pay. We must all do missionary work to change public opinion on the subject of summer study among the amateurs. Of course, many teachers with established reputations do offer a summer term, and many of the humbler ones take advantage of such an opportunity to brush up and add to their own knowledge.

A month or six weeks of rest would be ample for the ordinary teacher, as it is for the ordinary person, who rarely gets so much, and is perhaps more than he can afford. If the teaching season ran into August and commenced again by the middle of September the outlook might be more hopeful for the profession. We need vacations, but we do not need, neither can we afford, such long vacations. Of course, the successful ones are glad of such releases, for it often means a chance to take a trip abroad to study for a month or so with some greater master, an opportunity to prepare for coming concerts or to enjoy a well-earned rest and change of scene. But such diversions are entirely out of the question for the ordinary teachers whose problem is being discussed.

Either we must change the fashion with regard to long vacations, or we must raise (?) our prices, or we must frankly follow two or more lines of work. Unless our business methods are such that we can earn in seven or eight months enough to keep us for twelve months we must change our occupation during the time of enforced idleness imposed by fashion and custom upon our profession. This is a

subject that should be openly discussed in the normal classes of the music colleges, and teachers of music should urge the necessity of a broader education for ordinary musicians. The condition is here and we must recognize it and solve the problem or suffer for our neglect.

LISZT'S LOVE FOR THE PIANO.

To me my pianoforte is what to the seaman is his boat, to the Arab his horse; nay, more, it has been till now my eye, my speech, my life. Its strings have vibrated under my passions and its yielding keys have obeyed my every caprice. It may be that the secret tie which binds me to it so closely is a delusion, but I hold the pianoforte very high. In my view, it takes the first place in the hierarchy of instruments. It is the oftenest used and the widest spread. In the circumference of its seven octaves it embraces the whole range of an orchestra, and a man's ten fingers are enough to render the harmonies which in an orchestra are brought out only by the combination of hundreds of musicians. The pianoforte has on the one side the capacity of assimilation, the capacity of taking unto itself the life of all instruments; on the other hand it has its own life, its own growth, its own individual development. My highest ambition is to leave to the piano players to come after me some useful instructions, the footprints of advanced attainment, something which may some day provide a worthy witness of the labor and study of my youth.—Liszt.



HOUSE IN WHICH J. S. BACH WAS BORN, AT EISENACH.

responsible as bread-winners, but earn money simply for their own individual wants. To such the enforced idle months only means the cutting down of personal expenditures for luxuries and extra pleasures, for they have no regular expenses to meet. Not so the real professional, the one who actually earns his own living and provides for a family by teaching music. To such an one three or four months without an income is a serious matter unless the income of the remaining eight or nine months is ample enough to cover the shortage. At no time, however, is the ordinary music teacher sure of the amount of his income. It is always more or less an unknown quantity. He has no salary. He must depend upon personal popularity, prestige, and his own ability. An epidemic may cut him off for weeks from the bulk of his income without warning. He is helpless for his wares are in the nature of a luxury.

In June probably several thousand young people will graduate from the music colleges of the country, many of whom will enter into the profession, full of hope and eager to distinguish themselves. Of those who settle permanently in the profession, not all can become distinguished above the ordinary, and these will have to face this same problem and decide how they will meet it.

It is really a pity that the dictates of a few fashionable folks should influence the lives of thousands of otherwise sensible people. In spite of assertions to the contrary, the summer months are ideal for music study and practice. The hands are more



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MME. MELBA.

A SOVEREIGN OF SONG.

BY MABEL WAGNALLS.

(From advance sheets of "Stars of the Opera," by Mabel Wagnalls, revised edition.)

ALL critics agree that the quality of Mme. Melba's voice has never in the annals of music been surpassed.

In furnishing her name, which is a diminutive of Melbourne, the far continent has sprung into a musical prominence it never before attained. From a land at the outer edge of the world a "sovereign of song" has arisen.

It would of course be artistic and effective to picture Melba's early life as one of struggle and privation, but search as one will not a crust or a tatter turns up in her history. She never shivered on a door-step or sang for pennies in the street! Let the dismal truth be told—her father was wealthy, very wealthy, and his gifted daughter never lacked for anything.

Nellie Mitchell, as she was known in those days, was gifted not only with a voice but with a splendid determination to work. She practiced diligently in the line of her ambition and learned to play admirably on the piano, violin and pipe-organ. All this in spite of the diversions and enticements of young companions and monied pastimes. Wealth as well as poverty may serve to hinder progress and it is much to Melba's credit that she had the perseverance to work unceasingly.

Even at school, during recess hours, she was always humming and trilling. This latter trick was a source of puzzling delight to her comrades, who never tired of hearing that "funny noise she made in her throat." The marvelous Melba trill, you see, was a gift of the gracious fates at her birth—just back of the silver spoon in her mouth was tucked a golden trill.

The story of her childhood is best told in her own words:

"My mother was an accomplished musician, and it was her playing that first gave me an idea of the charms of music. I was forever humming everything I heard, and she was always telling me to stop, for my noise was unceasing! My favorite song was 'Comin' Thro the Rye.' I also liked 'Nellie Bly, because my own name was Nellie!' Incidentally it was learned that dolls were tabooed by this prima donna in pinafores.

"I hated dolls. My favorite toys were horses, wooden horses. One given me by my father's secretary was almost an idol to me for years."

Recurring to the subject of music Mme. Melba continued:

"I didn't sing much when a child, I only hummed. A child's voice should be guarded. I consider the ensemble singing in schools as ruinous to good voices. Each one tries to outdo the other, and the tender vocal chords are strained and tired. I did not seriously study singing until after my marriage at seventeen years of age."

The preparation for her career was neither long nor arduous. She

studied nine months with Marchesi, then was ready to make her debut in Brussels as a star. All things came easy to her because her voice never had to be "placed;" her tones were jewels already set.

"The first opera I ever heard was 'Rigoletto.' That was in Paris when I was studying. What did I think of it? Well—I dare say my inexperience made me very humptious, but I remember thinking I could do it better myself!

"I don't get a chance to hear many operas. 'Lucia' I have never yet heard, although that is the rôle associated with my name."

When asked her opinion of the new gramophones and the wonderful records of her voice Mme. Melba spoke with enthusiasm.

"They are indeed a remarkable achievement. I am looking, however, for still greater improvements and am keenly interested in every new development."

A matter of "keen interest" it must indeed be to every prima donna of to-day—this amazing, magic trumpet that can record the subtle, individual quality of a singer's voice, and give it gloriously forth again whenever desired. By means of this weird invention the present vintage of fine voices can be bottled up like rare wine and poured out in future years. More wonderful still—like the widow's cruse this trumpet never grows empty—from its upturned mouth the flow of song will stream on continuously, if so desired and directed. It is enough to make poor Jenny Lind and other long-silent singers turn restlessly in their graves: they died too soon to profit by the power of this recording trumpet, which surely has no rival save the one that Gabriel blows.

Some further random questions about the experiences of a prima donna elicited the following item. Mme. Melba smiled as she told it:

"Yes—I have some queer things said to me. Just recently a young girl of eighteen who wished me to hear her sing assured me that there were only two fine voices in the world to-day—hers and mine!"

"But—I must tell you"—she added brightly, "the

most graceful compliment ever paid me. As by an Irish woman who in commenting on the lack of song in the native birds of Australia pointed out that they had treasured up all their melody through the ages and then had given it to me."

Someone has said that the ease of Melba's singing is "positively audacious!" She certainly makes light of the most time-honored difficulties. She will start a high note without any preparation, with apparently no breath and no change of the lips. Faint at first as the "fabric of a dream," it is followed by the gradual grandeur of a glorious tone straight and true as a beam of light, until finally it attains the full zenith of a crescendo.

In a bewildering variety of ways, writers have attempted to describe the wonder of her voice:

"It seems to develop in the listener a new sense; he feels that each tone *always* has been, and *always* will be. She literally lays them out on the air."

"Her tone-production is as much a gift as the voice itself."

"The beauty of her voice is only equaled by the perfection of her art."

"In future years the present time may be referred to musically as, 'in the days of Melba.'"

APHORISMS BY GREAT EDUCATORS.

"LIFE grants nothing to man without great effort."—*Horace*.

"BEFORE virtue the gods place sweat."—*Hesiod*.

"A MASTER is always learning."—*Martial*.

"WE learn not for the school but for life."

"LONG is the way by teaching; short and effective by example."—*Seneca*.

"THOUGH I am constantly growing older, yet will I keep on learning—but only from those who know."—*Plato*.

"WHAT is not understood is not possessed."

"It is not enough to know—one must also make use of his knowledge; it is not enough to wish—one must also do."—*Goethe*.

"THE teacher must try to keep the pupil from hating the studies he is not mature enough to like, and so enable him to shake off the first feeling of inexperience."—*Quintilian*.

"THE teacher finds his most difficult task not in the domain of knowledge, but in that of the will."—*Wiese*.

"THE greatest crime in teaching is to be tiresome."—*Niemeyer*.

"TEACH nothing that you yourself do not understand or cannot make clear to others."—*Von Rochow*.

"No teacher can do more than free the pinions of the fettered eagle; would you fly—you must test your own powers of flight."—*Tegner*.

"CHILDREN forget much that they have learned in school, but the readiness in thinking that they gain is of lasting benefit to them. This makes it easy not only to revive forgotten knowledge but to discover for themselves fresh facts of which they have previously been ignorant."—*Pestalozzi*.

"THE great secret of success consists in being able to wait for it."—*Le Maître*.

"THE teacher must not be discouraged if the larger part of his pupils have only ordinary or slight talent. Nowhere on earth are the harvests the same year after year—he must content himself with the common lot of mankind."—*Tegner*.

"HAVE method—you will be amazed to see what the children will learn in one day."—*Pestalozzi*.

"THE great art of learning 'much' is to undertake but 'little' at a time."—*Locke*.

"LEARN as soon as possible to forget our own little self in the worth of the music you interpret; and lose yourself in the feelings of him who has written it."—*Moscheles*.

"No master has ever yet fallen from the skies—the mother of all achievement is patient, toilsome study."—*Boyes*.

"ABSORPTION in one art is the best means of becoming acquainted with all arts."—*Hauptmann*.

"AMBITION is more apt to hinder than to further one's own interests or the common good."—*Campe*.

"THREE things the teacher must have constantly in mind: Blossom, fruit and root—and all at the same time—in other words: The poetical, the harmonic, and the technical content of his task; that is, the gain for heart, ear and hand."

PRIZE ESSAY

*Thoroughness as an Element of
Success for the Average Musician*

By CARL G. SCHMIDT



CARL G. SCHMIDT.

Mr. Schmidt is a graduate of the Conservatory of Munich, where he studied under Rheinberger and Kellerman. He also spent two years in Paris in special work with Guilmant and De la Nux. He is a founder and member of the Council of the American Guild of Organists, has been President for two years of the Cleft Club, of New York city, an organization of high-class musicians, twice President of the New York State Music Teachers' Association, and Vice-President-at-Large of the Music Teachers' National Association. In addition to his organ recital and choir work, Mr. Schmidt makes a specialty of illustrated piano lectures. Those on the specialty of interpretation of music have been delivered before poetic interpretation of music have been delivered before many leading social clubs and in college courses. Mr. Schmidt has organized People's Singing Classes, in Brooklyn and the nearby suburbs, in which he develops a real knowledge of tone formation and sight singing. He expects to have over one thousand voices in these choruses before the end of the year.

His literary work consists of: the musical novel—"Notturmo," which has obtained a large circulation and received much favorable comment; numerous short stories, poems, and one other novel, entitled "The Unknown Many," soon to be published. He is also a writer of church anthems, songs and piano pieces, is organist and choir master of one of the larger New York city churches, and has given many organ recitals throughout the country.

The Pupil.

THE study of music has become an absorbing question. Echoes of the tone world are reverberating through head and heart; all nature keeps demanding that some outward expression be made of this unceasing call of the universal harmonies. Gradually a thought becomes focused and a decision is reached, a decision filled with the greatest import, for upon it may depend melodies which will awaken into life the latent forces for the enlightenment of humanity. The pupil has been formed; now he becomes a student.

What a world of possibilities lies open before him! These unseen and unknown harmonies are to be caught and possessed. Day by day, year after year, thought after thought is to be controlled. Out of chaos comes melody which, taking form, develops into recognized music. How eagerly he plunges into the unknown surging sea of sound! Indistinct thoughts have slowly been gathering and are now a compelling force urging him on to achievement. Now is the crucial period of his career. Will he really accomplish anything worthy or will all of his labor and time result only in wasted effort, so that in after years he will look backward astonished and filled with despair? What can he do now so that when he has attained the age of manhood he will also have achieved success? Is there any one idea which he can grasp and cling to, one which will lead him safely and surely to the rock of recognized ability? The world is so alluring, music floats around him

unceasingly, the opera, symphony, choral music, nature, humanity and love are all resounding with music. Friends stand about ready to flatter him. What he does as a youth or young man seems remarkable to them; but right here enters the one thought which must dominate his whole life. His work must never, in any way, seem remarkable to himself.

Thoroughness.

There is one road which must be followed patiently, persistently, heroically—the road of Thoroughness. It is a hard road to travel, filled with pitfalls, rough and jagged stones. He will be ridiculed for keeping upon it. Friends will wonder why a man so talented can continue such constant grind. Why not come into the fields of pleasure, why not at once compose songs and piano compositions? Why not sing or play publicly? He can certainly do either well enough to entertain. Here again is where the heroic must predominate. To all of these the student must turn a deaf ear or if any of these suggestions are accepted he must use them as stepping stones over rough places. He must bear in mind and strive for only one thing, which must be the corner-stone of his creed—Thoroughness.

Is he a student of the pianoforte? What years of labor lie before him! How carefully must he master every principle of technique! What endless hours of patient thought and study! What delving into literature! What eager observance of the great concert pianists! How sacred Bach must become, and with what reverence must he approach Beethoven, Schumann and Chopin!

Or is he to become a singer? Ah, here it is easy to forget that the way is long. People understand songs; they applaud, the public demands, and our poor student, pleased with his apparent success, is swept on and on, forgetful of all else but the thoughtless appreciation of the crowd. He rests content until, as the years roll on, he suddenly awakens to the sad fact that other men have created careers while he has remained an ordinary singer. No one cares to hear him. His world is dead, the song has gone out of it. He has paid dearly for his pleasure, and the cause of his failure is a lack of patient effort, a sad want of thoroughness. The same result will follow the perfunctory study of the organ, violin, theory or any other branch of music. How often do we hear men who have reached the best years of their lives say, "Oh, if I had only been more thorough! There was a time when I had opportunity, but now it is all gone. There is nothing for me to do but to go on and on, a mere musical hack."

What do we mean by thoroughness? Everyone knows, but we will enumerate the essentials nevertheless. Never permit a thing to go by half learned; exhaust every effort to possess, as your own, all there is to be known about it. Play, sing or write your best. A composition half played or sung is of little or no value. Master it. Miles of harmony exercises will not do you as much good as a thorough and practical knowledge of the inversions of a simple chord and how to use them. A whole book of etudes half played will not be of one-tenth the value of one which you thoroughly make your own. Learn your own. Learn how, and why, and, above all, apply your knowledge. Have thoroughness as your motto now and for all time.

The Teacher.

Here is a new problem, one which may also control much of the future of music, and, which is more, the very spiritual element of life itself. The student has been formed; he has pluckily denied himself everything which can detract from his art; he is filled with determination, and now places himself and his future in the hands of a teacher. What great responsibilities rest upon the shoulders of this man! To take a young life and shape it, to lead it onward and upward not only along the roads of music, but so to coordinate facts that everything will tend to

make the life of the student more beautiful, so that the music surging in his soul may become surcharged with loveliness and purity. A true teacher is one who is capable of pointing out the beauties of his art in their relation to all other arts; one who cannot only mould a temperament but shape a life; whose hand, though gentle, must be firm and steady as the skilled hand and practiced eye of a surgeon; one who knows the great value of a kind word, whose encouragement incites to keen endeavor; one who never blames or censures; in short, one in whom the student has absolute faith, and in whose hands he confidently entrusts his career. This is the responsibility fronting those who teach; and how can it be met? The same word that filled the student's life must apply to the teacher also, and that word is "Thoroughness." He must work unceasingly; he, too, must learn the value of concentrated thought and effort; to shun everything which detracts from his art; to enrich his life with noble thoughts, that their influence may ennoble others; to associate only with the pure life, literature and art; to feel the depth of nature, and to enshrine in his heart the works of the great tone masters; to associate, listen, learn and impart.

Every student will be different; each hand, voice and mind will demand new conditions. Here arises his great opportunity. How can he direct each mind to the one thing necessary to its success? What symphony should be heard to awaken into life some soul just ready for such massing of tone color? What concerts should be attended, what books should be read, what call should be made upon nature, what emotions should be awakened, what earnestness aroused? All these and a thousand other thoughts will crowd upon the conscientious teacher.

The true teacher never ceases to be a true student. He never learns the word satisfied. Work has become a necessity to his life. He feels music in the world about him and imparts it to those fortunate enough to come under his influence. He has become not only a teacher of music but a teacher of life. The great artists of the world are men of strong minds who have gathered into their hands the reins of many arts, who have studied, read and observed. They are not one-sided men, but men whose lives have been made beautiful by music, and who, in return, have glorified their art. This, then, is the open sesame to success for the average musician. Herein lies the way for everyone to ennoble life, for that, after all, is the real mission of music. The student and teacher may become great through thoroughness; and when the time comes to look backward upon life's journey they will have no cause for regret or disappointment. The road will have been rough, but nevertheless there were many flowers and songs of birds there, and now, standing on the summit, he looks about him and sees the glories of the sunset illuminating the heavens.

The one thing Americans have been repeatedly accused of is a lack of thoroughness. We are told that we seek to accomplish in months that to which other nationalities devote years. We are in a hurry with our arts and business. These criticisms are in many respects true. As a people we seem no longer content to enrich our lives by years of careful study; we prefer rather to obtain our music with ease and rapidity, hence the mechanical piano players, phonographs, etc., etc. That these machines tend to disseminate knowledge is unquestionable, but that they bring one into a close touch with the refining influence of music which comes with actual association and study is not quite so clear. To have music easily at hand is certainly to enjoy it, but to come into close relationship with each thought and mood of the composer is to love it. There may be many reasons for machine music, but that does not for a moment alter the fact that this country needs men who are willing to devote years of life to the furtherance of music as an art. To do this we must now and for all time banish the spirit of haste. Inspiration counts for nothing without knowledge; visions of the beautiful become rhapsodical caricatures, without form and color, when produced by a mind which has not been fully developed along correct lines.

Oh, that as musicians we would early learn the great lesson of patient work, satisfied to gain something each day, gradually filling our minds with correct and beautiful thought which some day would find expression for the welfare and uplift of humanity. All this is possible to the average musician, who need not despair because he shows no signs of genius, but who may be assured of achieving success, honor and the love of his fellow-men by at all times and in all places cultivating the habit of Thoroughness.

PRIZE ESSAY

They of Little Talent

By ROBERT D. BRAIN



ROBERT D. BRAIN.

Robert Brain was born at Springfield, O. While he was still a child, the family moved to Cincinnati, where he grew up in a musical atmosphere. Influenced by one of the May Festivals, he decided to take up music as a profession, and began the study of violin and piano playing and singing under local teachers, supplementing this instruction by two trips to Europe for the purpose of study. After his student days were over Mr. Brain located in Springfield, O., as musical director of the Grand Opera House. He also organized the Springfield Conservatory of Music, of which he is director. A number of his pupils have won distinction, the most eminent being Francis MacMillan, who went directly to Cesar Thomson from Mr. Brain's instruction. In addition to contributions to *THE ETUDE*, *The Ladies' Home Journal* and *The Youth's Companion*, Mr. Brain has done some work in the line of fiction, his latest work being "Messages from Mars," now appearing as a serial in a New York magazine.

THE greater part of the time of the music teachers of the United States is taken up in teaching pupils who have practically no real talent for music. Let any teacher of a class of fifty pupils run over his list and grade them according to their ability, and the result will be something as follows: Those with first-class talent, with a sense of absolute pitch, ability to sing at sight, and with fine musical instinct—one or two; pupils who are fairly talented and who can be developed into fairly creditable musicians—nine or ten; pupils who are fairly intelligent on general subjects, with passable musical hearing but with little special talent for music, say fifteen; pupils with slight musical feeling and incorrect musical hearing, who play wrong notes without noticing them, and have small sense of rhythm, fifteen; pupils who seem hopelessly destitute of the mechanical knack of acquiring even slight technic on an instrument, and are without sense of musical pitch and rhythm, say ten.

"The poor ye have with you always," says Holy Writ. The music teacher would paraphrase this, "The untalented ye have with you always." What shall we do with our tone-deaf pupils? Among all his trials this question is the one crowning trouble in the life of the average teacher.

Probably forty-nine out of fifty teachers take all comers, and no questions asked. If they should refuse all pupils of doubtful talent, they would have nothing to do, and would simply have to leave the profession. There are certainly not enough musical geniuses to keep busy the thousands of music teachers in the United States.

From an ethical standpoint much can be said on both sides as to whether it is morally honest for a teacher to continue to instruct a pupil concerning

whose talent he is in doubt. Most teachers contend that it is. They reason that the very fact that a pupil desires to take lessons, or his parents desire him to, shows that he must have some musical talent, however rudimentary it may be. They point out the fact that there is hardly a human being who has not some slight musical faculty, which can be cultivated to a greater or less degree. If none but the very talented were instructed in music, the occupation of most of the teachers would be gone; no longer would there be audiences for concerts of art music, and the development of music would infallibly die out.

Besides, the possibilities of development of even slight talent are so wonderful that it is impossible for a teacher to say what the future may hold in store for any pupil, however dull at first. Gardiner's "Music of Nature" gives an instance of musical development which illustrates well this point. It says: "In the improvements or actual formation of an ear, we may mention Mr. William Coltman, of Leicester, who had so dull an ear when six years old that he could not distinguish the tone of a violin from that of a flute. At this period he was presented with a piano, which at first amused him only by its curious structure; at length his ear was caught by the sounds, and he soon laid aside his other amusements, and showed great fondness for music. The rapidity with which his ear was formed is certainly without a parallel. On first hearing the seventh symphony of Haydn performed by a full orchestra, he instantly comprehended the modulations of the composition and played them on the piano with the greatest accuracy."

Then in regard to cultivating the talent of pupils of small ability, the effect on future generations must be taken into consideration. The dull pupil who has had his musical hearing cultivated may have children in which this cultivation is reflected. Take the case of public school scholars. Is a boy excused from his arithmetic classes because he seems to have absolutely no talent for mathematics? Is little Mary allowed to grow up in ignorance of spelling because she hates it so and seems hopelessly destitute of memory for the proper succession of letters? Not so! In public school education the rain "falleth on the just and the unjust;" education is compulsory. If it were not, if only those who seem to have a decided talent for their studies were educated, civilization would soon be a thing of the past, and we would relapse into barbarism.

If private lessons in music were as general as public school instruction, and every pupil were required to practice privately, the standard of talent would soon be raised enormously, and the untalented pupil would cease to exist at all in several generations. This is too much to expect, this side of the millennium at least. Meanwhile let no teacher who has an idle hour for teaching refuse to receive a pupil on the grounds of small talent if he has the patience to teach him. Such teaching is missionary work for the sake of art, and this work will surely blossom and bear fruit, if not in this generation, in the case of generations unborn and still to come.

In the case of children, I have seen splendid artists evolved from what seemed at the start hopelessly unpromising material. Andrew Carnegie once said at a banquet that "you can make anything out of a Scotchman if you catch him young enough."

As regards many pupils it is the story of the cocoon and the butterfly over again or the budding and blooming of a flower. Every teacher of music will recall pupils who for months, or even years, have seemed to make little progress in the real essence of music. Suddenly, almost overnight, as it were, there comes a musical regeneration and the child seems born again in music.

I recall a striking instance of this in my own experience. I had a pupil in violin playing who was my despair. I dreaded to see him come into the room for a lesson. He had an almost diabolical ingenuity in inventing new mistakes, which he would introduce in the most unlooked for places, and of doing everything in a different manner from what it should be

done. One day his mother called and said, "Willy had been invited to play a violin solo at a concert, and that she wished me to pick out a solo and teach it to him. I was horrified and said everything I possibly could in order to ward off the catastrophe, but in vain. The mother thought the boy a second Paganini, and said that he had been taking lessons long enough to appear in public."

With many misgivings I allowed myself to be pressed into the scheme, picked out a simple solo, and started in to prepare Willy for his debut. To my great surprise the idea of a public appearance fired his boyish imagination and he worked as he had never worked before. All the previous hard work and agony I had endured in the years of training seemed to blossom and bear fruit within a few days. His tone doubled, he played with expression and real feeling, and his piece proved one of the hits of the concert. From that time on he was a model pupil, and afterwards developed into a really excellent player.

It seems to me that too little has been done for the untalented pupil. We have tons upon tons of "schools" and exercises, but they seem to be prepared principally for the talented pupil, with the result that there is a comparative lack of material to use with the untalented pupil. Many of the most talented musicians assume the most uncompromising attitude towards the untalented, they will "none of him" as a pupil. They will not teach him, and they will not write exercises for him. He simply does not exist so far as they are concerned.

Considering the fact that the principal business of our music teachers is in teaching the untalented, it seems that the most serious consideration should be given by our teachers and writers of exercises to devising means of reaching the comprehension of these pupils. The education of the blind and the education of deaf-mutes requires special methods. Why should there not be special methods of instructing the musically dull? The preparation of text-books for use in the public schools claims the best efforts of some of our brightest minds. The material in these books is carefully adapted for the comprehension of the average pupil and not for the talented alone.

The greatest difficulty about music teaching in America is that teachers use the same stereotyped course with each pupil. This is impossible if good results are to be obtained. I have known teachers who gave every pupil a copy of Bach's "Inventions" after the latter had been taking lessons a certain definite time, notwithstanding the fact that many of the pupils could not possibly comprehend anything above "Old Black Joe" or the "Mocking Bird." They might just as well have given a dinner of roast beef and mince pie to an infant six months old. The majority of pupils in the United States receive only one private lesson per week in music. If the lesson the teacher assigns for the week is too difficult and above the pupil's comprehension the week's work is wasted. Some teachers never do succeed in striking the level of their pupils' understanding, and as a result we see such pupils studying for years without progress.

The great bulk of our music teaching is done by "neighborhood" teachers—that is, by young girls and women who have half a dozen or a dozen pupils each. In a town which supports two male teachers there will be from forty to fifty women teachers having a few pupils apiece. These teachers do the missionary work in the world of art. The great mistake they make is in over-training their pupils. As a rule, they are students themselves, and anxious to make a showing, and develop their pupils too rapidly.

The mistakes inexperienced teachers make in mapping out courses of study for their pupils is almost incredible. A young girl came to me for lessons recently, and I found that the course she was studying was as follows: For exercises she had the entire list of Beethoven sonatas in two volumes, having already "been through" the first volume; for a solo she had Liszt's Hungarian Rhapsodie, No. 2. She could not play any of the scales, and had to be put back to easy studies and a simple waltz by Durand.

This over-training on the part of the student-teachers, who do most of our teaching is the bane of our musical progress. To the untalented pupil it gives no chance whatever, for he is continually kept studying on music of which he has not the slightest comprehension. As soon as teachers realize that the mentally dull in music, and spend much of their time in devising special ways of working with these pupils, so soon will the cause of music in America advance with great leaps and bounds.

To the Graduates in Music: A Baccalaureate

By
W. S. B. MATHEWS

WHATEVER the department and whatever the standard of efficiency and attainment, the act of graduation turns over a leaf in life; it marks a definite epoch, a barrier crossed, toward which the student has been working for years.

From this moment everything is changed. The world stands at a different angle and the relation of the individual to his environment becomes of vital importance to his success and happiness. I mean a real graduation. Nowadays we have all sorts of grades in graduates. They graduate sometimes from the primary grades to those of the grammar; and from grammar to high; from high to college, and from college to the professional school. Thus there are graduations and graduations. What I mean is a real graduation, an honorable completion of a well-organized course of study, and the seal of the college or school upon the diploma of the graduate.

Now the first mistake one is liable to make is in regard to what the college means by its diploma. Does it mean to say that you have "completed your education" and possess as much knowledge as the college thinks will be good for you? This is a superstition which is far too prevalent. It is, however, merely a superstition. The college, in signing your diploma, really means to say that you have arrived at a point where, if you do not go on to be educated, it will be your own fault. It certifies in this diploma that you may safely march past the police without danger of arrest for indecent exposure of empty brain cavities. That is all; you are dressed sufficiently to be permitted to go about among men respectably; but if you wish to walk among musicians with distinction, that will be another story; a story of slow growth, of long-continued and arduous enrichment of culture; and, finally, if you should ever arrive at distinguished musicianship, the fact may not be discovered until your tombstone has been ordered. The diploma, this beautiful and illuminated example of mediæval thought, certifies that the student has a respectable minimum of knowledge to go about in and to do business from; a nest egg, as it were; the seed corn of crops which have yet to be planted, cultivated and harvested.

This great tacit understanding is not appreciated by some. And by way of pointing a moral I will recall a "good thing" once said to me by that most charming woman and accomplished pianist, Mme. Julia Rive-King. We had been speaking of Liszt, of the court of young pianists about him, the worship of artists and so on, and I remarked: "I suppose Liszt must be a good deal spoiled by all the flattery he has had." To which, in beautiful simplicity, the lady responded: "Oh, no, not at all; *Liszt is not conceited like other musicians.*" Let us make this the refrain of our interlude.

I also had another lesson, this time from Mr. Emil Liebling. We were somewhere together and were looking at a very conspicuous, long-haired individual. Liebling turned to me and asked: "Mr. Mathews, do you suppose that man is a musician?" To which I answered: "Of course; what could he be?" To which Liebling added: "I do not believe he is a very good one; *he looks too much like one!*" I do not point a moral in this story. I merely let it pass.

In graduating you pass out into the world with an entire change of point of view toward your environment; and it is of the first importance that you look things over carefully and get yourself orientated until you can find the things you are looking for, and the people who are looking for you can find you. There are six of these relations to the environment which you need to understand if you mean to cut a figure in the world as a practical musician.

Toward the Art of Music in General.

Your attitude toward the art of music is going to make a vastly greater difference in your success than you imagine. Unless you believe in music, thoroughly, that it is the most beautiful of arts, the most comforting and the one of most universal appeal, you are without foundation for prestige in your chosen vocation. Why should you or anyone devote a life to an art which after all is of no great account? This is the question which men will ask behind your

back; and as after all the art of music has had some thousands of years the start of you, it will be you and not the art of music which will be discredited in the controversy.

Moreover, a mere superstition for music is one thing; a living and practical growth in music is another. Men will judge you by your fruits. The musician who always speaks of music with enthusiasm, but never countenances anybody's "efforts in the cause of art" excepting his own, will be judged by his deeds. If you love music, there must be some music which you do love; and that music your immediate companions and students are sure to come in contact with.

Now it was Colonel Ingersoll who said that if he had been making the world he would have made health and not sickness "catching." Ingersoll lived too soon; Mrs. Eddy has made a great many see that health is catching, more catching than disease. Anyway, it is a standpoint for you and for any good professional man to believe, that any art or occupation into which a man puts his life work must have in it fruits to make that life work revered. It is up to you to find the ways. Good music is certainly catching. Music is promoted in the world to an infinitesimal degree by writing about it reverentially and sensibly; but the real propagation of music is that which creates it in the ears of men. It is the artist who makes music live. And it is your business to make yourself as much an artist as possible. There must be something in music which you love; something close at hand in everyday life; something for piano or for song. And if you love it so much, you must be able to play or sing that love into the music. There are two elements in your success; to show that you love something, and to show what you love; and to show it so beautifully that everybody sees why you love it.

Toward Musical Culture.

Nobody has defined "culture" better than the late Matthew Arnold, as being a knowledge of and love for "the best that has been said and done in the world." Culture in music is a knowledge of and love for the best music; also, and do not forget this, a knowledge of why this particular music is best. This means your becoming a good musician, practically, theoretically and esthetically. And being such, you are to impress your environment with a feeling that you do love certain music and that you are able to give reason for it. It is the same as in the last topic previously; you must show yourself to be living. A living musician is not a graduate filed away in the catalogue, but a graduate living and working among men, making music wherever he goes.

Toward Older Teachers and Artists.

Do not forget that there were men in the world before you were born: the school has graduated many before you, as sincere, as learned, as beautiful. Now into whatever community you come, you find there older teachers, and here you must remember about Liszt. It is your play to expect to find these older teachers as sincere, as well equipped as you, and with that experience and poise which years and work bring. You have much to learn from any man who has held the fort in your town for a series of years. And the smaller the town, the harder to hold the position straight on. So do not fail to remember that the older teacher must have learned a lot, and the chances are that you might learn something from him. Therefore, conceal the fact that you consider yourself to have had so much better advantages than he; it was not his fault, and why blame him? Conceal the fact that the college has certified that you know it all; this is merely your misunderstanding of the diploma. The college meant no such thing. And cultivate the older teachers and musicians.

As for artists, that is another matter. An artist is a prophet in the musical Israel, a man especially called and endowed, able to make men hear the beautiful in music; or at least to astonish them with his playing. Of course I do not particularly care for mere virtuosity. All arts have it. Preachers have fine voices, graceful elocution and so on; and painters have tricks in color and grouping. But the real

thing is to bring us face to face with immortal beauty; and the man who has this power is one to be cultivated, respected; heard with reverence.

Times have changed wonderfully since the Liszt day at Weimar. Liszt himself was a virtuoso. He delighted in making men feel his terrible power over the instrument. When he slid down the chromatic banisters in this "Rigoletto" fantasia, he did it so that it sounded like something prodigious. But we are fallen on other times. Artists like Harold Bauer, Ossip Gabrilovitch, Mme. Samaroïff and the like play for the music. They display great technic, to be sure, but they play for the art and not for the virtuoso. So also Mme. Zeisler, Godowsky, Paderewski, and the other great ones, and by just as much as you are capable yourself of understanding these great ones, just so much you owe it to yourself and to your environment to assist their reputation and just appreciation. Besides, here again your attitude commends you to the public. The cynical, fault-finding attitude towards artists is not only unbecoming, it is harmful in a business way; it gives an idea that you are jealous of their superiority. And here I will let you in to a secret, which was meant to be kept from you until the next life, where they live by and practice it, namely: That the higher up above your head you can shove the great ones and the high ones, the more room there is left underneath for you to do business in, and later on perhaps somebody will be shoving you up.

Toward the Public, as Music Lovers.

Remember where we were a moment ago. You have taken up a calling which needs to be demonstrated. You have to demonstrate that the calling in itself is something high, noble and worth while; and you must also demonstrate that it was "not some other Smith" who was called, that is to say you must demonstrate yourself as well as the calling. Now the surest way to fail utterly in this is to forget the principle above. If you adopt that cynical tone of teaching music merely because you had no other way of income, you demonstrate that it was not you who was called. Moreover, if you adopt that ill-bred, cynical contempt of the public immediately about you, as one sunk in ignorance and musical mire, you have demonstrated to the satisfaction of the community, that it was not you who was intended in the call which you answered.

Any teacher of music who has lived and worked in a community a few years without gathering about him a number of close and enthusiastic personal friends and lovers of music, thereby demonstrates that whatever the hardships of the community he, at least, has done nothing to improve it.

Your attitude toward the community must be that of faith and of trying to make occasions for suitably presenting good things in music. If you manage to have a few of your friends "catch" your enthusiasm for certain music and make them feel that they have really felt it, then others will catch it from them and so in time conditions will improve. In short, if you want a "musical atmosphere" you must make one.

Toward Pupils.

Here I come upon delicate ground. Some musicians do all their work with a tacit reservation of not expecting the pupils to amount to anything. They are like the eminent professor whom a very slow pupil crowded into a corner to tell her how well she would play. Finally after many evasions he came out with it: "Oh, well, you will not play like me; you haven't genius!" Now this underlying attitude vitiates a lot of teaching. You cannot tell which pupil will finally "pan out." So have faith; the faith that moves mountains. This is what makes things go.

Toward the Commercial Future.

You are going to create a business. You expect to live to maturity, probably to old age. You will need three meals a day all along. If you live to be old there will be no one to minister to you. Whatever you have in age, you have to provide for while still young. Therefore manage your business solvently. Save something; invest something; and try to develop the good will of your business so that it becomes an asset in the community. Musicians are better in this respect than formerly. Many of the older ones have comfortable incomes from property.

And be not only a solvent business person, but take hold and carry your share of the burdens of the community. Nothing contributes more to your standing. Yet it is the place where musicians are apt to fail.

Such, most wise and ambitious graduates, are the ideas which the school did not formulate in your diploma. May you live long and prosper.

PRIZE ESSAY

Scales and Scale Playing: Their Place in Modern Piano Playing

By HANNAH SMITH



MISS HANNAH SMITH.

Miss Hannah Smith is a representative of American ideas in musical work, for her childhood as well as adult life belongs to New York City and vicinity, and her musical education was received in that city, with the exception of one season spent in Berlin, where she studied piano playing with Oscar Raif and harmony with Robert Keller. Her professional activity in New York City is limited to piano and harmony teaching, but added to this is considerable work of a literary character, which has resulted in two books, "Music: How It Came to be What It Is," and "Founder of Music," two little books of verses with music, for children, as well as a number of compositions for piano and voice.

A YOUNG woman who had ten years of training in pianoforte playing and the theory of music from an American instructor went to Germany for a final year of study, in order to start on her career as a teacher, for which she was already well prepared, with the prestige which attaches to association with things musical on the other side of the Atlantic. For the teacher to whom she applied for lessons she played, by the advice of her former preceptor, Bach's Italian concerto, dances, preludes, etc., and he accepted her at once as a pupil; expressing genuine pleasure at her fluent and even running passages, clarity of interpretation and delicacy of shading—as well as great astonishment that anything so musically good as a real and adequate appreciation of Bach should come out of America, that land of the pianola and brass band.

But when he discovered that she could not, upon demand, play every scale, major and minor, in every sort of motion, parallel and contrary, in thirds and sixths and tenths, he exhibited pedagogic horror, and demanded that she devote to acquiring a mechanical exercise which is never needed for the interpretation of real music many hours of those precious days in which she had hoped to be still further initiated into the mysteries of touch and the magic of the pedals, at the same time making acquaintance with the great works of the great composers.

Are Scales a Means or an End?

Now, do we study Bach in order to be able to play scales, or scales only so much as is needed to be able to play Bach and the other masters? If a student can play running passages clearly and evenly, and with the required degree of rapidity, why spend hours in practicing scales in thirds, sixths and tenths? Life at the best is all too short for artistic attainment, and a misapplication of time and effort which is equivalent to waste is almost criminal. Of course, if a musical composition includes a scale passage, that passage must be played with the greatest possible perfection, and the only question is how to attain that perfection

in the shortest time and in the best and easiest way. But is that best way the daily practice of scales in thirds and sixths and tenths? It certainly is not the shortest, and, in the judgment of many experienced teachers, is very far from being the best.

Should a Beginner Study the Scales?

Take the beginner. It is a foregone conclusion that he *hates* scales. Suppose that under the pressure either of authority or of his own sense of duty he plays his scale for the day ten times over. Listen to it! The first time is bad, the tenth worse than the first. What then is gained in technical advancement by this kind of work, which is at the same time stifling to any natural love of music? Why put a beginner to practice scales at all? Is it not more important, as well as more interesting, to learn to deliver a melody with good quality of tone, with nicely finished phrases and subordinated accompaniment?

Scale Passages Infrequent in Modern Music.

A hundred years ago, when the pianoforte had but little capacity for sustaining melody, the music composed for it naturally consisted largely of running passages, and, as naturally, scale practice was the *sine qua non* of performance; and the fetich still endures in the practice schemes of too many teachers. But as we trace the perfecting of the instrument in regard to quality of tone, the prominence of the scale in composition gradually disappears. How many scale passages do we find in all Schumann—in Grieg—in MacDowell? It is by no means intrinsically less important than it was a hundred years ago that scales shall be played as perfectly as possible, but the proportion of importance is lessened. With fluent scales alone most of the pianoforte compositions of that day can be acceptably performed, but with absolutely no fluency in scale playing much of the best music of a later time may be most artistically rendered. Therefore, while still insisting upon perfection in scale playing when scales are to be played, the scheme of modern pianoforte instruction should vary very materially from that laid down by even the best preceptors of former generations.

On the mechanical side the most important things for the beginner are *quality*—the acquisition of a good touch—to be obtained mainly by always listening and striving for beauty of tone—and *creanness*—to be secured by extra work (from the first) for the weaker fourth and fifth fingers, and gentle repression of the thumb's inclination to thump. But scale practice entirely ignores the little finger and, excepting once in an octave, the fourth, while encouraging the natural stress upon the thumb by the necessity for turning it under; and so works directly against this fundamental training. When both hands play scales together in parallel motion the situation is even worse, for the stroke of a weaker finger of one hand usually coincides with that of the thumb of the other, and so covers up and conceals what is the prime defect of most scale playing. Listen to a scale played by an ordinary pupil in the third or fourth year—or even by a finished (?) amateur. In nine cases out of ten you can hear the thump of the thumb almost as plainly as the rhythmical accent with which it seldom coincides.

Scales and Pieces for Children.

Fifty years ago there was scarcely any pianoforte music written, especially for children, other than sonatas and rondos, of which even the simplest consisted largely of scale passages; so in order to play anything at all, it was necessary from the first to practice scales, and it was usually a long while before the little student had anything more interesting to study. Even a modern teacher (in point of contemporaneity—not method) has been known to promise a child a first piece only after all the scales were perfectly learned; with the result of loathing for the lessons on the part of the pupil, and the stifling of all possibility of musical development. But nowadays there are hundreds of little pieces written especially for beginners by practical teachers who understand how to

avoid unnecessary technical difficulties (which greater composers when writing for children seldom do), and with absolute omission of scale passages. With the help of these a child of any talent can usually be brought to the point at which it will be willing to practice scales carefully—and without *hating* them—in order to be able to perform greater compositions. A student should *know* the scales long before beginning to *practice* them; should know where the half-steps belong in both major and minor, and be able to transpose them (that is, begin them anywhere), playing them with one finger on the keyboard and naming the tones correctly (even to double sharps and flats) and writing them without signatures but inserting the sharps or flats which are needed to make the steps and half-steps fall in the proper order.

Learn the Scales Before Playing Them.

Here is a course which has proved successful in insinuating, so to speak, scales into the musical fibre of the pupil without awakening that disgust for lessons and practicing which seems formerly to have been thought an unavoidable accompaniment to the study of that art which should be a pleasure even in the learning. First the *thing*—then the mechanics of performance. Know the scales themselves before trying to acquire facility in playing them. It seems to have been too often taken for granted that the ability to strike in rapid succession a series of consecutive keys on the pianoforte keyboard is to know the scales. But a class of beginners in harmony will convince any teacher that the one by no means includes the other. The blank expression upon the faces of many grown pupils who are already able to perform quite difficult pianoforte compositions with agility and taste, when asked why certain sharps or flats are used in some scales and not in others will show that they have thought of a scale only as a succession of white and black keys demanding for performance certain mechanical movements of the fingers. First, then, the thing—course, an apprehension of the difference in the size of the degrees—whole steps and half-steps. Any little student will be able to pick them out immediately by the eye upon the keyboard, but learning to recognize them by the ear without the aid of sight is, for the average pupil, of greater difficulty.

As soon as the difference upon the keyboard of whole and half-steps is definitely understood, have the tetrachord of two consecutive whole steps followed by a half-step formed beginning anywhere—on black or white keys indifferently and named and written correctly—C sharp, D sharp, E sharp (not F), and F sharp, for instance. To this it is quite easy to add another whole step, and this gives the means of transposing the five-finger exercises into all major keys, and by lowering the third of each group of five also into the minor mode. All five-finger exercises D, E, F, G and A, and later, when the little fingers have more power, into B (which is mechanically more difficult because the thumb of one hand and little finger of the other have to be used on black keys), and then into B flat, C sharp, E flat, F sharp and A flat. The next step will be to play all the scales in one octave, one hand at a time, and *with one finger only* until the right keys can be struck and named with absolute certainty.

Training the Thumb.

While this is being accomplished it is possible to train the thumb to turn under and fall gently upon its proper key, without thumping, and when this habit has been established all the scales may be played in one octave—each hand alone—the pupil thinking out for himself the place for turning under the thumb by following the principle upon which the scales are fingered—the thumb under alternately the third and fourth fingers, and, when the scale begins with a black key, on the first white key following the black one.

The next step is, of course, to play two octaves instead of one, and now the *practice* of the scales may begin—each hand alone, and in one direction only, the right hand up and the left hand down. The only real difficulty in scale playing is the management of the thumb when it turns under, and all effort should at this stage be devoted to this. The reverse motion is so comparatively easy that scarcely any special practice will be needed to acquire it.

The Minor Scales.

If the little student has learned the major scales by the degree numbers from one to eight it will be quite easy for him to alter a scale from major to

ask for him to alter a scale from major to (Le) minor by lowering the third and sixth degrees; observing where the half-steps occur, and the augmented second between the sixth and seventh degrees. The minor scale should be recognized as an independent series of tones, not as an appendage to the scale which is known as its relative major because it has the same sharps or flats as signature. The signature of the minor scale is an illogical survival, and sure to bewilder the little student before the scale itself is firmly fixed in the understanding. Even grown pupils who have learned the scales from the printed page frequently seem to find difficulty in conceiving of a minor scale as an independent series apart from its signature connection with a major scale. A student of harmony has been known to be absolutely unable to think of the scale of C minor excepting as the minor scale beginning on A.

With the harmonic minor scale thoroughly learned it will be quite easy to explain the smoothing out in the melodic form of the harshness of the augmented second by raising the sixth degree ascending and lowering the seventh descending; and the minor scale in both forms should be practiced like the major—first one and then two octaves, and always each hand alone, so that the whole attention may be concentrated upon evenness of performance. Even with much more advanced pupils, and when the object is to attain rapidity, it is far better to practice each hand alone. Quality is more important than rapidity, and it is less easy to perceive and avoid defects when both hands play at the same time. Contrary motion in a measure obviates this difficulty, but it is wiser to concentrate the whole attention and effort upon the attainment of an absolutely perfect performance by a single hand.

Three Scale Classes.

Since the whole difficulty of scale playing consists in the turning under of the thumb, and there are but three different ways of doing that (from a white key to a white key, as in C major—from a black key to the nearest white one, as in D—and from a black key to the white one which is a whole step away, passing over an intervening one, as in B flat), three scales, one of each class, may be made to cover the whole ground; and ten or fifteen minutes a day of careful practice will eventually result in the desired fluency without sacrifice of quality. Later, the scale of F sharp, in which the thumb must be turned under from a black key to the nearest white one and from a black key to the second white one alternately, should be added to the daily practice scheme, and still later all the scales may be played with the C fingering—which involves turning the thumb under from a white key to a black one. This, of course, only for very advanced pupils.

The Use of a Metronome.

As to the metronome, it may be either well or badly used. If it concentrates the attention of the student upon keeping up with the beat, instead of upon quality and evenness of tone, it is distinctly detrimental. But it may be used with advantage for testing acquirement. Set it at a low degree of speed and play a scale of four octaves once only. Then set it a notch higher and repeat the scale, watching carefully for any unevenness; and so increase the tempo, notch

by notch, stopping at the first sign of roughness or inequality of tone. The next day start a notch higher, and so continue patiently working up to the desired degree of speed. A still better way, perhaps, is, without the metronome to play the scale three or four times at a moderate speed, and then, after a moment of rest, once only, as rapidly and lightly as possible.

Rhythmic Scale Forms.

Mechanically considered, the easiest scales are B major (for the right hand) and D flat major (for the left hand), because in these scales all the longer fingers fall on black keys, and the turning under of the thumb is the easiest possible—that is from a black to the nearest white key. For serious practice of the scales these are the best to begin with. Four octaves should be covered—the right hand up only, the left down only, and always ending the series with a crisp, light tone. When a scale can be played evenly and with ease from beginning to end without accent, it should be practiced, running both up and down, in quadruplets, slightly accenting the first of each group of four; also in triplets accenting the first note of each triplet. Lastly, in groups of three triplets, accenting only the first note of each nine. This requires



nine repetitions of a scale of four octaves to bring the accent again to the starting point, and is a good test of endurance. For scale playing the hand should be held with the fingers pointing slightly inward and much curved, and the outer part tipped a little upward, the wrist rather low, and the knuckles at the highest point of the curve from wrist to finger tips, so as to make a rounded arch under which the thumb (which should always point toward the little finger) may freely pass.

Summary.

This, as must be evident, is by no means an argument to prove that the practice of scales may be dispensed with. Too much stress cannot be laid upon the principle that if a scale passage is to be played at all it must be played as perfectly as possible. Although there are many beautiful pianoforte compositions which can be satisfactorily rendered with no facility in running passages, there are many others, not less beautiful, which require the most exquisite perfection of scale playing—think of the long scales in the E flat concertos of Beethoven—in the G minor "Ballade" of Chopin—in the "Rosamunde" variations of Schubert! And the perfection of performance which is demanded by such works is to be attained only by the most careful, patient and diligent practice of the scales.

But this is a plea for the postponement of this practice until it can be done with the best results, and without exciting that distaste for the study of music which has become traditionally and almost inseparably associated with the older method of making scales the all-important exercise in the work of the immature student—the *sine qua non* of pianoforte playing.

THE MINNESINGER.

THE illustration on this page reproduces well the spirit of the feudal period, in which the Minnesinger and his French brother, the Troubadour, lived and flourished. The poet singer, with his hand carelessly touching the strings of his harp, is doubtless working out some couplets in praise of the lady of his heart, which he will later sing in the hall of the castle near by or at some tournament of chivalry or song.

The word is derived from the old German "minne," meaning love. Minnesong flourished first in Austria, spread to the Rhine provinces and then to other parts of Germany, and represented the lyric expression of chivalry, with its exaggerated ideas of love and honor. The representatives were men of noble birth, many of them being equally famed in the battlefield and the council chamber. Perhaps it is fair to make the distinction that these minnesingers and the troubadours also were poets, first of all, and singers, second, for the songs were delivered in a style partly recitative, and occasionally metrical. Since the poets frequently lacked skill in the use of the voice and in accompanying themselves with an instrument, they kept in their service a minstrel, who would support his lord when the latter would sing, or would sing the song itself if his master had no singing voice. Often several minstrels, using different instruments, furnished the accompaniment. The favorite instruments of the minnesingers and their minstrels (French *jongleurs*) were the harp, either, psalter and viol; the two latter representing, in germ, the piano and violin. The melodies invented by the master or minstrel, or by both, were set down in the choral notation, the square notes (*nota quadrata*). The character of the melodies is that which later crystallized into the folk-song style and is to be considered as the direct expression of the individual, representative, however, of his times and the race. The instrumental accompaniment was of the simplest character. The versification of the minnesinger had much to commend it; the thought was clear and expressive, while the love sentiment always received a pure and lofty treatment.

Minnesingers whose names are most interesting to musicians are: Wolfram von Eschenbach, the Chevalier Tannhäuser and Walter von der Vogelweide, who are represented in Wagner's operas.

While discussing this subject we take the opportunity to refer to the Troubadours of France, who occupied a position analogous to that of the Minnesingers in Germany. From the songs of the one developed the *chanson*, from those of the other the *volkslied*; singularly enough, the singers in both countries ignored the church modes and used keys practically identical with our modern major and minor modes.

The Education of the Masters

By HENRY T. FINCK

THERE are two kinds of composers, as there are of authors. The one kind, exemplified by Bach, Beethoven, Schubert, Schumann, Wagner, and others, write music which satisfies their own artistic conscience, regardless of the attitude of the public. The other kind stoops to conquer, composing pieces or songs which conform with the taste and fashion of the day. Conspicuous examples of this class are Rossini and Meyerbeer, who may therefore be fitly considered in one article.

Composers of their class are likely to reap a rich reward, but their fame is sure to be ephemeral. Of the numerous operas of Rossini and Meyerbeer, how many are now alive? Two or three in each case; and the saddest thing about it is that it was not a lack of genius but of character that prevented these two men from writing for all time instead of merely for their contemporaries. A brief sketch of their careers will emphasize that point, and teach a great lesson.

Rossini.

ROSSINI used to say that had it not been for the invasion of Italy by Bonaparte and the French army, in 1796, he would have probably become a druggist or a merchant instead of a musician. His father, to be sure, was a musician, but in a very humble way. He was the town trumpeter of Pesaro, and he occasionally earned an extra penny by playing in the orchestra when a strolling company of opera singers visited his town; but his main business was inspecting slaughter houses, and he never dreamed that the son who was born on the 29th of February, 1792, and whom he named Gioacchino, was destined to become a great composer.

The mother of Gioacchino, whose maiden name was Anna Guidarini, was the daughter of a baker. She had a voice of fairly good quality, but it is not likely that she would have ever used it professionally had it not been for the rash conduct of her husband, who was imprisoned by the Austrians and Pontificals for having ardently embraced Republicanism during the temporary presence of the French invaders. This compelled the wife to earn her own living.

Taking her six-year-old boy, she went to Bologna and became an opera singer—a *seconda donna*. The boy, being too young to be taken along on her travels, was placed in charge of a pork butcher, who engaged three masters in succession to teach him; but he never learned more than the three R's and a little Latin. The fault was partly his own—he had a great dislike to work of any kind; in this the child was, as we shall see, the father of the man.

For a time he was placed with a blacksmith, who made him work the bellows. The incident is worth mentioning because Rossini used to say afterwards in his whimsical way that working the bellows was part of his musical education—it taught him to play in time!

His first music lessons he got from a teacher named Prinetti, who still clung to the pre-Bachian method of playing scales on the harpsichord with only two fingers.

It was not till he had reached his twelfth year that his musical education began seriously. He was placed with Angelo Tesi, who gave him lessons in counterpoint, piano playing, and singing. From his mother he had inherited a good voice, and ere long we find him as an opera singer in Bologna. The tenor Babini gave him valuable hints, and there were some who predicted that young Rossini would become one of the most famous Italian singers.

The experience he thus got in the opera house was a valuable form of practical education which prepared him for his future vocation as opera composer. Equally important to him was his experience as a church singer.

In 1800 he gave up singing, and for a time accompanied an itinerant opera company as conductor and chorus master. In the following year, however, he returned to Bologna and continued his studies at the conservatory. His relations with counterpoint were somewhat strained; but we are told that he could already play orchestral scores on the piano at sight;

that he needed to go over a piece but once to keep it intact in his memory; and that he learned to play several instruments so that he might know how to write for them. He composed various pieces, and he made good use of the library of the conservatory, studying the scores of Haydn and Mozart, in particular, so that his teacher Mattei was wont to refer to him as "the little German." At the age of 15 he conducted a performance of Haydn's "Seasons" which excited general admiration.

Throughout his life he adored these two masters, particularly Mozart, concerning whom he once said: "The Germans have always been the great harmonists and we Italians the melodists; but since the North produced Mozart we Southerners have been beaten in our own field."

To a critic who once accused him of having taken something from the great German he replied: "Mozart is a wealthy man, from whom one can borrow much without impoverishing him;" which is quite a novel way of looking at the question of pilfering; but it emphasizes his indebtedness to the German school.

With such an education, Rossini might, as already intimated, have trained his genius to the production of immortal works. He did introduce several reforms in Italian opera which his study of Mozart had suggested; but on the whole he allowed himself to be swayed a great deal too much by the behests of musical fashion. He wrote frivolous ornamental arias which were well rewarded and furiously applauded, but which are now forgotten, partly because our singers are no longer trained to perform them, but chiefly because our taste demands a simpler style of melody.

This simpler style is found in abundance in two of Rossini's operas, the "Barber of Seville" and "William Tell," and it is not a mere accident that of his thirty-nine operas these two alone have survived.

"William Tell," in particular, is a masterpiece, the product of pure inspiration, and almost free from catch-penny effects. It betrays the influence of the French school—the last factor in Rossini's education—but it is at the same time the supreme efflorescence of his own genius. The atmosphere of the Alps is in this music; it is more human, more emotional, infinitely grander, than his other operas. He was only thirty-seven when he wrote it, in the very flower of his manhood and creativeness. It inspired hopes of other works to follow it, even more wonderful; but although he lived thirty-nine years longer and the publishers and managers offered him fabulous sums, he never wrote another opera. Why not?

Nobody knows, though many guesses have been made. No importance need be attached to the suggestion that he was jealous of the successes achieved by his rivals, Meyerbeer and Auber. He may have said, in a sarcastic mood, that he would take up his pen again after the Jews had ended their Sabbath; but he was not of a jealous disposition, and if he had been, the proper procedure would have been to try to beat his rivals. He could have done it.

Nor is it probable that he became mute because of the fate of "William Tell." That opera had fifty-six performances in Paris, but after that parts of it only were sung at the Opéra and there is a familiar story that one day the Director said that they would play the second act that evening, whereupon Rossini retorted with bitter sarcasm: "What, the whole of it?" Probably this situation had something to do with making him weary of composing. He had given his very best and the world did not appreciate it; why should he continue? To be sure, other composers had persevered in doing their best amid much greater discouragements, but—and this brings us to the core of the matter—Rossini was not like Bach, Schubert, Schumann, Wagner.

He was not cast in a heroic mold. He was too indolent, too fond of pleasure, to labor for a principle. To a publisher who offered him 100,000 francs for a new opera he wrote: "For fame I do not compose any more; money I have all I need! Therefore I regretfully decline your offer." To a friend he said: "People talk to me constantly of the fascination of

fame and the pleasure of work. But fame is a lusion, labor a burden. Only to the young is a gratification and work easy." To another friend he wrote: "I began early, wherefore I must cease early."

In a word, he lacked backbone, lacked character. He was too selfish, too much of an epicure, to feel that, as Liszt said, "*Génie oblige*"—that the possession of genius entailed on him the duty of utilizing it for the world's benefit. There are so few good operas in existence. Here was a man who might have written half a dozen masterworks, good for all time, but did not do so simply because he was too lazy—because he loved too much the *dolce far niente* of the South.

Meyerbeer.

MEYERBEER and Rossini were personal friends, and it was during the year when Rossini was director of the Théâtre Italien that a Meyerbeer opera (his "Crocato") was heard for the first time in Paris. As we shall see in a moment, Rossini's music had previously exerted a great influence on Meyerbeer's, entirely changing its style; yet Meyerbeer was the older of the two, having come into the world six months before Rossini.

If anyone referred to Jacob Beer as a famous composer, no one would know who was meant. Yet that was Meyerbeer's real name. His father was a rich Jewish banker in Berlin named Beer, and when his boy Jacob displayed unusual musical ability as a child, a friend of the family left him a considerable sum of money on the condition that he adopted his name, which was Meyer; the offer was accepted, and the Jacob was subsequently Italianized, the result being Giacomo Meyerbeer.

The father took care from the beginning to give Jacob a good education, and the mother appears to have been one of those refined and tender women with whom to be is an education in itself. Though they wanted their boy to become a banker, they placed him with the best music teachers of the day, one of whom was no less a person than the great Muzio Clementi, who had been so much impressed by the boy's talent that he lived with him and his family (in 1802) so as to ensure thorough work and supervision; a procedure which was the more remarkable inasmuch as Clementi had a special aversion to teaching.

At the age of four Jacob had already repeated on the piano, with simple harmonies, tunes he heard the barrel organs play. Eight years later he was reputed one of the best pianists in Germany, and had composed a number of pieces for piano and voice. His first lessons in counterpoint he got, apparently, from Bernhard Anselm Weber, who, however, does not seem to have been an expert himself; and hereby hangs a tale.

One day Jacob wrote a fugue, which so delighted B. A. Weber that he sent it to the Abbé Vogler to show him what a fine pupil he had. Months elapsed, and there was no answer; but one morning the post brought a large parcel, which, on being opened, proved to be a complete treatise on the fugue of Vogler's handwriting, and containing, in the second part, an analysis of Jacob's fugue—as an example of how *not* to do it!

The Abbé Vogler was an eccentric man, half charlatan, half genius, who had a habit of gathering a number of pupils about him and then suddenly disappearing, to turn up in some other place. There was nothing crooked about this—it was just his way. He was a competent teacher and his treatise on the fugue was just what young Meyerbeer needed; he studied it assiduously week after week and then wrote another specimen, which he forwarded to Vogler. The answer was an invitation from the Abbé, who wrote: "Come to me; I will treat you like a son, and let you drink from the fountains of knowledge."

So Meyerbeer went to Darmstadt, where he studied with Vogler for two years. "His master was enchanted with his unwearying industry and zeal, his restless activity, and his almost incredible quickness of conception. * * * He was able to play the most elaborate scores, with a full mastery of every part, which amounted to the marvelous, and this peculiar talent he was accustomed to exercise upon the principal scores of all the great masters, which he was fortunate enough to possess. * * * So untiring was his industry that, for weeks together, he would never leave his room or put off his dressing gown when fascinated by some new branch of musical study."

bove citation is from Max von Weber's biography. His father, Carl Maria von Weber, the composer of "Der Freischütz." Carl, by a lucky coincidence, was also a pupil of Vogler at this time, and thus these two youths, who were destined soon to be the most prominent opera composers of their time, became intimate friends. They doubtless learned much from each other as well as from their teacher.

A few years later we find Meyerbeer at Vienna, where Hummel's pianoforte playing made such a deep impression on him that he devoted nearly a year to an effort to equal him in technical skill. Here he also met Salieri, who advised him to go to Italy to study the voice. As his operatic attempts had so far proved failures, he thought it well to follow that master's advice; he went to Italy and in a short time became completely transformed; to cite his own words: "All my thoughts and feelings became Italian; after I had lived there a year I felt as if I had been born an Italian. * * * That such a complete transformation of my mental life had an important influence on my method of composing is self-evident."

Rossini was just becoming the idol of the public. His scores Meyerbeer studied till he knew them by heart, and then he wrote half a dozen operas in the same style. They had a temporary success, but only in Italy; they were far from being masterworks, and his friend Weber wrote regarding them: "It makes my heart bleed to see how a German artist, endowed with enormous creative power, degrades himself to the level of an imitator, merely for the applause of the multitude. Is it so very difficult to treat momentary success, I will not say with contempt, but at any rate not as the highest thing?"

In these words Weber wrote his friend's epitaph.

The last stage of Meyerbeer's education, as of Rossini's, was in Paris. He, too, studied the French masters, with his usual thoroughness, with the result that his French are far superior to his Italian operas, and he became in fact the leader of the French school. If his French operas also are losing their hold on us, it is because with all the genius—sometimes superlative genius—displayed in them it becomes more and more manifest that he had too much regard, when composing them, for the momentary taste of the public. Sensationalism, the desire for applause at any cost, effects dragged in for their own sake—these were Meyerbeer's faults, barriers to immortality.

Like Rossini, he lacked character; but in his case it was merely a lack of artistic character, not personal indolence and sybaritism. He was always a hard worker, and his general education left nothing to be desired. Not only did he speak several languages fluently, but he was well versed in literature and history. He keenly felt the critical reproaches of courageous artists like Weber, Schumann, and Wagner; but he loved applause too much to have the strength, the manliness, to follow their example.

A CONSERVATORY MUSICAL SOCIETY— WHAT IT CAN DO FOR MEMBERS.

BY J. LAWRENCE ERB.

THE problem of finding some means for the development of music students along the line of public performance is ever present with the music teacher. The "Pupils' Recital" has in part solved the problem, but only in part; for it is open to serious objections. It is generally used as a means of advertising as much as an opportunity for the pupils to perform in public; the presence of a more or less critical public complicates the situation. The fact that "Pa" and "Ma" and the rest of the family are there only makes matters worse, for the audience is broken up into numerous small cliques of partisans. Because the occasion is public—and an advertisement—naturally the most brilliant pupils are pushed to the front, and the plodders sit and listen. Then, too, the formal recital disarranges the regular work, necessitating high pressure methods to prepare for the great occasion. For these reasons such a performance is usually not representative either of the teacher or of the pupils. In spite of these obvious disadvantages, the pupils' recital is a good thing in its place—only it is but a partial solution of the problem.

There are several things which the pupils' recital cannot do which ought to be done. It is highly important that pupils be trained to be at ease before an audience. This the recital cannot do because of its infrequency, and because of the peculiarly high ten-

sion. Then, it is high time to dislodge the "show piece" from its arrogant, top-lofty height. It is time to press home the truth that good music of other than the showy kind is worth listening to—that, in fact, the great classics are not usually of that nature. And again, the lesson ought to be learned early that each piece should be studied so well that it will be fit for public performance, and that, on the other hand, the only true way in which to study any piece is in a leisurely manner, not by a forcing process.

These are a few of the considerations that led to the formation of the Conservatory Association in the University of Wooster, organized along the same general lines as college literary societies. The membership was limited strictly to students and members of the faculty of the Conservatory of Music. No others may attend any meeting except by permission of the Executive Committee, which must act at least a day in advance of the meeting. This is done in order that the Association may be strictly an educational body, not a show organization. Membership is entirely voluntary, the list of active members being about one-half the total number of students. Teachers may, however, at any time, with the consent of the Program Committee, place pupils on the program, even though the pupils may not be active members of the Association. Any person who fails to perform after having been scheduled to appear on the program is fined, as are also absentees and late comers (reasonable excuses, of course, always prevail).

The Association meets bi-weekly, and the program must not exceed an hour in length. The program usually opens with a number by one of the ensemble classes. In this way the students gradually become familiar with the masterpieces of symphonic literature (as well as may be without orchestra). This is one of the most popular numbers on the program. Then follow alternately a couple of papers, as many songs, and perhaps three piano pieces, the whole ending with a critic's report. The critic is generally some member of the faculty or an advanced student, appointed for an evening at a time by the president.

The Association is governed entirely by the students, the faculty members acting only in an advisory capacity when consulted. The most important part of the organization, the Program Committee, is elected, and makes out its program two weeks in advance. The performers are secured by consultation with the teachers, a general scheme being outlined, and such pupils as have ready pieces that will fit into the program are scheduled to perform. Pains are taken that the less advanced pupils contribute their share to the programs—if they can't perform in any other way they can write papers, but actual musical performance is insisted upon whenever possible.

Naturally the audiences are of a different character from those to be found at pupils' recitals, but that is not a fatal drawback. Other things being equal, such an organization is a better training-school for public performance than the recital. For, the audience being composed of persons who are musically alert and musically educated, it calls for the best from the performer. Slipshod work or charlatan methods "don't go." When a large proportion of the audience know a piece as well as the performer and are in earnest, there is not much encouragement to try to dazzle or fool them. On the other hand, the feeling of sympathy and fellowship spurs on to the best efforts and helps on many a timid soul.

Then, too, this method tends to do away with over-conceit. It is very salutary to listen at frequent intervals, to one's fellows; self-importance and jealousy are likely to give way to humility and honest admiration. And then there is the critic's public report to strike a just balance. If we could only succeed for ten years in getting musicians thoroughly acquainted with each other, professional jealousy and the petty egotisms and eccentricities of our profession would largely disappear.

Of course this organization is far from perfect. It is young, but it is growing and developing. It represents merely a local attempt at applying to music study the same methods which bring good results in literary study. It is suggested to other teachers as an experiment worth trying. If there be no conservatory, or if the pupils do only one kind of work, as piano or voice, it might easily be arranged for two or more teachers to unite their forces for the good of all concerned. Then at stated intervals, say once or twice a year, the formal public recital or similar event could come in its proper place, not as a training, but as a demonstration.

A SUGGESTION TO STIMULATE AMERICAN COMPOSITION.

BY W. H. POMMER.

IN recent years so much has been said and written about the American composer, and his inability to get a hearing for his works, that it would seem to be a matter of pride that a concerted effort should be made in his behalf.

It is admitted that a slumbering interest exists. This slumbering interest must awaken and become active in order that the obstacles to the American composer's triumphant *entrée* may be brushed aside. Loyal as we are to our country, we must remember that we can show our patriotism as well by encouraging the arts in time of peace, as we can by shouldering a musket in time of war.

The three elements that make American music are: the composer, the executant and the listener. It may be said that these elements exist elsewhere as well. This is undoubtedly true, the great distinction being one of *rapport*.

The American composer mopes because he is not appreciated; the executant (American or otherwise) doesn't perform the American composer's music because he will not take any chances on its not finding favor with the listener; and the listener himself knows nothing about the American composer's music for the simple reason that he has never had a chance to hear it.

Who, then, shall create a demand for American music? To this question but one answer is possible, viz.: the one who *pays* to hear it. Awaken the listener's desire, either through an appeal to his patriotism, to his pride, to his curiosity—or what not.

Many of our States have organizations of musicians who meet annually. Let these organizations take up the pen for the American composer (which, in every way, means their own advancement as well), and put themselves in correspondence with the committees controlling the various symphony, choral and chamber music organizations existing in their respective States, for the express purpose of securing their coöperation towards having representative American compositions placed upon their programs. There surely ought to be a satisfactory response, if the matter be judiciously presented. If, in each season, but one new orchestral or chamber work will be given a performance, the opening wedge will have been placed in position.

If the engagement of some famous chamber music organization by a dozen amateur clubs throughout the land would hinge on the organization's playing a specified quartet by an American composer, one can readily see that the quartet would be played, and played well. The executants would be only too glad to be relieved of a responsibility that has, no doubt, heretofore been the cause of their overlooking the American composer, for fear that any imagined, or real, shortcoming in his work might be charged up to the organization's playing of the same.

A practical means of finding worthy compositions to be performed would be the announcement of annual non-prize competitions in each State Music Teachers' Association. The standard would necessarily be very high, and only compositions passing this test would be submitted to a final jury of such men as Saint-Saëns, Grieg and Strauss. The compositions, stamped with this jury's approval, would be the ones which the committees and associations interested would require of their permanent or visiting musical organizations.

As a result of some such arrangement as this—depending upon the awakened interest of the many already existing musical organizations in our fair land—chamber, orchestral and choral works would be brought to the fore. The two or three certified works of any one year would circulate from city to city, and the American composer would get the only encouragement and opportunity which he can justly demand. One truly merited success would open the door for other works of those whose names would thus have become established. Then would the time soon be approaching when the line separating American good music from other good music would be obliterated, and no further effort in favor of ordinary justice would need be made.

Our little war with Spain put us in the Congress of Nations. Our little war with "musical apathy" will put us into sympathy with the beating of the world's great musical heart.

Teaching Pieces by Godard

By EDWARD BAXTER PERRY



BENJAMIN GODARD.

Benjamin Louis Paul Godard was born in Paris, August 18, 1849. His first musical studies were on the violin. In 1863 he entered the Conservatoire. After he left the school he played the viola professionally and gave much of his time to composition. In 1878 he shared with Th. Dubois the honor of the prize at the musical competition instituted by the City of Paris. For one season, ending in 1886, he was conductor of a series of orchestral concerts under the name *Concerts Modernes*. His greatest activity was in composition, however, into which he threw himself with ardor. He died at Cannes, January 10, 1895.

Under pressure of the keenest necessity, he gave himself to unceasing work and turned out many works, but unfortunately he was not able to give them sufficient attention to impress on them that finish and power which alone assures enduring success to an artistic work. Alfred Bruneau, in his book on "French Music," says of Godard: "Full of hope at the beginning of his career, Godard knew the extreme bitterness of unrealized dreams, the secret chagrin of shipwrecked hopes." There is no doubt that his life was prematurely cut short by his failure to reach high artistic rank.

He wrote seven operas, a series of interesting orchestral works, a number of effective songs and piano pieces. Among the latter are to be named: Duo Symphonique (2 pianos), Sonate Fantastique (Op. 63), Scènes Italiennes (Op. 126), Mazurkas (Op. 54), Marche Heroïque (Op. 122), Lanterne Magique (Op. 50), Danses Anciennes et Modernes (Op. 103), Impressions de Campagne (Op. 123), Nocturne in F Major (Op. 68), Barcarolle in B flat Major (Op. 105), Scènes Poétiques (4 bds., Op. 46), Valse (Valse Chromatique), Etudes Artistiques.

AMONG the best modern teaching pieces of excellent musical quality but moderate difficulty are those which Godard has contributed to the students' repertoire. Though possessing great originality and freshness, both in melody and harmonic treatment, which raise them far above the commonplace, and introducing many startling and novel effects, they do not, for the most part, belong to the ultra-realistic modern French school, but to a somewhat earlier style of composition, in which the element of tuneful melody still predominates. Despite his occasional digressions into the realm of the fantastic, Godard may be said to be one of the few who, to use the words of a Boston critic, "still remember that the piano was once considered a musical instrument."

His "Second Mazurka" is probably the best known and most widely used of all his compositions, and though rather hackneyed to-day, will long remain a stock selection in the class-room and in pupils' recital work. If well given it is always an interesting and effective number. It contains some rather puzzling rhythmic problems for the student, a number of warm, sensuous, attractive melodies, many rich and vivid harmonic combinations, and is a fine study in tone quality and contrast; the middle movement in

octaves and chords affords opportunity for arousing the dormant fire and energy of the sleepy, lackadaisical pupil, who is inclined to play everything as if all music were or ought to be a slumber song.

The Mazurka is the characteristic local dance of the Masures or Masurians, as they are sometimes called, the peasants of one of the former provinces of Poland. It is a graceful, languorous, coquettish dance, considerably slower than the waltz, but with occasional sudden outbursts of fierce Slavonic fire and passion, its distinguishing feature being that the accent falls, generally speaking, on the second beat of the measure. This should be kept in mind by the player and this rhythmic peculiarity made apparent, also the sudden marked contrasts of mood.

Music owes to Poland two of its finest, most versatile and dignified dance forms, perhaps more susceptible of truly musical treatment than any of the others, the Polonaise and the Mazurka. Both are most admirably exemplified in the works of the leading Polish composer, Chopin. The Polonaise may be conceived as representing the masculine Polish type, and the Mazurka the feminine. The Polish ladies are renowned for grace, charm, tenderness, fire and fascination beyond any other women of Europe, and these are all found in the Mazurka. Liszt was greatly enamored of the Polish Mazurka as danced by the Polish ladies, and much picturesque language concerning it may be found in his little work on Chopin, which should be read by all who would understand the true mood and meaning of the Mazurka as seen "on its native heath."

Another number of Godard, also well known, which no well-equipped teacher can afford to ignore, is the "Au Matin" (To the Morning). This is technically easier than the "Second Mazurka," but musically of a higher grade, as finely finished a bit of graceful lyric as can be found on the music shelves.

The introductory measures simulate very literally the distant chimes of matin bells, ringing in the new day. Their soft notes sound far and clear through the hush of dawn, and seem like an answer from the pulsing strings of the great harp of Nature to the touch of Aurora's rosy fingers. These measures should be taken very slowly and *ad libitum*, the sustained B flat being allowed to vibrate as long as it will, then fade away into silence like a distant bell, while the changing harmonies below it are kept very subdued.

Then the whole composition, with its dainty swing, its sweet dreamy melody, its soft, warm, harmonic coloring, should be made to suggest the freshness, the tender yet radiant beauty of the summer morning, with the gentle sway of branches in the light and newly awakened breeze, the joyous bird notes welcoming the growing golden light. It should tell, like those exquisite lines of Lucy Larcom, of

"The grace of the bending grasses,
The flush of the dawn-lit sky.
The scent that lingers and passes
When the loitering wind goes by."

An excellent study in finger technic and at the same time is sustained melody, is Godard's "At the Spinning Wheel," Op. 85, not much used, but an effective recital number.

Here we find the usual device, a literal imitation of the sound of the spinning wheel, in the accompaniment, and above it the song of the spinning maiden, who is evidently in a mournful mood. The song is plaintive and pathetic, now tearful, now rebellious, but always with an undertone of impatient questioning of fate, of restless longing and half-suppressed pain. We wish we might know the personal history of the singer. This form of composition is always interesting to an audience, because easily comprehended. The realistic in music appeals far more to the average listener than the emotional or the symbolic, because more readily grasped.

One of the strongest things from Godard's pen, a work very different from the foregoing, broad, heavy,

dramatic and a fine study in chords and octaves, is the "Cavalier Fantastique." This is one of his departures into the fantastic referred to, but for all that a most original and fascinating number.

It represents a knight of the olden times, disappointed in love or defeated at arms, desperate, reckless, vengeful, pounding away at headlong gallop on his heavily armored charger, across the echoing drawbridge and down the steep, stony, bridle-path from the great forbidden feudal stronghold that looms dark behind him, away into the chill and gloom of a winter night, away and ever away, into a world that holds no joy, no hope, no definite purpose for him, but to escape what lies behind, his heart in a flame, his brain in a tumult of frenzied rage. It is a study in black, shot with lurid flashes of passion and a masterpiece of its kind. It must be given with limitless dash and abandon, and a firm dramatic quality of tone verging, toward the close, on the harsh and strident. Though short it taxes to the limit the strength and endurance of the player.

Two more admirable selections from Godard, the "Pan's Flute" and "Trilby," I have already analyzed in these columns, so will only refer to them here. The six taken together well represent Godard in all his moods, and should be upon the repertoire of every student.

In this connection I have a suggestion to make to the many earnest conscientious teachers in small communities, struggling patiently with a class of not overly well-endowed pupils, who have had few advantages for general musical culture, and with a busy superficial and rather indifferent public.

Plan a series of informal pupils' recitals, with brief programs, each devoted to some particular composer. Now do not, in a frenzy of enthusiasm for educating the public, begin with an entire program of Bach fugues, to be followed the next week by five Beethoven sonatas, administered without a word of enlightenment. If you do, your audience will not survive to the third meeting; your course will come to an untimely end, and you will not have accomplished your purpose, but will instead have given your patrons a practical demonstration of their own previously vague theories that classical music is always a bore.

Select some always standard and meritorious but rather comprehensible and melodic composer, like Godard. Take for instance the six compositions enumerated above and give them in the following order: 1, The Mazurka; 2, Au Matin; 3, Spinning Song; 4, Trilby; 5, Pan's Flute; 6, Cavalier Fantastique. Write yourself a brief, but graphic and interesting, sketch of the composer and his work, which you will either read yourself as prelude to the program, or have read by some pupil who has a pleasant voice, good enunciation and intelligent delivery. Then precede each of the selections rendered by the pupils with a short description such as I have written, or other and better ones if you have them at hand.

You will find such a lecture recital much more of a success with your audience than the ordinary miscellaneous, incoherent, indigestible pupils' program. Give such recitals as often as you yourself can prepare the sketches and your pupils the pieces, presenting a new composer each time. In this way you will do much to arouse the interest and enthusiasm of your students and to keep them at their practice faithfully, and you will find that you have insinuated unawares into your public much information concerning pianoforte literature and many miscellaneous musical ideas. Occasionally you will have the satisfaction of awakening a taste for music and love of it hitherto dormant. All of which makes for general musical culture in a community, and lightens the labors and increases the success of the music teacher.

[The Editor has taken the liberty of adding to the pieces mentioned by Mr. Perry in the above article, a very effective composition on similar lines, "The Postillion," which will round out the program very nicely, placing it between No. 2 and No. 3, as arranged in Mr. Perry's program, or between No. 4 and No. 5. The piece is quite realistic and descriptive—the crack of the whip lash, the start of the coach, the crack of the horses, the postillion's horn, and the galloping of the joy he expects when he greets his lady. The following is a translation of the French verses which accompany the original edition:

To horse, postillion.
To the road, to the road!
The morning breeze is fresh and fragrant,
Mount your steed
And crack the whip!
The joyous birds sing in the treetops.
At gallop, at gallop,
Postillion away!
The sun shines o'er the sweet-scented fields,
Not a moment to linger,
Bear me onward to her,
Faster, still faster, to my own sweet love.]

DIE SUNSHINE FOR LITTLE PEOPLE.

BY MARIE BENEDICT.

II.

IN connection with, and following the use of, the books for little pupils in which the attractive exercise-themes are accompanied by pictures and rhymes in illustration of the music's talking, the teacher will wish for pieces in which there is the same genial sunshine of melody to warm and quicken the child-mind, and with which are words, by way of easy interpretation of the story of the music, to lead the little ones to realize the truth that music always has something to say to them. Of such pieces there are many, and to both teacher and little folks they are a genuine boon.

How long do you wait before giving your little beginner in the musical way her "first piece?" Do you make her struggle through weary months of nothing but unattractive, unmusical exercises, and scales taught in the plain, old, uninteresting fashion, before you delight her soul with the wonderful composition just mentioned, or do you select an exceedingly simple little piece that is melodically attractive, the points of which, in time, rhythm and finger-training, are quite as effective as are those of the dullest exercise (and they are often far more effective) and give it to her just as soon as she is capable of mastering its small problems? A most sensible custom has long been growing, though it has not yet attained the universal acceptance, which it is destined one day to receive, viz., that of limiting the list of works merely technical, of seeing that this limited list comprises only those of concentrated effectiveness in development of each special point required, and of the earlier and more frequent use of pieces which are at once attractive in themselves, which appeal to the musical and rhythmic sense of any bright pupil, and are, at the same time, thoroughly effective in development along technical, rhythmic and metrical lines. Of such exercises and of such pieces there are many, and the musical way would be easier for the teacher, more interesting to the pupil, and, therefore, more successful for the teacher, if they were more generally used. Not only in the first lessons, but all along the way, the pupil's love of rhythm and melody must have genuinely good material on which to feed, if it is to grow. It must not be starved, neither must it be blighted by use of poor and unsubstantial food; hence the necessity of concentration and careful selection of the best in technical exercises and in pieces.

But to return to the little pieces with words accompanying the music which may go with, and follow the use of, the books described in an earlier article. Of these, there are several sets which open a new source of interest to both teacher and pupil. The subjects of the pieces are drawn from nature, from holidays, from the animal's view of life, from the children's play, etc.

For example, the sets of descriptive little pieces by Leibetz, Bugbee, Swift, Krogmann and Metzler, among others, offer much of musical and imaginative interest along these lines. Among the individual pieces which especially appeal to childhood are "Cradle Song," "Song of the Captive Bear," "Christmas Eve," Leibetz; "Little Thistle-down's Party," and "The Man in the Moon," Bugbee; "Raindrops" and "Marching Song," Krogmann; "Sleep, my Dollie," "The Tallyho," "The Nine-pin Regiment," "Johnny and His Drum" (these last are calling especially to that difficult small boy pupil), "Swift, and Beautiful Spring," Metzler.

The pieces in these sets are by no means of uniform simplicity, but rather represent a rising scale of difficulty. In the Leibetz set, for instance, they range from the very simplest of first themes with accompaniment, in the first number of the set, to those which present the feat of crossing hands, and other difficulties, which should be encountered only after a considerable period of careful study. The "Cradle Song," a tiny first piece of wonderful sweetness, is limited, in its right-hand part, to the first five tones of the C major scale, and the left hand, in its suggestive accompaniment, ventures but one-half step further in range, to B below the staff; both hands are in G clef.

The pieces set in one and two sharps and in one and two flats offer excellent practice in reading and in training the ear to recognition of different harmonic color effects, at very early stages of study. The importance of accustoming the children to reading in sharps and flats with equal ease, by beginning the practice at the earliest possible moment, cannot be too strongly urged. The person who says, "Oh, I can't

read sharps!" should long ago have become a character in ancient history; in up-to-date musical development she has no place. The words, which accompany the music in these pieces, offer a never-failing source of interest to the growing child-mind. The ideas which they suggest, the pictures which they draw for the eye of the mind, add zest to periods of practice, and, better still, stimulate the growth of that power of imagination without which there can be no true life, no appreciation or expression of the message of the beautiful.

In her "Poetical Thoughts for Little Ones," "Musical Thoughts," and "A Summer in Melody Land," Miss N. D. Elsworth has brought to the studio and the practice hours many a winning bit of melody, ranging from the very easiest things to pieces of some technical and musical difficulty. Work in which the strongly marked rhythm so essential to genuine musical growth now and again lends its own potent fascination, and in which the range of tonal setting offers the little ones opportunity to attain to intimate acquaintance with their friends, the sharps and flats, and with the charm of tone color, of whose blending these same sharps and flats hold the magical secret.

SOME HELPFUL HINTS.

BY C. A. BROWNE.

IF it is worth while for the artist to mix his colors with brains, it will profit the music student, both young and older, to employ a little of the same medium for his tone-colors.

We cannot afford to waste time, as did a young lady who read novels while she "did" technical work on the piano. Instead of being abashed, when discovered, she sniffed the air, and remarked that if the publishers would persist in sticking those old scales in her exercise book, she meant to take things as comfortably as possible under the circumstances.

A simple course of "internal medication," with homeopathic doses of harmony, will work miracles on the unformed mind; and the process need not be irksome to doctor or patient. To "make the fingers walk" instead of run, is a maxim of "Papa" Wieck's that will reward us every time. And naming aloud the note or notes, if it be a chord, will help to impress the vagaries of a difficult passage upon the brain, and will be found especially useful in memorizing.

In phrases containing troublesome arpeggios and extended chords of all kinds, it will lighten the burden considerably if we make haste slowly, and gather the spread notes into their proper chords on the margin of the music page directly opposite where they appear. It can be done neatly, and will give us a look at the anatomy of the composition; will show us the bones and muscles—how they act, and react on each other—and plainly tell us just where our special trouble has been. To illustrate:

The beautiful four-hand arrangement of the "Norma" overture displays an effective but slightly confusing representation of the harp-part, that will soon yield to the above treatment. There is also a page of von Weber's "Rondo Brillante" that is likely to give us many an uncomfortable moment unless we grip it securely. It would be a careless school teacher who would allow a pupil to "railroad" through a page, or even a paragraph, without observing punctuation marks. And is it not also culpable for a musical instructor to permit disregard of pauses, musical sentences, etc? It would be more difficult for the average child to grasp underlying relationship between his third reader and his latest "piece," than for a more advanced pupil; but children of musical parents have frequently learned their notes long before they were formally introduced to the primer. Neglect of these things makes the practice-hour monotonous for the student, and is responsible for much of the mechanical playing that wears on an audience, however patient and willing to be pleased.

And in order to attain the very best results along this line, one must ever bear in mind the great musical commandment: "Train both hands equally." Just now, when educators in every department are making such an urgent effort toward ambidextrousness, it seems strange that it needs to be so much insisted on in the piano music world, when the doctrine was preached and earnestly practiced so far back as the time of Bach; yet how many good players can be relied upon to make the left hand "sing" properly, when the music demands it?

Bach probably never expected that the idea would come to be recommended in so many of the exigencies of life and labor. He plainly saw the necessity of it in his own chosen work; but did not dream that the time would come when celebrated physicians would urge the necessity of the equal use and discipline of both sides of the body in order to train both sides of the brain.

Too much stress can hardly be put upon the same general principle in piano playing, if we want the best consequences with the least wasteful expenditure of time and vitality.

But to return to our phrasing. When we have a new selection to study, or an old one which troubles us, we may take a valuable hint from our singer friends, and make a breath mark—comma, etc., where each phrase finishes and its neighbor begins; something like a boundary fence between farms. And here is just where the handy blue pencil has proved a saving grace before now. A red or a green one will do just as good execution with the proper student behind it; for this is an instance where we need not draw the color line so tightly; anything to attract attention and act as a signal. Indeed, one is tempted to add that if it were possible to put a head-light at the beginning, and hang a warning lantern on the last note of every musical section, the key-board would be the scene of less musical break-downs and fewer rear-end collisions.

SOME LEIPZIG TEACHERS OF FIFTY YEARS AGO.

MR. OSCAR BERINGER, one of the professors in the Royal Academy of Music, London, recently gave a lecture on "Fifty Years of Pianoforte Playing," from which we quote a few paragraphs, as reported in *The Musical Herald*.

A description of studies at Leipzig took up a large part of the lecture. Mr. Beringer went to the institution modestly called "the music school," and was in Moscheles' class. Moscheles was short of stature, and had a distinctly Jewish cast of countenance. His hands were excellent pianoforte hands, broad and muscular. His finger technic was excellent, but he played everything with a rigid wrist and arm, consequently his playing was rather heavy. He was fond of rhythmic accentuation, and made a great point of the strictest adherence to time. He always refused to play Chopin, on the ground that he was unable to play out of time. His favorite composers were Beethoven, Weber, Mendelssohn and Moscheles. His studies would live for a long time. His compositions were a great advance on Hummel; his harmonies were more modern, and his melodies had a greater depth. As a teacher Moscheles was most painstaking and patient. Mr. Beringer learned much from him about accentuation. He was once illustrating to his class how to play staccato, and taking his gold pencil, he said, "If this were a red hot poker, you would touch it with your finger lightly and quickly." An American student, who was listening, said, "Herr Professor, if it were a red hot poker I guess I wouldn't touch it at all."

Ferdinand David had a most violent temper. Many times Mr. Beringer had seen the music thrown to the opposite side of the room when a pupil displeased him, but one who did really well received corresponding praise. Another of his teachers was Reinecke. Last year he called on him at Leipzig and found him at his desk composing. Although now eighty-three years of age, this delightful old fellow was still very active. None of his compositions lacked merit, and they were all free from vulgarity.

Finding touch and technic, two important points, ignored by the professors of the conservatory, Mr. Beringer looked round for instruction on these points, and had private lessons from Louis Plaidy, the greatest master of technic and touch. Mr. Beringer said that his plans had been since exaggerated, so that pupils now threw their hands back as far as possible, a most pernicious habit. Curiously enough, Plaidy did not realize that continuance of pressure after tone production on the keyboard was a waste of force. Many thousand copies of his book had been sold. He advocated that C major fingering should be retained throughout in all keys, and thus he had the tradition of initiating our modern fingering.

RHYTHMIC sense is genius. Every man has his individual rhythm. All method is rhythm. The man who has rhythm in his control has the world in his grasp.—*Novalis*.

A MUSICAL PARTY.

BY MRS. W. F. ROBIE.

THE day had come for the promised annual party of the R. H. '05 Music Club. This little musical club was to celebrate its first anniversary. The Club was very small, having, in all, but nine active members and taking its name from the initial letters of the surnames of the original members.

They were children, the oldest member being but fourteen, while the youngest was only five. Their mothers were their teachers and that was how the club happened to be a club. The other children of the little village in Massachusetts where they lived were mostly gathered under the wing of one teacher. These nine being by themselves, the mothers conceived the idea of keeping them by themselves, in a way, and awakening more interest in their study of music by means of the natural rivalry that comes from the fact that several are working together. The plan had worked admirably for a year. Recitals, to which friends were invited, had been held at least as often as once a month during the school-year but not with absolute regularity.

Once in three months, at the request of the club, the recital program had been given by the honorary members of the club, the fathers and mothers, some of whom sang, others played. These recitals were called "musicales" to distinguish them from the children's recitals. Now, the promised musical party day had come when there were to be refreshments, and not only refreshments but fun. Only one restriction had been placed upon the fun. The mothers had decreed that the games must all be musical. Some of the members being so young, the party was called at three o'clock in the afternoon, so as to break up after supper. It is needless to say that the children arrived promptly and ready for fun. The mothers came, too.

One member suggested the game "Jerusalem," and what a laugh there was every time the music suddenly stopped, and how funny it was when someone sat down once in a while, thinking it was going to stop when it did not.

One mother remembered the old game, "Honest Miller," and the company soon learned the tune and words and marched around, singing and changing partners at the word "Grab" for a long time.

Then came "Magic Music" for hiding the thimble, the music growing louder and louder as the searchers approached the real hiding place. After this one after another sat down at the piano and played beginnings of pieces, like hymns or songs, and everyone tried to be first to shout out the name of the piece.

No doubt other musical games would have been suggested, but just then one of the mothers brought forth typewritten lists of twenty-five different things to be answered in terms used in music. Each member had a list and a pencil. The mother who originated these queries had wondered if the children would like it, even a little bit, at a party of their own, to sit down and think, but the avidity with which each sheet was seized upon and the close interest and application which every member (except, of course, the active six-year-old) gave to the correct answering of the papers very quickly removed all those doubts from her mind. With the hope of benefiting other musical organizations, this list of queries is appended complete with answers. As it was found that several of the queries were capable of different interpretations, thereby causing different answers, the originator of them allowed any member to whisper to her the answer thought of.

If the member had got the answer intended she said so. If not, the member had to try again.

A prize, only a box of stationery, prettily done up and tied with ribbon, was suspended from the portiere-rod between the parlors, in plain sight of all, as a stimulus; for the one who got the most correct answers was to have it. The children were as careful not to let each other know what their answers were as if it had been a school examination. Several times while they were at work an effort was made to have the papers given up and the prize awarded, but even the announcement of supper failed to stop their determination to answer them all. As supper was waiting, and other musical things with it, the company was finally given a certain number of minutes in which to hand over the papers to another mother, who was to see that the answers were correct, count them and announce the winner of the prize. Several had over twenty answers, while the one who answered the most had twenty-three. She proudly exhibited her prize and generously gave each member a sheet of paper and an envelope. As the paper had on it the

short letter to a friend. (Note.) 4. An art used to aid in walking. (Staff.) 5. A part of a ship. (Hold.) 6. Part of an old-fashioned gate. (Bar.) 7. An acute angle. (Sharp.) 8. Part of a baseball ground. (Base.) 9. What some people ought to do. (Rest.) 10. An adjective applied to a mishap. (Accidental.) 11. Something used by the cook. (Measure.) 12. Things hard to draw, free-hand. (Straight lines.) 13. A term applied to many parts of the body. (Organ.) 14. That which separates us from the sun. (Space.) 15. A name that might be applied to a companion. (Accompanist.) 16. A large body of water. (C—Sea.) 17. What the farmer shouts to his ox. (G—Gee.) 18. A river in Scotland. (D—Dee.) 19. What you would say if you saw a little girl playing quietly alone. (Letter B—Let her be.) 20. What opens many a dark place. (Key.) 21. Something children like to do. (Run.) 22. The unit of measure for wood. (Cord—Chord.) 23. A military term used in connection with the piano. (Fort—Pianoforte.) 24. What you would say if a person hesitated about doing right. (Duet—Do it.) 25. What your mother says when you neglect to practice. (March.)

MUSICIAN'S CRAMP.

BY ELEANOR R. STUBER.

THIS is as important as writer's cramp, although not of so frequent occurrence. In large musical centers such as Leipzig, Vienna and Berlin, one hears of it very often; so many promising careers are cut short by it, that a timely word of warning may be of service.

The cause of it lies either in the player's muscles or in his method of practice. If he is naturally stiff, not supple, let him beware! Suppleness is necessary to the player, and he is working against fearful odds. He must not attempt to do what a more supple player easily can manage.

If, however, that fault lies in his method of practice he is more to blame. One kind of exercise persisted in for too long a time will cause cramp. Over-practice of technical exercises in general will bring it on. It must be remembered that in instrumental playing we do not exercise the whole muscles, but only one portion of them. So much for the cause.

Now, prevention is better than cure. There are a few useful rules:

1. Never practice after the tired stage has set in. Have a rest, do gymnastic exercises, especially for the arms and shoulders; massage with oil; bathe in hot water, and so on. Then practice again, if necessary, but on different lines. If the same muscle aches again leave off for the day and go out to walk, swinging the arms freely.

2. Vary your practice as much as possible and try to rest at the end of each hour. If naturally stiff, rest every half hour.

3. Unless you are phenomenal, don't try for more than four hours a day. You won't do any good. If you hanker after more work, read the lives of musicians, and write short digests of them; study harmony and counterpoint. This will improve your playing more than you would think. The four hours are well divided, thus: 9-10, 11-12, mornings; 3-4, afternoons; 5-6, evenings.

4. If suffering a little, or at any time, throw aside your merely technical studies and practice Bach's fugues. These never stiffen, as the positions of the hands are so varied.

5. Remember that muscles grow after, and not during, exercise. Give them time to grow. Tired muscles develop what the Germans call *sauerstoff*. This is weakening and poisonous and paralyzing.



"SONG WITHOUT WORDS."
(See page 340.)

names of the town and State the children were all pleased to own a sheet.

At a table each person found a card by his plate as a souvenir of the occasion. Pictures had been cut out and pasted on each card to illustrate the name of some celebrated musician. Here was more guessing. All the cards were guessed before the bountiful supper was over. To show how these cards were made a description of one or two may be necessary. A picture of a shoe and another of a man was Schumann; a boy with an axe and an inn was Chopin; other names illustrated were Mendelssohn, Weber, Bach, Grieg, Schubert, Pugno, Paderewski, Liszt, Beethoven.

It was surprising how hungry all this thinking had made the R. H. '05 Club. The salads, the cold ham and the hot rolls disappeared like magic. The cocoa and the delicious cakes fared no better, and even the dainty dishes of ice cream had soon followed all the other good things. One of the most painstaking members of the club was heard to observe, while doing ample justice to the supper, "This supper pays me for all the time I've put in all the year practicing for recitals and playing at them."

Here follow the questions used in the game of "Terms."

Express the following in terms used in music:

1. Instruments for determining weight. (Scales.) 2. Long, low, level tracts of country. (Flats.) 3. A

Teachers' Round Table

CONDUCTED BY N. J. COREY

SELF-PLAYING INSTRUMENTS.

FROM the time of the first crude attempts at self-playing pianos to the present marvelously perfected instruments, much anxiety has been expressed among professional musicians as to the ultimate effect upon the work of teachers. THE ROUND TABLE has received a letter which opens the question again.

"What is your opinion of the future prospects of the average piano teacher? I do not mean the present, but the future, say twenty years from now. The gradual perfecting and the seeming popularity of the self-playing piano have led me to ask this question, and it seems to me that it is a very sane one. Personally I look upon the self-players as nothing more than good music-boxes, but I would like to hear other opinions. Do you think they will ever supersede the piano teacher? I have been a piano teacher for the past seven years, and I have done better this year than ever before, but I must look into the future. Would you advise a young man to continue in the music profession, one who has a large class of pupils, and is organist of a church? It is all right at present, but how do you think it will be twenty years from now? Also would you advise young men, who are undecided as to their life work, to enter the ranks of piano teachers?"

Teachers have looked at this question with the same apprehension for years. "Is the self-player going to take the bread from our mouths, and turn us adrift in the streets? Does ultimate ruin threaten our profession?" And still the years come and go, and nothing untoward happens. The impending catastrophe is still "twenty years" away.

The number of pupils is increasing annually, and the same may be said of teachers. In spite of the piano-players, the whole tendency of the profession, numerically as well as artistically speaking, has been upward. Although the self-player at first glance would seem to threaten from the outside, yet from the inside nothing can be seen but steady progression. The music teaching profession was never in so flourishing a condition as at the present time, in spite of several years of intimidation from the piano-players.

There is one trait in human nature that one must not neglect to take account of in considering this question. It is not only both root and branch of all growth, all development, incitement and stimulus combined, but it is a factor that will never be eradicated as long as man continues to exist. Ingrained in his very nature is the desire himself to do, ingrained so deeply as practically to stand as a symbol of what man really is. Man is not content to see others do, he desires himself to take an active part. In some men the trait is so very prominent that they are not content with simply doing, but must do better than others, must excel; and they thus contribute their little, or much, as the case may be, to the general advance of civilization. When a man's soul turns naturally toward music, this desire to do is going to impel him to express himself through it, either by playing or singing. The fact that others play is not going to deter him. Neither is the self-player going to drive him from the keyboard. It may amuse him for a time, but sooner or later he is going to roll it aside, and himself try the treasures of musical art that will never be accessible by means of any self-playing instrument.

This has been the experience of every person with a self-player, so far as I have had knowledge. He is carried away and completely absorbed by it at first; plays it constantly. Then it gradually becomes tiresome. The impersonal and mechanical lack of interpretative power fatigues. It is retired for a time. Then the owner begins to realize its true function: namely, to enable him to gain a knowledge of orchestral scores that would otherwise be a sealed book to him, to prepare him for listening to these works per-

formed by the great orchestras. After a man is familiar with the various themes of a symphony or overture and their varied transformation and development by the composer, their real interpretation, in all the inspiration and tone-coloring of a great orchestra, comes to him like a revelation. It is an unfortunate fact that true appreciation of the greatest musical compositions only comes after familiarity with them. The same may be said of those piano compositions whose difficulties are so excessive as to be playable only by the greatest virtuosi. The one who can play only moderately well, in spite of all this, is the more desirous to place his own hands on the keyboard. The man who cannot play wishes all the more ardently that he had learned.

I would not advise a teacher to make a spectre of that which thus far has seemed to help more than injure. The more general the love and taste for music in the people, the more certain is the awakening of that universal desire to do, which is, in the case of music, to play. I do not think piano pupils are likely to decrease in numbers. As to young men entering the profession, I think conditions are the same as they have been in the past. The decision in such a matter rests upon the amount of talent and natural inclination possessed by the young man or woman. In the case of genuine musical talent, the opportunities remain as they always have been, and are still progressive. I do not expect to see any changes during the next twenty years, except for the better.

The following article from a thoughtful teacher will be interesting and helpful to many of our readers:

Should the Teacher Feel a Responsibility for Each Pupil?

Without doubt nearly all would answer this question in the affirmative. And yet I fear many will take the negative side, if not in words, yet in actions, and as the old saying goes—"Actions speak louder than words."

Frequently we happen upon teachers who just slip along, giving lessons from week to week without apparent thought for the pupils, except to see that they get their "notes right." I believe when we have pupils in our care it is our special duty to try to help them to understand something about the high art of music, and what a sacred place it should hold in our lives; to help them to grasp something of its spiritual and emotional meaning, as well as to train them in technical facility.

As a general rule pupils cannot understand why they have to practice scales and "little finger exercises" over and over. They seem to think that when they can play them correctly, that is all that should be expected of them. Can we blame them for this? Not in the least; but we should carefully explain to them the value of these irksome duties, and gradually lead them to realize the good results that follow from the work. At the same time they should be given pieces that they can learn easily, or music will become as repugnant to them as would school to a student who is taught nothing but arithmetic.

It would be impossible to teach the spiritual side of music to a pupil with nothing but scales; at the same time, scales are the foundation of all good playing. One who cannot play the scales well will be unable to play anything well. Therefore, I believe in teaching the scales thoroughly. What is there that equalizes the fingers like the slow practice of the scales, and what better for the development of speed? Carefully selected pieces give the pupils a chance to apply what they have learned in their technical practice, without which music would mean nothing to them. I do not believe, however, in giving every little waltz or two-step that we come across. Even though easy, the piece must be good. Then pupils' minds will be gradually led on, until they can enjoy

the very best in music. Unless the taste for good music is formed while young, pupils will, with difficulty, be led to appreciate and enjoy great music when they are older."

From Miss Amy Kofler, an Ohio teacher, we have received a letter referring to a question in the December number of THE ETUDE as to the amount of theory to be taught pupils in the first and second grades. Miss Kofler writes as follows:—"The editor suggests that to answer this question adequately a text-book should be written. I should like to tell this inquirer, and doubtless many others, who are struggling with this problem as I did until I found a satisfactory answer, that a good text-book has been written and published by Carrie A. Alchin, of Cincinnati. The book, absolutely unique of its kind is being used by the ever increasing clientele of its author, who have been stimulated with the desire to 'teach their pupils more than the printed page,' and shown by her what a living reality these pages can become. 'Ear Training for Teacher and Pupil' the book is called. Each tone of the key with its individual quality or character, and its natural progressive tendency, is given, beginning with the tones of the tonic chord, and proceeding with the others in logical order, in varied and interesting exercises, which are to be recognized by ear or sung at sight. These tones, when grouped into chords, follow the same principle of progression as when used melodically. The subject develops naturally and logically, and in spite of its modest title, the little manual contains all that the average pupil needs in harmony. It is surprising and delightful to find pupils of average ability able to read at sight and memorize with more ease and certainty, and to harmonize melodies and transpose, because of the 'key-feeling' developed by this study. In comparing the improvement, a parallel may be drawn with the present method of 'word reading,' which enables second-grade children to read with ease books that were formerly difficult at nine or ten years. This text-book should be thoroughly examined before attempting to use it with pupils, for its order of contents should vary with different pupils. It is best adapted for class lessons, but wonderful results follow if used, as I have often done, for ten minutes of each private lesson."

Miss Kofler's suggestion is to be commended. She is in error, however, when she says the book is "absolutely unique." The editor of this department has in his library books on ear-training by Jadassohn, Faeltgen, Ritter, Sparmann, Heacox, and Brown, all of which have been on the market for several years. That they are not more generally known shows how undeveloped this department of musical training still remains. Many difficulties stand in the way of its being more universally taught. Pupils are already overworked, school duties, especially, depriving them of sufficient time to attend to their music. Teachers now find the lesson hours overcrowded. With the majority of pupils they need all the time for necessary training of fingers. Ear-training really demands that the students be organized in classes, which should meet daily. But with given conditions this is out of the question. Even teachers who organize their students in classes for weekly instruction in general musical training find almost insurmountable difficulties. Such work, to be carried on successfully, demands that the class be conducted systematically and progressively throughout a season. But private students begin and end their terms of study at any time that suits their convenience, and absent themselves from a public class for which they do not feel that they are paying, or realize the importance, at will. Hence the attendance is fluctuating, pupils entering the class at various times, thus making it impossible for them to understand the work which the others have already had. This one difficulty, more than anything else, discourages the average teacher from trying to conduct such classes. Most of them would be glad to conduct a weekly class if they could solve this difficulty. Many of them do, but work against great odds. History and general information classes can be managed more easily, but those which demand that the student progress step by step are more difficult. When music teaching becomes organized in a manner similar to schools and colleges, in which the students enter in October and remain until June, the problem will be solved.

Our younger teachers, especially, will thank Mr. Fullwood, of Brooklyn, for the following answer to the request for a list of pieces suitable for the first grade. First-grade instruction presents its own

(Continued on page 548)

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

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THEODORE PRESSER,

1712 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia P. O. as Second-class Matter.

American interest in the welfare of a stricken composer has been very aptly criticised in the following article taken from the *Boston Record*, which makes a very striking comparison between a singing comedian and a composer of international reputation:

"Supported by the press and assisted by numerous concerts, the committee in charge of the MacDowell fund have raised \$22,000, about the sum speedily subscribed for the benefit of Comedian Barnabee, celebrated for his singing of 'The Cork Leg.' If that is the measure of America's appreciation of her most famous composer, a man mentally wrecked through devotion to his art, the prospect for an American school of music amounting to much is not encouraging."

It is to be hoped that by the end of the present season the fund will be much increased by the contributions from clubs that have arranged for concerts for the benefit of Mr. MacDowell. The committee in charge have been very active and have had effective local assistance in many of the large cities, towns and educational centers. Every musician who has played or sung the music of this foremost of American composers should feel a direct personal interest in swelling the fund, which can be done in three ways—by a contribution, by organizing and assisting in concerts the proceeds of which shall go to the fund, and by a simple method which can be kept up year after year, namely, use the compositions of MacDowell with pupils, since the royalties will help to support him in comfort for the remaining years of a clouded life.

INCREDIBLE as it may seem to our readers, the following letter was received by a teacher in one of the larger American cities from the mother of one of her pupils:

"Dear Mrs. D—

"I do not want my children to be puzzling their brains over learning German fingering. As they have started with the American fingering, I would like them to continue with the American fingering all through. Please do not give them any piece with German fingering."

"Willie cannot take out of the book we have just bought from you, because I do not like him to be wasting his time learning German fingering."

"Please be so kind as to change this book for one with American fingering, or let me know where you bought it and I will change it."

Yours truly,

"Mrs. N.—"

This is about paralleled by the state of mind of a good deacon who was puzzled by the ease with which a singer sang a German song to the accompaniment of an English organ. The letter indicates quite clearly how far mothers sometimes look into the work of their children in connection with their music lessons. Had

Mrs. N. consulted the teacher or examined the question of the two systems of marking fingering, the American and the foreign (German), she would readily have understood the advantage of the latter. As it was, she jumped at conclusions and made herself ridiculous. No gray matter of the brain is wasted in the use of the foreign fingering, and the change from one to the other is easily made, as is proven by the experience of thousands of teachers and pupils. If the question were put to music dealers in the various cities, particularly those who fill many orders daily, the reply would be that it is only at extremely rare intervals that an order is received for a piece with American fingering.

Every art and every science has terms peculiar to itself, and parents should be sure that they understand the special meaning of any term they meet before they reach conclusions as to the value of the work done by teachers. The teacher is always ready to explain her work, its bearings, and the rate of progress that can reasonably be expected. With a good understanding between teacher and parent the work with a pupil is greatly simplified; criticism of the teacher's methods will seldom occur, least of all to the knowledge of the pupil.

INTERPRETATION is your construction put on Beethoven. It is Bach filtered through your temperament. It is Mozart plus your personal equation. It is Wagner, not minus the impersonal symbols but plus vital pulsations of your heart—and mind.

Interpretation is as creative as composition. Your bricks are tones and rhythms. Being creative, it is not impersonal. Being creative, it is also not of the feelings alone. The subjective interpreter is a jelly-fish; the objective one, a rock. Your creative genius is one whose subjective and objective minds work synchronously.

ONE may hear a good deal in almost any community about the unselfish efforts of various parties in behalf of good music. One person will "give" concerts, another will "give" recitals, another will "give" time and effort to bring in artists who may be heard by the public. Generally these "gifts" are publicly proclaimed, while perhaps others who really do make sacrifice of money, time and effort to put good music before the public do so without desire or hope for remuneration.

In spite of the old saying, there is such a thing as looking a "gift" horse in the mouth, at times. When this quadruped is a concert by a professional, too often it is found to be with the unadvertised purpose of securing other engagements that are more remunerative; when it is a pupils' recital there is little disguise to the hope of presenting an attractively baited hook; and when the artists are brought in and the net proceeds pocketed by the promoter, it is a case of pocket-book first and the public education afterward.

All of these musical enterprises are legitimate; all are necessary for the public musical good. It would be a fine thing if all paid their promoters well, for the laborer in this field is worthy of hire. It is by the efforts of such persons that the musical spirit of a community is built up, and they desire public support in all worthy endeavors. But the purpose of the moment is to decry the labeling of these activities with the wrong motive.

For one thing, it is better openly to state with all frankness, "I am giving this concert with the hope of bettering my reputation," or "to enlarge my class of pupils as a primary object, and, in addition, I hope it may lead some portion of my audience to a better understanding and enjoyment of good music." That is fair and square, and it tells the public what it knows is the truth. In the case of artists' recitals the local importer of talent might as well say, "This is a little business venture of my own. I am bringing a good thing to my fellow-townsmen and I want them to pay the bill and leave me a profit." Such an enterprise is proper and laudable, and anyone knows such propositions are not undertaken by persons of moderate means in a spirit of pure philanthropy.

The person who really gives to music is the one who hopes for and takes no return of money, popularity or professional reputation—other than increment of artistic standing. So let us beware how we claim to "give" much to the cause of good music. The very claim causes the public to look for the string that may be attached to the "gift." A capable per-

former who will accept no pay engagements may present a recital to that portion of the public which is not able to pay for such things; that is a gift. A person may bring into a town an artist, have a recital, and donate the proceeds to charity; that is a gift. The only trouble about such things is their extreme rarity. Let us not try to delude ourselves and others that we are "bringing gifts" unless we really are. And incidentally, musicians might ask themselves frequently, "Am I giving to my art or is it purely a commercial matter with me?"

AN EDITORIAL TALK WITH THE READERS OF "THE ETUDE."

WE have, on our list, the names of a number of persons who have been subscribers for periods ranging from ten to fifteen years, the number growing smaller as the years grow larger. It is a genuine pleasure to hear now and then from someone who writes that he or she has been a subscriber to THE ETUDE from the very first. These persons have watched the growth of THE ETUDE, until to-day it has the greatest circulation and widest influence among educational music journals.

Naturally in the twenty-five years of its publication THE ETUDE has changed somewhat and improved; we trust no one can place a finger on any point of real deterioration. The Editor's correspondence contains letters of criticism, of suggestion, and a few of fault-finding. We are sorry to receive the latter, not because of the criticisms they contain, but because in nearly every instance the writers make sweeping assertions and general statements.

We welcome criticism. We have been in the business of gathering educational help, information and instruction, professional and business suggestions for a goodly number of years, yet we do not think we know it all. When a subscriber tells us that a certain style of article or music is not helpful or desirable we place this against a request for perhaps the very things that the first writer has condemned. In other words, we try to suit the needs and wants of the greatest number the most frequently.

The kind of criticism any paper wants is the criticism that tells what will be desirable. If a correspondent says to us, "You ought to publish" such and such kind of material, you may be certain we look around for the best source to get such article. Suggestions are what we look for. In attempting to make a broad survey of the field of musical work it may be that our range of vision at times lacks detail; we do not get a clear enough view of the smaller things.

Right here comes in word from a teacher in some town, school, it may be even in a rural district, and says to us: "I need help and advice on such and such a question." We do not say to ourselves, "That teacher is a type, a representative of a thousand others, scattered all over the land, who may have met that very difficulty, perhaps face it just now, or will find it facing them next month, next year. So do not think that your ideas will have no value. We want them, want them very much."

The next question is what THE ETUDE wants; for you will not want to waste time and postage in writing something by so doing.

The Editors want every reader who has an interest in strong, aggressive, stimulating musical journalism to send us a letter telling what he or she would like to see in THE ETUDE; articles on what subject, what kind of teaching helps, study helps, business suggestions, instruction and information, novelties, illustrations, music, etc. Tell us frankly what you don't like in THE ETUDE as it is to-day, but also give us a knowledge of your wants. Don't think that the letter you may not care to write will not be missed. We wish every one of our several hundred thousand readers would send us his or her mite in this general exchange of ideas.

We are now in our twenty-fifth volume, a quarter of a century of work upon which the patronage of thousands of teachers and musicians has signified their approval. The new period we are now just starting we want to be the best that united thought and work can make it. Will you help with only one letter, giving us a statement of your needs and any other suggestions you may be disposed to add?

Address all correspondence: THE ETUDE, Editorial Department, 1712 Chestnut street, Philadelphia. Do not put orders or remittances in the letter.

CUPID'S DARTS

AMORS PFEILE
VALSE

C. H. Döring, Op. 206, No. 2

Allegro non troppo M. M. $\text{♩} = 54$

f *f* *p* *f* *ff* *p* *ff* *Fine* *p* *f* *D.C.*

DERVISH DANCE

Edited by Preston Ware Orem

GEZA HORVATH, Op. 84, No. 4

Vivacissimo M.M. ♩ = 126

The musical score is written for piano and bass. It begins with a tempo marking of 'Vivacissimo' and a metronome indication of 'M.M. ♩ = 126'. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into six systems, each with a piano (treble) and bass (bass) staff. Dynamics include piano (*p*), forte (*f*), crescendo (*cresc.*), and sforzando (*sfz*). Articulation includes staccato. Fingerings are indicated by numbers 1-5. The piece ends with a '2d time to Coda' instruction and a Coda symbol.



TRÄUMEREI

REVERIE

Andante espressivo M.M. $\text{♩} = 58$

Secondo

R. Schumann, Op. 15, No. 7

mf

ritard.

a tempo

ritard.

a tempo

ritard.

p (Fine)

KLEINE ROMANZE

LITTLE ROMANCE

Non tanto Allegro M.M. $\text{♩} = 120$

R. Schumann, Op. 68, No. 19

p

fp

fp

fp

f

dim.

pp

f

pp

TRÄUMEREI

REVERIE

Andante espressivo M.M. ♩ = 58

Primo

R. Schumann, Op. 15, No. 7

mf

ritard.

a tempo

mf

ritard.

a tempo

ritard.

p (Fine)

KLEINE ROMANZE

LITTLE ROMANCE

Non tanto Allegro M.M. ♩ = 120

R. Schumann, Op. 68, No. 19

p

fp

f

dim.

pp

f

pp

(Träumerei, D.C. ad lib.)

SPANISH DANCE

SECONDO

CABINET ORGAN or PIANO

W. C. E. SEEBOECK

Allegretto con moto M.M. $\text{♩} = 63$

mf

Fine

f

ff

f

ff

D.C.

SPANISH DANCE

PRIMO

CABINET ORGAN or PIANO

W. C. E. SEEBOECK

Allegretto con moto M.M. $\text{♩} = 63$

The musical score for "SPANISH DANCE" is written for Primo, Cabinet Organ or Piano, in 3/8 time. The tempo is Allegretto con moto, with a metronome marking of 63 beats per minute. The score consists of six systems of music, each with a treble and bass staff. The first system is marked *mf* and the second system is also marked *mf*. The third system is marked *f staccato*. The fourth system is marked *ff*. The fifth system is marked *f*. The sixth system is marked *ff* and ends with *D.C.* (Da Capo). The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. The key signature is one sharp (F#).

COQUETRY

KOKETTERIE

Moderato assai M.M. $\text{♩} = 72$

LEON JESSEL, Op. 33

mf *sfz* *p* *sfz* *mf*
f *p poco rit.* *a tempo con espress.*
poco rit. *p sub.* *mf* *a tempo*

3

Lento 1

f *p*

Lento Vivo

ff *ff* Fine

2d time 8^{va} higher and *pp*

p Melodie in mare.

cresc.

mf 3d. S.

OVER HILL AND DALE

C. GURLITT, Op. 189, No. 2

Allegretto scherzando M.M. $\text{♩} = 69$

mf

f

p

ff pesante

p

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Edited by C.P. Scott



To Miss Mary Wilkinson Middleton

EVENING DEVOTION

ERWIN SCHNEIDER

Andante M.M. ♩ = 84

p dolcissimo

con tenerezza

f

p

Ped. simile

THE ETUDE

317

The image shows a musical score for the piano introduction of 'The Swan' by Camille Saint-Saëns. The score is written for piano (p) and features a treble and bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The music begins with a melody in the treble staff, marked with a piano (p) dynamic. The bass staff provides a simple accompaniment. The score includes various fingerings (1, 2, 3, 4, 5) and a 'Ped. simile' marking, indicating a similar pedaling technique. The introduction is characterized by its graceful, flowing melody and simple harmonic accompaniment.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score is divided into two systems, each with a repeat sign at the beginning. The first system has a key signature change from one sharp to two sharps (F# and C#) in the middle. The second system has a key signature change from two sharps to one sharp (F#) in the middle. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The score includes fingerings (1-5) and a final double bar line.

Musical score for "The Swan" from Swan Lake, Op. 20, No. 10, Act II. The score is in G major and 3/4 time. It features a piano (p) and a celesta. The piano part has a melodic line with fingerings and a "dim." marking. The celesta part has a rhythmic accompaniment with "rall." and "pp" markings.

BELLS IN THE DALE

GLÖCKCHEN IM THALE

Andante assai M.M. ♩ = 104

CARL KOELLING, Op. 378, No. 4

p *melodia marcato* *Ped. simile*

cresc. *mf*

Poco più mosso M.M. ♩ = 132

p *mf* *senza Ped.*

pp *ritard* *p*

Ped. simile

cresc. *mf*

First system of musical notation. Treble and bass staves. Treble staff has fingerings: 2, 1, 5, 3, 2, 1, 3, 1, 5, 3, 1, 2, 1, 3, 4, 3, 4, 1, 2. Dynamics: *p* (piano) at the start, *mf* (mezzo-forte) at the end.

Second system of musical notation. Treble and bass staves. Treble staff has fingerings: 1, 4, 3, 1, 1, 2, 3, 4, 1, 2, 3. Bass staff has fingerings: 5, 2, 1, 2, 3, 4. Dynamics: *cresc.* (crescendo) in the middle.

Third system of musical notation. Treble and bass staves. Treble staff has fingerings: 2, 1, 3, 4, 3, 1. Dynamics: *p* (piano) at the start and middle. **Tempo I** marking above the staff. *Ped. simile* (pedal simile) at the end.

Fourth system of musical notation. Treble and bass staves. Treble staff has fingerings: 1, 3, 3, 2. Dynamics: *mf* (mezzo-forte) at the start.

Fifth system of musical notation. Treble and bass staves. Treble staff has fingerings: 1, 3, 3, 2. Dynamics: *mf* (mezzo-forte) at the start. *senza Ped.* (senza pedal) at the end.

Sixth system of musical notation. Treble and bass staves. Treble staff has fingerings: 1, 5, 1. Dynamics: *p* (piano) at the start, *poco a poco dim. pp ritard* (poco a poco diminuendo pianissimo ritardando) in the middle. *Ped. simile* (pedal simile) at the end.

LITTLE PATRIOTIC MARCH

PIERRE RENARD

Tempo di Marcia M.M. $\text{♩} = 108$

f marcato

mf dolce

f

f

Fine

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Cantabile

p dolce

TRIO

4 3 5 4

poco cresc.

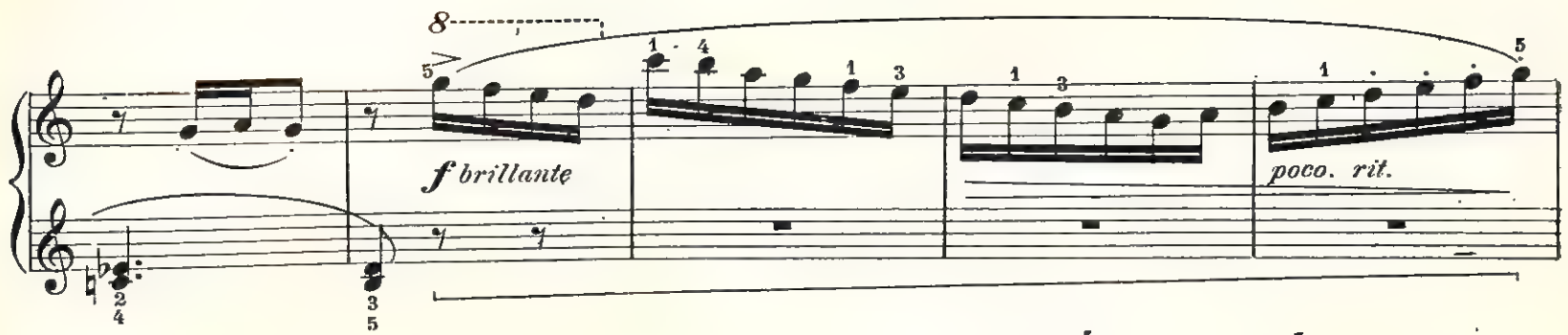
The image shows a musical score for a piece titled "Lento" by Franz Liszt. The score is written for piano and features two distinct sections. The first section, marked "Lento", is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. It begins with a piano (p) dynamic. The second section, marked "marcato", is also in the same key and time signature but features a more rhythmic and energetic feel. This section is marked with a forte (f) dynamic and includes fingerings (1-5) and accents. The tempo marking "Lento" is written in a large, stylized font at the top left of the page.

THE MUSIC BOX

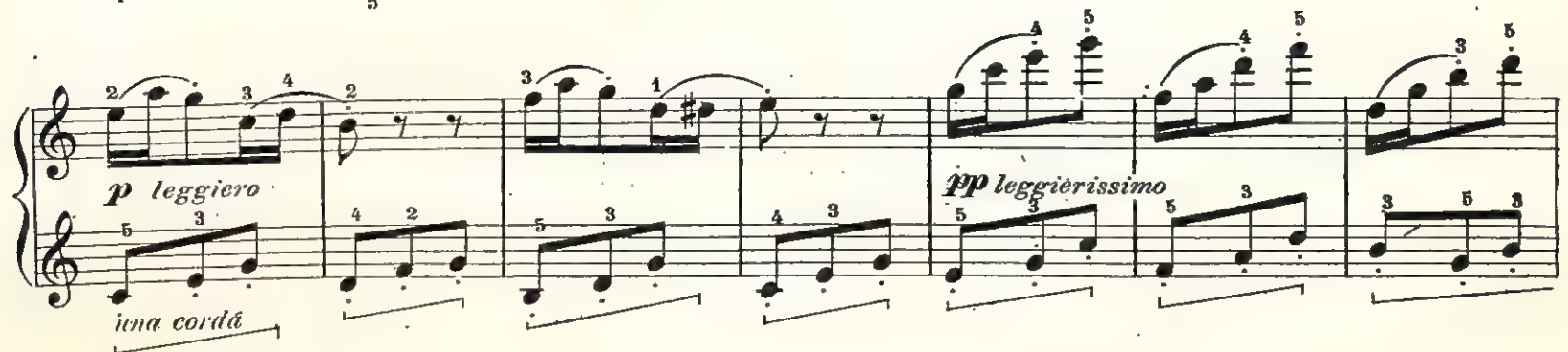
ED. POLDINI

Allegretto vivace M.M. $\text{♩} = 72$

p leggiero
una corda
pp
p leggierissimo
pp
mf
p una corda
mf
tre corde
f
diminuendo



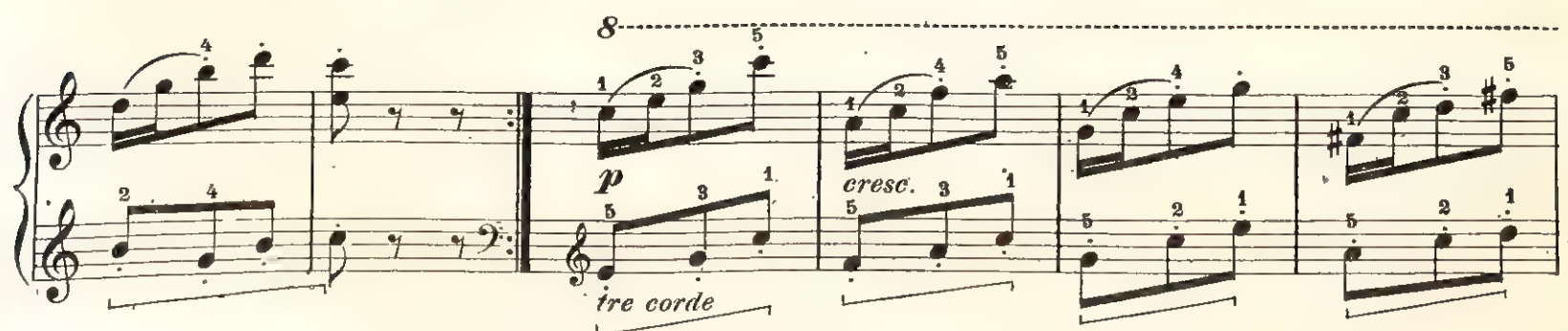
First system of musical notation. The right hand features a melodic line with a slur over the first four measures, marked *f brillante*. The left hand has a bass line with a slur over the first two measures. The system concludes with a *poco. rit.* marking.



Second system of musical notation. The right hand has a melodic line with a slur over the first four measures, marked *p leggiero*. The left hand has a bass line with a slur over the first two measures, marked *una corda*. The system concludes with a *pp leggièrissimo* marking.



Third system of musical notation. The right hand has a melodic line with a slur over the first four measures, marked *p*. The left hand has a bass line with a slur over the first two measures, marked *pp*.



Fourth system of musical notation. The right hand has a melodic line with a slur over the first four measures, marked *p*. The left hand has a bass line with a slur over the first two measures, marked *tre corde*. The system concludes with a *cresc.* marking.



Fifth system of musical notation. The right hand has a melodic line with a slur over the first four measures, marked *f brillante*. The left hand has a bass line with a slur over the first two measures, marked *glissando*.



Sixth system of musical notation. The right hand has a melodic line with a slur over the first four measures, marked *f accél.*. The left hand has a bass line with a slur over the first two measures, marked *f*. The system concludes with a *p* marking.

Dedicated to Evangeline Florence

ACROSS THE SEA

Words and Music by
AGNES LEAYCRAFT
espress.

Rather slow

Out on the night, dear Love, I send a song; it is for thee, For

thought is pow-er, as I sing, Thy dear, dear face I see. A - cross the waves the

moon-light fair Doth con - se-crate the night, And may sweet vis - ions

strong and pure, Make all thy fu - ture bright. May clouds of gold touch

ev - 'ry hour And make thy path-way clear, May ev - 'ry hill top

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The tempo and dynamics are marked with *p* (piano) and *f* (forte). The lyrics are: "ev - 'ry hour And make thy path-way clear, May ev - 'ry hill top".

Much slower *p*

thou dost climb, "His Light" be shin - ing near. It may be years be -

Much slower

The second system of the musical score. It continues the vocal and piano parts. The tempo is marked "Much slower" and the dynamic is *p*. The lyrics are: "thou dost climb, 'His Light' be shin - ing near. It may be years be -".

con molto espress. Slower

fore I see Thy face, I do not know, But we can trust "His Guid - ing Hand." Dear

The third system of the musical score. The tempo is marked "Slower" and the dynamic is *con molto espress.* (con molto espressione). The lyrics are: "fore I see Thy face, I do not know, But we can trust 'His Guid - ing Hand.' Dear".

f *con molto espress.* *p*

Love, where'er we go, But we can trust "His Guid-ing Hand" Dear Love, where'er we go.

The fourth system of the musical score. It concludes the piece. The tempo is marked *con molto espress.* and the dynamics are *f* (forte) and *p* (piano). The lyrics are: "Love, where'er we go, But we can trust 'His Guid-ing Hand' Dear Love, where'er we go.".

THE ETÜDE

To Miss Essie Rice, Providence, R.I.

A MAID OF PICARDIE

Allegretto

Words and Music by
JULES JORDAN

1. Near a town in Pi-car-die — Dwelt a thrif-ty
 2. As she neared the mar-ket place, All so heav-y

Fine

mai-den, Well to do and fair was she — Yet with care o'er la-den;
 la-den Came the youth with rus-tic grace Thus ad-dressed the mai-den:

For she owned a dai-ry farm, So she bright and ear-ly
 "May I not re-lieve you, miss? You should nev-er car-ry

con Ped.

rit. a tempo

Went to town one mar ket day, One day in Pi - car - die,
Such a hea - vy load as this, As this in Pi - car - die,

rit. a tempo

rit. rit. animato

Went to town one mar - ket day in Pi - car - die. With a rat, tat, tat, She—
Such a hea - vy load as this in Pi - car - die." She— nod - ded, yes, And they

rit. col canto animato

poco rit. a tempo

tripped a - long, With a rat, tat, tat, She sang this song: "O there's a youth in Pi - car - die Whom
went a - long A — hap - py pair thro' the bus - y throng; And we'll suppose that he'll pro - pose And

poco rit. a tempo

rit. a tempo

I should like to mar - ry; If him. I meet in — town to day. Will he pro - pose? per -
that some day they'll mar - ry. As lov - ers true, We'll speak them fair And if you please we'll

rit. a tempo

pause for 1st. verse

cresc.

haps he may! O I should like with him al - way In Pi - car - die to tar - ry."
leave them there, This youth and maid so de - bon - air In Pi - car - die to tar - ry.

f

* Repeat introduction after 2d. Verse

"Three Jolly Sailor Boys"

PAUL LAWSON

Allegro M.M. ♩ = 116

mf

last time to Coda

f

"Here

come three jol - ly, jol - ly Sail - or Boys, Just late - ly come on shore; They

spend their time in a mer-ry, mer - ry way, Just as they did be - fore." *D.C.*

CODA *ff*

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VOCAL DEPARTMENT

The Editor of THE ETUDE regrets that it was impossible for Mr. W. W. Gilchrist, of Philadelphia, to complete his work for the Vocal Department of this issue. Owing to the sudden death of Mr. Fritz Scheel, director of the Philadelphia Orchestra, and of two leading vocal clubs, Mr. Gilchrist was asked to continue the rehearsals and prepare the May concerts of the latter organizations. He will be in charge of the Vocal Department of the issue for June.

AN ORGANIZATION OF TEACHERS OF SINGING.

THE first public meeting of the National Association of Teachers of Singing was held in New York City, April 7. The meeting was very successful, over one hundred teachers of singing having responded to the invitations sent out by the Association. Mrs. Anna E. Ziegler, the President of the Association, opened the proceedings with a brief address, in which she pointed out the necessity of concerted action on the part of the teachers of singing in order to secure the deserved recognition to the public. teachers and the necessary protection to the public. She then introduced Mr. Hermann Klein as chairman, who reported what the Association has done so far. He stated that it had been incorporated under the laws of the State of New York, had adopted a constitution and by-laws and secured about one hundred and twenty members. The officers are now in consultation with the Board of Regents of the University of the State of New York to ascertain in what way the diplomas to be issued by the Association in the future can be strengthened by the action of State educational authorities. Mr. Klein gave a concise statement of the objects of the Association.

THE OBJECTS OF THE ASSOCIATION.

1. To create better conditions for carrying on the work of teaching singing; that is to say:
 - (a) To establish a recognized artistic standard for the vocal teacher in the exercise of his or her calling.
 - (b) To provide opportunity for such a pedagogical course as would enable intending teachers to attain and uphold the said standard.
 - (c) To bring about cooperation among singing teachers and so establish, to the fullest possible extent, uniformity of principle and method.
2. To protect the public against the evils inflicted by the work of incompetent and inefficient teachers, namely:

- (a) By familiarizing the public with the objects and duties of this Association.
- (b) By granting certificates or diplomas to those who give proof of their capacity to teach.
- (c) By creating such "prestige" for the Association diploma that the public shall regard its possession as an essential in every singing teacher.
- (d) Ultimately to seek and obtain government support in the accomplishment of the above aims and purposes.

Madame Aurelie Jaeger delivered a very interesting lecture on her experiences in vocal pedagogy, and Mr. Max Knitel-Treumann made an earnest plea for the Association, recounting some of his experiences while teaching, and illustrating the necessity of protecting young men and women against inexperienced and ignorant teachers. He said that some persons might consider him a crank on this subject, but that he had seen so much misery caused by the ruin wrought on the voices and the health of promising young men and women that he was apt to lose patience when talking of it.

A number of teachers applied for membership immediately after the close of the meeting, and the president has received many inquiries as the consequence of this first meeting. Applications for membership should be directed to Mrs. Anna E. Ziegler, 163 West 49th street, New York City. The annual dues are fixed at \$10.00, payable in advance.

TO PUPILS OF SINGING MASTERS.

BY ARTHUR THAYER.

WILL you allow me to be very frank with you? If so, it will save us much time and many words. I have several questions to ask which are, to a great extent, the outcome of a long experience in teaching singing. It has often occurred to me that if pupils would ask themselves these questions and answer them frankly, much trouble would be avoided, and the relations between teacher and pupil would be much better and much more would be gained from lessons.

Did you ever think that if you go into the teacher's room with other affairs on your mind—as many pupils do—the teacher (who is very sensitive to such things and who perceives it immediately) must take about ten minutes of the valuable lesson time in making you interested in your work, so you can bring your whole mind to bear on your study?

Did it ever occur to you that five minutes spent on the bench in the hall, or in the anteroom, in running over the points learned in the previous lesson, would place your mind in tune for the teacher and his work?

Do you know that singers who know their business make it a rule to go to the place where they are to sing at least twenty minutes before they appear, so as to become used to the air and temperature of the hall? And the same rule holds good for your lesson.

This coming in at the last minute, fresh from the outer air, which may be cold or full of moisture, and then expecting to sing at once in a warm room, not only retards your lesson by about ten minutes, but also is dangerous, for the voice, owing to a sudden change from cold to heat, sometimes becomes clogged, the mucous membrane becomes congested, and the effects do not wear off during the entire lesson. So the teacher works at a great disadvantage, and is not to be blamed if he cannot give you a satisfactory lesson.

Do you take five minutes after the lesson by yourself for the purpose of running over in your mind, or of jotting down, what you particularly wish to remember of the principal points of your lesson?

If your teacher tells you to practice certain things, and you are a little doubtful as to just what he means, do you let it go, saying to yourself, "I'll practice the rest, and skip this part which I don't quite understand," or do you ask your teacher to show you how to practice? Your teacher knows your difficulties, your discouragements; he has had them to face and overcome himself, and if you ask him to explain so that you thoroughly understand what is to be done in your practice time, and how to go to work to overcome your faults, practising will lose its terrors. Ask yourself honestly and squarely the question: "How do I practice?"

Do you try to master the difficult places and make them easy, or do you practice such places a little and sing the whole song a good deal? Did you ever have the experience (which we all have at one time or another) of being given work which was distasteful at first, but which afterwards you like? Do you blame the teacher for giving such work? Do you think it is fair to do so? Do you suppose he enjoys giving you work which he knows will be hard and wearisome alike to you and to himself, unless he knows that it means good for you and himself in the long run?

While you study with a teacher have confidence in him, and show him that you have. It is a reflection on your own judgment that you have selected a teacher in whom you have no confidence, and is entirely your own fault (and very bad manners, too) if you do not do your best to learn from him what he knows while you are under his care.

And do you ever compare yourself with others not much more advanced than yourself? Did you ever do anything in your life that made you more discouraged and dissatisfied, or that filled you so much with envy, hatred, malice, and all uncharitableness?

One of my teachers used to say: "Always sing with better singers than yourself!" And one of the best results of this rule is to keep one from comparisons with those who are toiling on in the same work, and by whose mistakes or successes I was not in the least degree benefited.

They had to learn their lessons each in his own way—I had to learn mine in my own way—they were gifted in many ways in which I was not—my business was to take what talents I had and make the best of them that I could. So while they were proficient or backward in certain points, I was, too, but not in the same points—so comparisons that amounted to anything were almost impossible. It would not help Sembrich to try to make a Melba of herself, or Melba to try to make a Sembrich of herself. Each has her own great excellences. Each one has perfected her art by cultivating her own powers, which differ widely. So do not compare yourself with people near you, but take some one far ahead of you and then you will always progress.

Also ask yourself whether you are trying to make haste too quickly—to "get there" too soon. Do you ever blame your teacher because he does not put you ahead as fast as you think you ought to go? Remember that voices mature as a person matures—bodily and mentally—that it takes a very short time to form a habit, good or bad (and, by the way, that is why you should go, at the very beginning of your study, to the very best teacher you can get), but if a bad habit is once formed in singing it takes a long, long time and much hard work on your part thoroughly to fix a good habit of voice production or enunciation in its place, so that one can rely on it in a public performance with all its attendant nervous excitement.

Do dinners, receptions, teas, etc., ever interfere with your practice time or lessons? Do you try to arrange so they need not do so? Do you, if you have a cold or throat trouble of any kind, take the same care to relieve it that you do of your piano when it gets out of tune and you send for the tuner?

Do you realize that as little as ten or fifteen minutes' practising, with your mind thoroughly on your work, will accomplish more, much more, than two hours' practising on one day and none the next?

The hurry of our American life is all about us all the time, but when we set our foot on the threshold of art it must stop and another spirit take possession of us. Mme. Sembrich says it took her about five years thoroughly to "place" her voice. Compared with piano study this is a very short time. One thinks nothing of starting a son or a daughter at from seven or eight to ten or twelve on pianoforte study; and at twenty these young people are supposed to play fairly well, but not finely, except in exceptional cases.

Do you expect the singing teacher to accomplish much in three months? six months? a year? Many do, but don't you think, compared with the rate of progress on other instruments, it is asking a good deal of the teacher? Do his best, he can only teach you as much as you can learn—do his best, he can only point out the way to you—you are the one who must do the singing.

And finally—and I say it from having known a great many singers and teachers—if you have a fairly good voice, and a fairly good knowledge of music, and a musical nature, don't you find your teacher, as a rule, one who is very much interested in you and your work; who is willing and ready to help you in your inquiries into musical knowledge—and who is both devoted to the best in his art, and also to making you a worthy exponent of it? I am sure you must, for I know and have known many such.

THE VOICE OF THE ANCIENTS AND THE VOICE OF TO-DAY.

BY ALEXANDER HENNEMAN.

THE first music of a people is homophonic. The human voice being an instrument ready at hand and under sufficient control to produce a number of tones without mechanical assistance or training becomes at once the medium by which the savage expresses himself musically. With the development of musical craftsmanship, we find demands made on the voice that, as years go by, become greater as to range, flexibility and expression. The vocal quality of our ancestors was undoubtedly the same as that of the Indian, the Chinaman, and other uncivilized people to-day.

A speaker rarely exceeds six tones and the interval of the octave in voice inflection demands a clever elocutionist to give it without appearing affected. This was undoubtedly the reason for the small range in the songs of ancient people. It accommodated the vocally untrained speaking voice, which has only a few notes at its command. A range above the speaking range was impossible without cultivation.

The voice is the most primitive instrument, and undoubtedly was instrumental in molding the first systems of music among a people. The nucleus of the Greek systems of music were the notes A-F-E, sung downwards. This was known as the mode of Olympus. It sufficed for a time to fulfil all the demands the Greek made upon music to express his emotions. Later the G was added, giving an unbroken progression. These tetrachords were not definitely established until instruments fixed the intervals, but the voice was the guide in determining the succession of tones that made up these four-tone groups.

What vocal ability the ancients had is seen in the demands their music made upon the voice. The Greeks had a compass of fifteen tones in their system of music, extending from A in the bass to E in the treble, yet the range in the songs is rarely above four tones. Among the Israelites the range does reach the octave and over, but that is rare, four and five tones being the average. The melodies with a large range were intended for the regularly appointed precentors, who had, if not systematic vocal training, at least much practice in singing.

Among the old races singing was evidently crude, and before Greek art had advanced to a point of refinement, the songs sung in honor of the god Dionysus were sacrificed to the new art of the drama that had sprung from them, and so overwhelmingly took the fancy of the Greek, to the exclusion (at least for a time) of his interest in music. The Bacchanalian feasts then came into life, in which levity and immorality were the predominant features, and music—most chaste and purest of all the arts—suffered. With the evolution of the perfected comedy and tragedy, which were developed originally out of the Bacchic songs, and the accompanying higher art appreciation, music was restored to its original esteem among the Greeks, and was advanced in all its branches. Choruses vied with one another for prizes and honors that were national, and good singing in solo and chorus became the aim among the Greeks.

In tracing vocal development after the death of Christ in the first churches the small range and the slowness of execution is in evidence. This shows to my mind that it was not esthetic reasons alone that induced this style of writing, but that the voices were unequal to the task of a larger range and technical facility. True, the *melisma* is a rapid group but it usually appears in the best tones of the voice and may at first have been merely a gliding over intervals and not an accurately outlined note-group. We divide the whole tone in halves; the Greeks divided it into quarters (under certain systems) and sung these quarter tones, as we hear them to-day among our American Indians, and we know that the Greeks influenced the music of the early Christians in a marked manner. I believe the *melisma* was at first an undefined gliding, and only later, when the intervals were definitely established, did these groups move over regular scale progressions.

This belief was strengthened by hearing an orthodox Jewish cantor sing the temple hymns. These he sung for me unaccompanied, not knowing anything of music, relying only on his memory (which was exceptional to a marked degree). I noted this peculiarity. All the rapid figures glided over the intervals and, I must state, sung in this manner they seemed very appropriate to the melodies, and were anything else than unmusical. They came closer to the speaking voice and had a realistic effect that well accorded with this strange though beautiful music.

Pope Sylvester is credited with founding the first singing school in Rome, in the beginning of the fourth century, in fact is said to have founded the Sistine Chapel choir, which, if this be true, has had an uninterrupted existence to the present day. This school became the prototype of others of its kind, and from it masters were sent into the world to teach the correct rendition of the music for the services of the Church. Choir boys were chosen, and a rigid training in every branch of the art of singing was given them. Tone studies were in the regular curriculum of the day, and so zealous were they of acquiring the latter the entire choir was at times taken to a certain spot

where an echo would repeat their tones and enable them to study the effects produced.

Owing to the uncertainty of notation in those olden days, these schools of singing were necessary to keep the traditions inviolate. Before the days of staff notation much of the singing was memory work, the *neumæ* were simply helps to the memory, and did not record accurately the intervals to be sung. The Church demanded over a thousand different melodies throughout the year, and though many of these were used but once they had to be known by the chorister when the occasion demanded them. It was the first duty of the schools to preserve the correct rendition of the melodies.

Sight singing was later studied under a system invented by Guido of Arezzo, who, on the principle of association of ideas, fixed the pitch of the interval in the minds of his choristers by the first syllable of each line in a hymn, which began on a higher interval of the scale. His system made reading at first sight possible by fixing in the mind the sound of the syllable and the pitch belonging to it.

That the unremitting training of the choristers, extending over their whole life, resulted in a vocal production that was artistic, we can be sure. By the time of Palestrina these choristers must have been masters of tone and expression of no mean order, for the style of his compositions is such that only tonal effects and beauty of the highest kind will do them justice. His compositions, one and all, demand choral technic nothing short of the highest, and from reports of those times we can believe that the singing was exceptional.

Tradition states that the singers as late as his day produced the *fortes* and *pianos* by moving forward and backward in the choir, the movement to the front making the tone loud and the movement to the rear producing the piano. It is said that the stones have been hollowed out by the incessant movement of the felt-shod feet of the singers. I cannot believe that that was the reason. Dynamics were surely under the control of the singers of that day. It was, I believe, an anticipation of Wagner's covered orchestra, which can play loud and soft at will, yet, for certain effects, is "covered and uncovered," thereby variegating and enhancing the effects to a considerable extent. A shell, under the control of the director, can be moved to any point over the orchestra in the Bayreuth Opera House, also in the *Prinz Regenten Theater* in Munich, where this Wagner idea has also been installed. I have no doubt that the moving about of the singers had the same effect on the tone as the shell has on these modern orchestras and was intended for that end.

The Italians were the first teachers who evolved a systematic vocal course for the voice, in the same manner as the schools for organ and other instruments overcome their inherent technical difficulties. At the head of these masters stands Porpora, an Italian who became world-famous in his day. The opera became the vogue, and the demands made on the singers or, better said, the demands the singers made on the composers (for the cart was put before the horse) necessitated a vocal training that for technical difficulties is not equalled to-day. I have seen an old manuscript for voice with twenty or more variations on a theme by Gluck, that presents almost every vocal feat known. Its compass extended from low A natural to E flat above high C. It was replete with all the pyrotechnics so dear to the singers of that day. It proved that the voice to them was simply an instrument for exploiting technical difficulties in the production of which sentiment played a secondary rôle. It was a senseless striving for effect. Roulades, trills, a big range, and immense breath control, were the singer's aim. In every aria the composer was obliged to write a *hold*. On this hold the singer had full sway for his creative fancy and vocal ability. Cadenzas of seemingly impossible design were sung on the *fermata*, and the specialty in which the singer excelled was exhibited to its utmost. If he was a full-lunged tenor, he vied with the cornet in holding a certain high note, if range and flexibility was the soprano's strong point—up and down the voice pirouetted—high E's had no terrors, and low G's filled her with delight, while the spell-bound audience at the end of the cadenza interrupted the aria with shouts of appreciation and then, to her, so flattering "*da capo*." In the repetition a new cadenza had to be invented, and woe to the singer who would not dazzle with new effects and more startling surprises; her fate was worse than that of our modern comedian

who has the hardihood to spring last year's joke on us.

Progressions were always melodious and the "overtone arpeggio," also called "nature's chord," and the pure scale were the basis of every figure. This "nature chord" is founded on the overtones of a fundamental, as for instance, if we sound the note C, we will set in sympathetic vibration the notes C-G-C-E-G-B flat-C-D-E above that note. Every instrument responds readily on this chord and modern brass instruments are constructed entirely on this principle, each valve or combination of valves producing the chord with only a change in the embouchure of the player. The voice is governed by the same law, and though our musical forefathers did not know the science of acoustics as Tyndall and Helmholtz have formulated it, they intuitively grasped this phenomenon and wrote the music for the voice accordingly. Art was in this, as in many things, the forerunner of Science.

On the night of Oct. 5, 1762, an expectant audience was listening to a new opera by Gluck. It was the epoch-making "Orpheus and Euridice," an opera constructed on altogether new lines. It broke away from the florid style and, clinging closely to the word and the plot, depicted the emotions and told the story without sacrificing anything for the vocalist's individual display. With one fell stroke it stemmed the tide of senseless vocalism and relegated the arrogant singers to the sphere to which they belonged: that of gracing a niche in the temple of Art, not usurping the entire edifice for their personal aggrandizement. The word again became paramount and its import predominant. Up to this time words were mere pegs on which the composer tacked his operatic melodies. This opera by Gluck came at a fitting time, and though the Italians again fell into the old rut in the operas of Bellini and Donizetti, the rule of the *prima donna* was broken, and the voice was trained to express the words, not merely to please the sense of hearing by its pearly tintinabulations.

Mozart, by founding the German *lied*, in his song "Das Veilchen," showed vocal teachers a new field for their efforts. He opened vistas of beauty that were eagerly explored by his followers, and the immortal songs of Schubert, Franz, and the modern writers were the result. In these, expression, coupled with tonal beauty and musicianship, is demanded. No more the slow, majestic tones of the Plain Chant, with its concomitant importance of the word only, nor yet the vocalism of the *prima donna* which sacrificed everything to sensuous tone and startling technic, irrespective of any sense the words might make: neither of these alone will suffice to-day; but a combination of both is needed.

The exhaustive training of the florid Italian school we must have to make the voice flexible and responsive, to give to it spontaneity, and to guard against strains in attacking unmelodic intervals, which in the old music were forbidden; augmented intervals, unprepared dissonances and the like were never expected of the voice. These were termed unvocal and thought injurious to the organ. Such interval progressions as Wagner and the moderns freely make use of cannot be found in the old Italian school, but its training is applicable, not for the same ends, but for others equally as important and as difficult.

Such a schooling we find exemplified in the singers, Sembrich, Campanari and others in their class, who, with sure attack, adequate technic, full tone, and masterly coloring are satisfying in the Opera, the Oratorio, the Lied and the Ballad. In all fields their complete vocal equipment gives them mastery.

TO SING OR NOT TO SING.

BY F. W. WODELL.

In these days certain concert-goers and some critics overlook radically defective tones when the singer shows musicianship, temperament and a desire to be "expressive." One critic has gone so far as to suggest that a too nearly perfect technic is a hindrance to artistic singing. The voice is an instrument and ought to receive consideration as such. Its characteristics and limitations ought to be, but often are not, taken into account by auditors and critics.

There are well-defined classes of voices, and within each class there are many variations as to characteristic qualities. No two voices are exactly alike. Nevertheless, with all this variation there is a real likeness. We ask that a human voice shall be

"human" and not an imitation of flute, violin, oboe or bassoon. The human voice is superior to every known instrument in variety of color and expressiveness. It is true that certain methods of tone production develop in human voices a timbre which practically takes them out of their own class, and places them along with certain specimens of orchestral instruments, but this, of course, is an unnatural state of things.

When one wishes a violin he does not purchase a 'cello, though both are "stringed" instruments. He seeks a special kind of tone—that of the violin. But whether he buys a violin or a 'cello, if he be a man of taste he desires that the tone of his instrument shall be of beautiful quality. So with the human voice. No matter what the "class" of the voice heard, the cultivated listener desires that its tone, as tone, shall be beautiful.

Tonal beauty is possessed in large degree by certain stops of certain organs. Each of these stops differs from other stops in characteristic timbre, but each nevertheless possesses a "sensuous beauty" of tone which gives exquisite pleasure to the musically sensitive listener. It is this tonal beauty which gives to a stop its chief value, and to its makers in part their reputation. So with the properly adjusted and used vocal instrument. Its tonal quality appeals to the sensitive ear as a thing of beauty; affects the sensibilities and causes feelings of pleasure. We have therefore called it "sensuous beauty" of tone.

With the vocal instrument, good material, good proportions, correct adjustment of the parts, breath-pressure under control, and skilful "attack" are conditions precedent to the production of tone having "sensuous beauty." An overblown organ-pipe and an over-blown voice alike cease to give forth tone, emitting noise.

In the voice freedom from muscular rigidity—ease of production—and sensuous beauty of tone go together. Without the first the second cannot be had. And if the vocal instrument is to have at least as much consideration as is given to a valuable musical instrument made by man; if it is to do its best work, and to last its reasonable life period, its normal, average use must be of the kind which will give this sensuous beauty of tone. This involves high attainment by the singer in the technic of tone production.

At one period in the history of music the voice was supreme. Works were written merely as vehicles for the exhibition of agility and sensuous beauty of tone. A reaction was inevitable. To-day there is a disposition in some quarters to ignore the voice as an instrument for the production of sensuously beautiful tone. This is unreasonable; and here lies a danger. For nothing is more certain than that forced, ugly tone is dangerous to the well-being—yes, the very existence of the voice. Sensitive listeners and some critics object when a so-called great artist pounds upon a noble concert grand piano until the forced tones war with each other and an unmusical, ugly jangle results. A broken piano string may be replaced, but a "broken" voice is a more serious matter.

It is the glory of the human voice that over and above its "sensuous beauty" of tone it may have a higher beauty, arising from the emotional condition of the singer. Superimposed upon its "sensuous beauty," or better, pervading, flooding, illuminating, glorifying it, is the fervor imparted to the tone by the singer whose soul is stirred to its depths and seeking through the voice for self-expression.

This is that higher beauty of tone which does not stop at the ears as a pleasing sound, but reaches and stirs profoundly the hearts of those who listen thereto. Some singers give much pleasure by means of "sensuous beauty" of tone alone. When the tone of "sensuous beauty" is glorified by the fervor of the artist, the power of the singer over his audience is augmented a hundred-fold. Strange as it may appear to some, the tone of sensuous beauty is the very tone which is most easily colored and flooded with emotion. But with a certain class the cry now is "Be true to nature; sensuous beauty of tone is not to be interpreted with it or without it you must interpret with fidelity the emotional content of words and music." There are certain emotional states or moods which can be expressed in song without a sacrifice of sensuous beauty of tone; joy, happiness, tenderness, fervent love, aspiration, devotion, and the like. But when extreme conditions prevail, as when rage, hate, wild despair, or terror disturb the soul (and modern composers are fond of highly emotional, even tragic texts) what then?

This whole question of singing while supposedly under the sway of strong passion is a matter of convention. A man under the influence of hate, about to revenge himself upon an enemy with cold steel, does not, naturally, stop to announce his intention to commit murder by singing the same to measures set down for him according to the laws of musical composition. He might give utterance to a series of ejaculations and cries. But this could not reasonably be called "singing." Singing is an art. The moment the composer sets limits to the rhythm and pitch of man's vocal utterance, art enters into the question. And the use of language (which means an appeal to thought as well as to feeling) adds to its complexity.

Let the singer do all he can by means of facial expression, bodily pose and action, as well as by the tones of his voice, to create an atmosphere of reality; but let him not depart from the art of singing to become a mere shout or declaimer. Let him remember that if, conventionally, while performing in operatic tragedy, he is permitted to sing at all, he is permitted to sing well—that is, with a tone which has a fundamental sensuous beauty, but which is at the same time charged with emotion under control. The true artist has a warm heart but keeps also a cool head.

OBSTRUCTION OF NASAL CAVITIES.

THIS, undoubtedly, is a subject pertaining to the voice trainer as well as the physician. However, I do not recollect ever having seen this discussed in print, and there are probably scores of students similarly situated who would derive some benefit from a perusal of my experience.

I am a tenor and have studied for the last five years with two eminent teachers of New York City. While my tones, up to the break, were strong and resonant, when I sang above it (the chest register) my voice gradually lost in volume and resonance in accordance with the height of the tone.

An attack of "grip" last winter left me with a severe catarrhal affection which was apparently incurable; consequently, after consulting a specialist, I was advised to have some of the bone removed from the nasal cavities, which I did. Immediately my head tones became nearly as powerful as the chest tones, proving conclusively that space in the nasal cavities is conducive to good high tones. Now, it is only a question of time and practice when my whole range will be equal. Furthermore, I can sing a pianissimo on any of the head tones as distinctly and clearly as with my lower tones, a thing which was impossible before.

Prior to the operation I was firmly convinced that my trouble was a limitation of the vocal cords, and that I was not a high tenor, although my voice is of lyric quality. Never having been troubled by catarrh or seriously inconvenienced by a cold I had apparently no reason to suspect the real cause of my trouble, although I must frankly state that I think my teachers should have known the reason why the high tones were deficient in volume and resonance.—A Subscriber.

WHERE CHARLATANISM EXISTS.

EVERY profession includes and gives opportunity for charlatans, but there is none which offers to them a wider or more lucrative field than music, or, to be more exact, the vocal department of musical education.

As competition becomes keener and every semi-educated amateur evolves into a professional musician the outlook for the really cultivated artist becomes so serious as to be a problem. All metropolitan centers are favored ground for the charlatan, but New York and Chicago are especially fertile for the propounders of new methods and fads. The very vastness of these great cities prevents successful exposure and charlatanism flourishes, for it is amazing how many ignorant and willing victims there are to every flamboyant voice specialist. New York has as vocal teachers ex-accompanists (at fifty cents an hour) and bank clerks from Chicago posing as vocal teachers and coaching singers. There are also to be found a throat doctor, a masseuse and a dentist all winning fortunes at teaching singing.

Vocal music affords a glorious example of the possibilities open to the fakir, especially underpaid pianists, organists out of work (or working for a pittance) and half-starved accompanists. These find in voice placing and coaching their salvation. Is it to be marveled at that there are so many incompetent singers when the last resort of failures in other directions is to become a teacher of the voice?—Musical Leader.

SEED THOUGHTS.

THE singer or pupil who is passive has no future; the one who is imitative a possible one; the one who is creative and imitative an assured one.—*Musical Herald*.

BEFORE a singer can lay claim to art or to the recognition of musicians he must regard his voice as a musical instrument which must fit perfectly into the musical scheme as a violin does into an orchestra. After all, the greatest art is the result of the greatest self-control, and this is first and foremost the *sine qua non* of art.—*Music Trade Review*.

THERE is a general impression that only the Italian language, of all the modern languages, is capable of a true union to the singing voice. This is an open question, but as the great majority of English-speaking people require the recognition of some sense in the sound, something must be sacrificed for the sake of understanding the words. The English language is not so ineffective as some persons would have us think. Handel and Mendelssohn, who were Germans, chose to write their oratorios in the English vernacular, and who can say that the music loses either in sublimity, grace or eloquence through their artistic alliance? The true song in art and in the modern interpretation thereof is in the declamation of the poetical words sweetened and colored by the melodic phrases of the composer, and that in such a manner that the thought of the poet is conveyed on the wings of the mother tongue to the ears of the intelligent listener. This can only be effectively accomplished through the agency of clear articulation, the possession of which should be the desideratum of both elocutionist and vocalist.—*Bissell*.

THE American voice is the voice that will be heard in grand opera more and more as the years go on. The national characteristic is behind it, which means it is bound to succeed.—*Melba*.

MUSIC doesn't start in the throat. Its fundamental seat is in the brain. A man or a woman must have music intelligence to make a success of music.—*Melba*.

I'd rather have music intelligence than a good voice, for if I have the intelligence the voice will come.—*Melba*.

THE voice, presupposing the music intelligence is there, owes everything to the teacher, and the teacher can make or mar.—*Melba*.

ART should be a stimulus to the best in us, serious work for earnest people, then we can give our lives to it content that we are playing our part, however small, in the great world scheme—not mere onlookers. The man who opens men's minds to visions of beauty has work to do second to none; look to it that you are making one of these, that you do not merely display some personal skill, that you say something to people that reaches their hearts.

ANSWERS TO INQUIRERS.

F. B.—1. Few teachers of high standing claim to teach singing by the Italian or the French method. The terms are used glibly by some teachers and singers, but these persons would find it a very difficult matter to define clearly just what is Italian or French in the "methods" they teach. In choosing a teacher select one who gets artistic results with pupils; don't base your choice on a catch phrase.

2. The registers of the voice are frequently referred to, but the practice of the best teachers is to ignore registers as a means for placing the voice. If a pupil sings a high pitch with the production that naturally belongs to a lower register, thus forcing upward, a teacher might say "Use the head register," but that would not mean that he teaches by registers. A demand of artistic singing is blending of registers, not distinctness and separation.

R. W. C.—THE ability to play well an accompaniment is no guarantee whatever of ability to teach singing. How can one show the way who has never himself traveled the road? Only through personal experience in the study of tone production can one come to be able to tell, by the sound emitted, what is going on in the pupil's throat. Without such power to diagnose vocal troubles, it is impossible that the proper remedy shall be applied. A prime requisite for a vocal teacher is an exceeding keenness of ear for vocal tone-quality—not piano or violin or organ quality, but vocal quality, allied with a high ideal as to what is possible in the way of beauty of vocal tone.



The ORGAN DEPARTMENT in this issue was prepared by Mr. Wm. Horatio Clarke, of Reading, Mass.
The issue for June will be in charge of Mr. Philip H. Goepp, of Philadelphia.

ORGAN IMPROVISATION. THE faculty for fluent improvisation is a natural gift which requires cultivation to enable the possessor to use it in adapting his talents to every occasion which is required in church services.

Many musical persons can draw forth from the organ pleasing melodies and accompanying chords, using good stop combinations which exhibit the excellent qualities of the instrument, who cannot read notes, and who are thus debarred from playing the printed compositions of others. Many players possess the ability to read notes who prefer to use their own extemporaneous effusions instead of the more orderly compositions of writers whose musical works are the result of careful study, and, in their symmetry, are the inspirations of genius.

Many egotists of this second class, who have not developed their natural talents by the practical study of harmony and musical form, occupy positions as organists, and their ideas of organ music languish through the same snatches of trite melodies with crude chord relations and well-worn cadences, from week to week and year after year, until their playing becomes insipid and tiresome on account of their self-satisfaction and lethargy.

On the other hand, there are organists who possess brilliant technic in the use of manuals, pedals and registration, whose playing is almost equal to the mathematical exactness of perforated music-rolls in self-playing instruments, who, not having cultivated the science of harmony to the best advantage, cannot properly modulate from one key to another without having the notes before them, and are much confused when circumstances require a sudden abbreviation of an organ piece which they are rendering, or when they are unexpectedly called upon to modulate to the key of an introductory choir anthem which they are not prepared for.

An organ student is not fully prepared to assume the duties of a responsible position until he has mastered the science of harmony, which includes musical form, ease of modulation and sight transposition.

The most gifted musical natures need this essential discipline, and the art of improvisation should be cultivated as soon as the first principles of harmony are acquired. The first process is in committing to memory every phrase, section and period of the simplest organ pieces which are being studied—not in their entirety or conservative relationship, but in an analytic form—and then endeavoring to imitate the melodies and the accompanying harmonies.

As a preliminary method, it is a very practical exercise to take the words of church hymns and endeavor to improvise well-adapted tunes in rhythmical form, with the treble, alto, tenor and bass as in vocal arrangements. This should be done with various metres, and in different keys, and in double, triple, quadruple and sextuple measure, until fluency is accomplished. Cadences in all keys should be practiced until versatility is attained, and much attention should be given to modulating from one key to another by various methods to prevent running in the grooves of stereotyped habits.

A thorough study should be made of transposing hymn tunes at sight into any key, especially into those keys which are a half and a whole step above the written key.

The endeavor should be made to improvise short organ voluntary movements, always keeping the measures in the same form throughout in which the thought begins, with the natural divisions of the music into sections of four, eight, sixteen and thirty-two measures. Without a decided rhythm, an improvisation would only be a conglomerate succession of musical sounds, without character or meaning.

The first attempts should be made in the simple major and relative minor keys, using only the tonic,

dominant, sub-dominant and dominant-seventh chords, with half and final cadences, gradually introducing chromatic harmonies which have been learned in the study of modulation.

If a person has not a natural musical talent, he would better not attempt to prepare himself to become a church organist, for a mechanical performer, having no genius for inventing melodies and harmonies will not be successful in developing the resources of the noble instrument. The art of organ playing bears no comparison with learning to use a typewriting machine.

The art of improvisation should not be carried to excess in public worship, neither should the organist thus assert himself to the exclusion of the appropriate compositions of standard writers, but this accomplishment is essential in adapting organ music to all occasions.

The ideal church organist is one who unites the power of adaptation with the gift of improvisation—who touches the emotional instincts of the worshipers by the exercise of an intuitive tact which brings his music into sympathy with all his listeners. For the sake of being original, he does not introduce eccentric ideas and surprising transitions. He is not solicitous in regard to his extemporaneous themes sounding like extracts from the compositions of others which he has studied, and is not sensitively hurt if he is cynically reproached with being an imitator, knowing full well that all the acceptable forms of melody and harmony have been used over and over in the examples set by the great masters. His aim is to render his professional services valuable in making his music helpful to others, happy in possessing the ability to exercise his talents in the most useful way.

Organ improvisation has its limitations when the art of fugue is approached. No human mind has the power to improvise correctly a strict classical organ fugue on a given subject in all its polyphonic interweavings of *dux* and *comes*, with each voice or part sustaining its individuality of utterance, in augmentation, diminution, inversion, episode and stretto, so that if recorded in a phonographic cylinder or disk it would be found worthy of being a model on being translated into written notes. The best that has been done in this line of musical proficiency has consisted of ingeniously working over a given theme in various forms of imitation in fugal style, but it is impossible to extemporize spontaneously a strict canonic fugue at the keyboard. Such massive work requires to be planned out in written notes with scientific musical study and with architectural design of structure. These masterpieces of musical science have always thus been composed, and are not records of improvisations of an inspired moment.

SELECTING AN ORGANIST. WHEN the subject of procuring a new organist is exercising the minds of a church committee, it would be a good plan, before making their intentions known, or in any way advertising for a player, to attend services where possible candidates hold positions, and hear for themselves their style of playing, and their customary methods of conducting the music. The committee will then hear results which will enable them to form opinions in regard to the abilities and fitness of such organists for the services required. When this is possible, it is much better than trying candidates from Sunday to Sunday until they unite in selecting some player who will afterwards be obliged to prove his value to the society.

An inefficient organist sometimes obtains a position by much assumption of talents, and weaves around him a constituency which is influenced by his hypnotic power of making his followers believe that he has abilities which he does not possess.

Such an organist was engaged to play a large new organ of unusual excellence in its musical value and thoroughness of construction, and held the position for five years. During this time he charged all his deficiencies upon the imperfections of the organ, which he constantly declared was a fraud and imposture, and influenced the church committee in thus believing him, asserting that the instrument was so bad that he could not play any good music on it, nor properly accompany the choir.

But one Sunday he was compelled to be absent, and a really competent organist presided at the keyboard for the first time, and the whole congregation was awakened to the fact that their organ was a masterly instrument, and sent the hitherto abused organ builder a fine testimonial to that effect. The bravado organist was not permitted again to resume his false position.

ORGAN AND BRASS QUARTET. THIS is an effective instrumental combination where there is a large auditorium, and where good congregational singing is made a prominent feature in the services, providing each of the players is an artistic professional performer. The instruments may be two cornets and two trombones.

It is often the case that amateur cornet players may readily be obtained from the congregation, but the tones they produce are imperfect and do not balance well with the other instruments. Many cornet players hastily engage in the public playing of church hymns and are engaged to lead the congregational singing before they have properly learned how to produce the best tones. Novitiate trombonists with their brassy blasts should not be tolerated for such work.

For the church chorale, the tones should be smooth and firm, and the four instruments should blend well together. When supported by a grand organ, with its deep undercurrent of pedal resonance and full diapasons, the effect is inspiring. The cornets must be in perfect tune with the organ, and only slide trombones should be used. In a church where a choir had been unsatisfactory, it was supplanted by a talented brass quartet which not only led the congregational music, but performed an appropriate selection in the place of a regular choir anthem.

There are many sacred vocal quartets, anthems and choruses in which the brass instruments may per- form the vocal parts just as they are printed in combination with the ornate organ accompaniment, the cornets using the C transposing attachment. This gives a large field for tone blending in connection with varied organ stops. Another good combination with church wind-quartet would be a cornet, flugel-horn, tenor saxophone and trombone, which would give a greater variety of tone-color, and keep the parts distinct, both in quality and expression.

ORGANIST AND CHOIR DIRECTOR. From the beginning of his musical career, each young church organist should qualify himself to become an efficient choirmaster. An organist generally takes his first position where there is a director of music, who is responsible for the drilling of the choir and the selection of the vocal music. But in due time it will fall upon him to assume the full charge of the music and the conductorship of the choir, as soon as his age and experience have prepared him to command respect.

In order to fit himself for such a position, he should early learn to play from the vocal score independent of the organ accompaniment, so that he may be able to follow all the parts as they stand written for the voices, which will prepare him readily to detect any error made by the singers.

In teaching the choir a new anthem, it is a good plan to play simply from the vocal parts until the music has been thoroughly learned by the singers, and reserve the organ accompaniment until finishing the piece.

A chorus choir should be so perfected in its repertoire that if the organ should accidentally cease to sound in the service there would be no break in the singing. It sometimes occurs that on a certain Sunday defect in the blowing mechanism, such as the freezing of the water pipes, or giving out of the engine or electric motor, much to the discomfiture of the organist and choir. In such an instance it is well to have a perfected anthem to fall back upon which has neither solos nor obligato organ accompaniment.

AN IRRITATING
OBJECT LESSON.

AN earnest young organist thus writes:—"I am a student of the organ, anxiously hoping to obtain a situation for which my teacher says that I am prepared. I have thoroughly played through Rinck's 'Organ School,' and can play church music at sight. I attend church where there is a lady organist whose management of the organ is very irritating to me. She plays the same voluntaries nearly every Sabbath, generally either 'The Shepherd Boy' or 'Bonnie Doon,' for opening preludes, and a familiar band march for a postlude. She keeps always drawn all of the Swell stops with a horrible sounding Haut-boy which is never in tune, and keeps the Tremolo stop on all the time. She never gives any expression with the Swell Pedal, but leaves it closed. She also keeps all the Great stops on so that she can make the changes from *forte* to *piano*. She does not play the pedals, but sometimes holds down a low pedal note nearly half through a hymn tune without regard to the key. It seems a pity to have the organ so mis-used. I only wish that I had such a position in which there would be an opportunity to give good organ music."

There are parallel instances of similar travesties which afford negative object lessons. A lady recently applied for advice in regard to obtaining a better position. She had been playing a few years in a rural church. When asked to name the stops of the organ in the church, she said that she only remembered that one was called the "Bourbon," which had a kind of one liquid tone, but was not sure, as she pulled out all the stops before service and never changed them, being a pianist. She did not remember whether there were one or two manuals, and when asked if there were pedals, she was not sure. If there were she had never had occasion to touch them, and did not know what they were for. It is difficult to believe that there are cases of such organ ignorance. But it is true, as others know.

Instead of listening to such abuse of church music, while awaiting for a position, it would be well for the above young organist to attend choir rehearsals and services of all the churches in his town, and as often as possible to make visits to larger cities and hear the best church music and the organists, listening to the good points which are examples worthy of imitation, as one of the best means of organ education. After an organist is tied down to regular routine work, he seldom has an opportunity of hearing other players in their church duties.

QUESTIONS AND ANSWERS. Question. "When I was a young man I played a two-manual organ for a number of years as an amateur, being engaged in a regular business which eventually so required my time that I gave up playing twenty years ago, and have not since kept up my practice, excepting for home playing. In the town where I am now residing there is no available organ, to fill a position where there is an excellent organ, and for the past month I have been prevailed upon to officiate at the services, quite against my own inclination, yet am willing to help the choir out. I have been quite surprised at the expressions of satisfaction on every hand, considering my long period of retirement. The church officers insist on my taking the position permanently, which is more complimentary than I deserve. I am fifty-eight years of age, and my fingers are not yet stiffened, and I also find my interest in organ music returning. Do you think it possible at my age to regain my facility of execution and to retain it for a number of years? I was always a quick reader of music."—J. D.

Answer. If you can find time to devote an hour a day to scales and finger exercises, you will regain your former fluency. Since you have had no indications of rheumatic lameness, if your life is spared with good health, with this daily practicing you would be likely to be able to play with all the demands of church services for twenty years to come.

Question. "The members of our choir are having a discussion about the Long Metre Doxology which we sing to 'Old Hundred' at the beginning of the Sunday morning service. Several think it should be sung as quickly as 118 metronome time, but I think it becomes undignified when sung so fast. Will you tell me what you think about it and oblige a young organist?"—M. L. M.

Answer. The "Old Hundredth" is an old German chorale in which one syllable is slowly sung to each note. You are right in thinking that it is undignified

to sing it at such a rapid speed, especially when sung by many voices. Whether printed with half or quarter notes, it would not be too slow if each syllable be sung as slow as 60 M. M., when the voices of a large congregation unite with full sonorous tones. In the old German churches the chorals are sung very slow tempo, and in that country this chorale would not be sung at a more rapid rate than 40 or 50 M. M. In singing this hymn tune there should be a pause on the last note of each line.

MECHANICAL
ACTIONS.

SINCE the subject of electric, pneumatic and tracker actions is one of constant discussion among organists and churches contemplating the purchase of new organs, the following, from a review of M. Widor's book on "The Modern Orchestra," will be found very interesting:

Turning to the subject of organ mechanism, M. Widor pronounces very decidedly in favor of a well-made mechanical action; nothing equals it in his opinion. The pneumatic action he will have none of, and as regards the electric action, while he allows it may be a little better, we must be prepared for surprises if we trust to its tender mercies. It would seem as if M. Widor had been remarkably unfortunate in his experiences, but there are not a few competent judges who hold with them that the player with a mechanical action is more *en rapport* with his instrument. It has its limitations, however, in big instruments.

MIXTURES.

IN the year 1847, while voyaging in a steam frigate from Toulon across the Mediterranean to Algiers, a tourist had occasion to stop over a day in the port of Mahon, in the Island of Minorca, a place then out of the ordinary course of sight-seers.

He wrote home that the organs there were the objects most worthy of admiration in the churches:—"The organ in the Cathedral was made by a German and the tones were as sweet and full as any I ever heard. A young *Maestro di Cappella* performed for us on this magnificent instrument. He was a clever musician, and played twenty different pieces, from a sonata of Bach to the modern airs of Rossini, Auber and Verdi. During this concert, which was given for our benefit, the nave of the church became crowded with listeners, and their joyous countenances proved how well they valued the talents of their young organist."

ABOUT the year 1650 there was invented in London a harpsichord which prolonged the tones of the strings by means of revolving cylinders. Two hundred years later a musical genius, who then lived in Salisbury, invented a method of vibrating steadily pianoforte strings by means of an electrical current, but the instrument was not perfected before his death.

There is now on exhibition in Boston a new instrument which combines the pianoforte with the organ, which may be played as a pianoforte with its percussion action, or independently as an organ with the sustained and legato tones, or both may be used at once from the same strings. Electricity is employed in producing the prolonged tones which sound continuously as long as the keys are held down. The expression is obtained by pressing the keys to a more or less depth of touch in obtaining degrees of power, so that any one note may be made prominent. The quality of tone resembles that which is produced by rubbing the fingers on the edge of musical glasses, and at will the harmonies of the tones may be played. A company is being organized to manufacture this instrument, so that in due time more specific information may be obtained concerning its musical possibilities.

IN the year 1805 an organ was made in London by William Gray, New Road, Fitzroy Square, and was placed in the Chapel of Harvard College, Cambridge, Mass., where it was used constantly until 1858, when it was removed to give place to a new organ. At that time the poet Longfellow desired to obtain it for his residence on account of its historical associations, but the case was too high for his room. It was then purchased by the Congregational Church of Alfred, Me., where it has been steadily used for forty-nine years, but on account of a new organ being placed in the church it has been sent to a warehouse in Boston, where it will be on exhibition. It has one manual with eight stops. The case is of mahogany, with glass panels ornamented in gold on the front and ends.

NEW ANTHEMS

— MIXED VOICES —

Bailey, Eben H.	I Ask No More	\$0.10
Berwald, W.	Thine Forever, God Of Love	.12
Bischoff, J. W.	Open To Me The Gates	.12
Dunham, Henry M.	Ho, Every One That Thirsteth	.16
Gaul, Harvey B.	O God Our Refuge And Strength	.08
Houseley, Henry	O Be Joyful In The Lord	.12
Trowbridge, J. E.	Blessed Be The Lord	.12
	The Lord Reigneth	.12
Truette, E. E.	Six Responses And The Lord's Prayer	.12
	Choral Responses. (Non-Liturgical)	.12

— WOMEN'S VOICES —

Ambrose, Paul.	Just For To-Day. (Trio)	\$0.12
	Like a Cradle Rocking (Trio)	.08
Ambrose-Lynes.	Just For To-Night. (Trio)	.08
Berwald, W.	My Jesus As Thou Wilt. (Trio)	.08
Blum, E.	I Will Lift Up Mine Eyes. (Trio)	.15
Scott, Chas. P.	The Peace Of Thy Children. (Trio)	.08
Thayer, Arthur.	March On Ye Soldiers True. Professional (Trio)	.12
	The Lord Is In His Holy Temple. (Trio)	.12

— MEN'S VOICES —

Bailey, Eben H.	The Wondrous Cross	\$0.15
Burnham, Chas. E.	The Lord Is My Light	.12
Goldthwaite, G. T.	With Humble Heart	.10
Knox, Jas. C.	O Pray For The Peace Of Jerusalem	.20
Scott, Chas. P.	Father Take My Hand	.10
	My Heaven In Thee	.12
Thayer, Arthur.	Be Glad, O Ye Righteous	.15

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VIOLIN DEPARTMENT

Conducted by GEORGE LEHMANN

SOME months ago a publisher in Germany sent us an announcement of a new work. This announcement was more than startling. It contained statements of a nature to excite an interested mind to the highest pitch of curiosity. And, we frankly confess, it did not fail to affect us in the manner and degree which it was obviously intended to do.

This preliminary notice informed us that a violinist, named Goby Eberhardt, had discovered the secret of Paganini's remarkable skill, and that this discovery had inspired him to write a work which was destined to revolutionize at least the present methods of studying the violin, if not the art of violin-playing itself.

Realizing that this is a wonderful age of discovery and invention, and believing, too, that seriously uttered statements emanating from Germany are, more often than not, based on solid facts, we had no peace of mind until we secured, after a delay of several months, a copy of this new work. It is now before us, and we regard it as a duty to acquaint our readers with its purpose and its contents.

The full title (translated) of this new work is as follows:

"My System of Studying the Violin and Piano, Based on Psycho-Physiological Principles," by Goby Eberhardt.

In a rather brief preface the author informs his readers that his new work is not intended to take the place of an instruction book, but that its chief purpose is to instruct in the art of surmounting the greatest technical difficulties in the shortest possible time, and with a degree of scientific certainty which has been hitherto unattained. In other words, the author believes that all, or most, students expend an unnecessary amount of time and energy in the process of acquiring technical proficiency, and attempts, later on, to prove that his systematized ideas, if adopted by the student and conscientiously pursued by him, will necessarily result in the possession of a Paganini-like technic which, furthermore, will be acquired in an incredibly short time. The author then proceeds to tell his readers how his book came to be written. From this story we will select such details as seem most interesting and important.

"Several years ago," says Mr. Eberhardt, "a great misfortune compelled me to retire from my profession. I thought at the time that I should never again be able to play the violin, inasmuch as a paralytic stroke had affected my entire left side. My left hand was so helpless that I found myself unable to move the first finger sufficiently to bring it in contact with the fingerboard. The other fingers, too, were so weak and helpless that to attempt to play again seemed sheer folly. Indeed, literary work seemed the only thing left for me, and I began to occupy my time and mind by writing an extended article on Paganini. During the course of reading, which I found necessary for the preparation of this article, I came across a statement of, to me, the profoundest significance. This statement appeared in Schottky's 'Biography of Paganini.' The author says: 'Frequently, during our conversations on general topics, Paganini would assure me that when he had ended his travels and withdrawn from public life he would reveal to the world a musical secret which could be learned at no Conservatory of Music—a secret, the possession of which would enable a young player to achieve, within three years, what he otherwise could not accomplish in ten. I asked him repeatedly whether he was jesting with me, but always he replied, 'I swear to you that I am telling the truth, and I authorize you to mention this matter in

the biography. But one man knows my secret—Gaetano Ciandelli, of Naples, a young man now twenty-four years of age. This young man had been playing the violoncello for some time, but his performances were so mediocre that they deservedly attracted no favorable comment. He interested me, however, and for this reason I determined to help him. I told him my secret, and in three days he had so transformed his playing as to excite the greatest wonderment."

"Paganini then went on to say how he had taken hold of Camillo Sivori, when the lad was not yet seven years old, that after three days' instruction Sivori was able to play a number of pieces, and in two weeks' time he played before an astounded audience."

We shall not, of course, attempt to reproduce in these columns Mr. Eberhardt's complete narrative and his "justification" for having written his new system for the study of the violin. But it seems necessary yet to add, for the sake of clarity, that Mr. Eberhardt goes on to relate how he visited Sivori when that virtuoso was playing in Baden-Baden, and found him practicing *mute exercises*, which Sivori declared Paganini had taught him. These *mute exercises*, Sivori said, were of inestimable value to him, and they enabled him, despite a very small hand, to overcome great physical difficulties.

Further than this we need not quote Mr. Eberhardt. He has told us enough to enable us to comprehend that he was deeply impressed with Schottky's references to Paganini's "secret," that Gaetano Ciandelli's wonderful "transformation" was a powerful incentive in the development of his plans, and that Sivori's practice of *mute exercises* clearly confirmed his suspicions as to the nature of Paganini's secret.

We have said that we regarded it as unnecessary further to quote Mr. Eberhardt, but on second thought, and wishing to do him no injustice, we will add the following from the explanatory portion of his text. (What follows is Mr. Eberhardt's recital of how he began to practice when in the weakened condition described in the beginning of his book. It was on these first exercises, it seems that, later on, he based all the development of his new system of study.)

"I began," says Mr. Eberhardt, "with the greatest possible concentration of the mind, to place my weakened fingers on the strings in the following manner:



"This I did without employing the bow, keeping the fingers in place several seconds, during which time I would increase their pressure upon the fingerboard and imagine them engaged in leaving and returning to the string.

"My success was amazing. Daily my hand gained strength, and in a month's time I was able to practice a half hour each day without growing weary. Encouraged by this success, I began to develop the ideas contained in my new system of study."

After a careful perusal of Mr. Eberhardt's book, we can honestly say that we know of no book that has promised so much and fulfilled so little as this "New System of Studying the Violin." We do not question Mr. Eberhardt's sincerity, but we have little reason to respect his judgment. Who, among our readers, would be foolish enough to believe such tales as that of the mediocre 'cellist, Ciandelli, who, "in three days," following a hint from Paganini, became a most

excellent performer? Yet here we have an apparently serious writer asking us to believe such twaddle. He expects us to believe that, through the study of mysterious *mute exercises* devised by Paganini, Sivori, a child of less than seven years, learned in three days to play the scales and various pieces, and, in the brief space of time of two weeks, this child appeared in public, and so astonished his listeners with his skill that the whole world cried out, "Paganini has performed a miracle." What intelligent man, woman or child who reads these columns and has any appreciation of the difficulties of violin technic will not exclaim "preposterous!" Yet these silly stories made such a profound impression on Mr. Eberhardt that he directs our special attention to them, and actually confesses that they had the effect of inspiring him to make those later researches and experiments which resulted in the writing of his new system of study!

And then follows Mr. Eberhardt's justification—the reasons for his sublime faith in the veracity of Paganini and his chronicler, Schottky. He tells us how he made the acquaintance of Sivori in Baden-Baden, how he found that virtuoso practicing *mute exercises*, without whose aid the Italian virtuoso would have been unable even to stretch a tenth; and he solemnly asks us to believe that these *mute exercises* were the mysterious secret to which Paganini referred in his talk with Schottky, leaving us to infer that his (Mr. Eberhardt's) new system of study is based on the principles of Paganini's unrevealed secret.

It seems unnecessary to state that of no figure in the history of music to the present day have more sensational stories been propagated than of Nicolo Paganini. Appearing on the musical horizon as he did, at a time when the technic of the violin was comparatively undeveloped, it is not difficult to understand that his really amazing technical feats, combined with his personal eccentricities, caused many people to believe that he was in league with the Devil. Indeed we all know that superstitious people of Paganini's day attributed the violinist's extraordinary skill to supernatural powers; and any story relating to this wizard of the fingerboard and bow, however extravagant and baseless, was eagerly gulped down by credulous listeners and writers. We also know that Paganini was cunning to a degree, and that, far from pronouncing these stories ridiculous and unfounded, he deliberately encouraged their dissemination, by word and deed, believing that their ready acceptance by a gullible public had its own peculiar advantages. This all sensible people nowadays thoroughly understand.

Now, as to Paganini's oft-repeated phrase to his biographer, Schottky, that when he retired from the public gaze he would reveal to the world "a secret possessed by no Conservatory of Music," etc., all we can say or surmise is that Schottky probably told the truth, and that Paganini may indeed, on such occasions, have earnestly intended to give the musical world the benefit of his knowledge and experience in the form of some valuable text-book relating to the technic of the violin. If, however, he sometimes contemplated writing such a work, it is obvious that he abandoned his intention; for he has left us compositions which bear testimony to his genius, but he penned no work which might give us an inkling of his own methods of study.

We do know, however, that the boy, Paganini, worked furiously to acquire a prodigious technic. He taxed his strength to the uttermost degree—and ruined his health in doing so. We also know enough of his peculiarities easily to understand his unwillingness to let his neighbors hear him practice.

Possessing a practically flawless technic, and having worked for many years to acquire his exceptional skill, he naturally did not find it necessary to continue arduous daily labor on his travels throughout Europe. What more natural than that he should have contented himself with brief *mute exercises* daily—just sufficient digital exercise to reassure himself. From all we know of Paganini it would indeed have been remarkable had he, in such daily practice, employed the bow and thus given his neighbors an opportunity of acquiring definite knowledge of his methods of work.

Now, let us proceed with Mr. Eberhardt's experiences. He tells us that owing to his misfortune (a paralytic stroke) the entire left side of his body was so seriously affected that he relinquished all hope of ever again playing the violin.

While we can readily appreciate Mr. Eberhardt's state of mind under such circumstances, we cannot close our eyes to the true scientific aspect of his case.

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Children's Page



PIECES FOR A MAY RECITAL.

We print below a list of pieces specially suited to a recital in May, all the titles referring directly to the month. If teachers desire, any piece relating to Spring can be used instead of some of these listed. The publisher of THE ETUDE will send a number of these pieces for examination subject to the usual conditions upon which music is sent "On Sale." The pieces range in grade from 1 to 4. The figure enclosed in parentheses marks the grade.

PIANO SOLOS. Aceves, Mayflower, op. 93, No. 6 (2); Beaumont Springtime Joy (*Maieuwonne*, the German title, really means May Joy) (2); Behr, In May, op. 328 (2½); May Dreams, op. 352 (2½); Fliersbach, May Bells, op. 55 (2); Heller, May Song, op. 45, No. 5 (4); Horvath, May Dance, op. 46, No. 1 (2); Huss, May Morning (2) Lange, May Breezes, op. 79, No. 5 (4); Magnus, Song of May (4); Merkel, Lovely Month of May, op. 25 (4); May Days, op. 81, No. 3 (3); Parlow, May Morning, op. 60, No. 4 (3); Rathbun, May Day (2); Song of May (5); Patterson, Maybells, set of little 1st grade pieces; Schumann, Mai, Lieber Mai, op. 68, No. 13 (3); Van Alstyne, Mayflower Waltzes (4); Wachs, May Party (waltz) (1), May Party (polka) (1½); Waddington, Mayflower, op. 29, No. 4 (2); Wittman, May Has Come (3).

PIANO FOUR HANDS. Ashford, Maypole Dance (1); Krug, May Breezes, op. 147, No. 10 (2); Rathbun, May Day (2); Smith, S., Maypole Dance (4).

PIANO SIX HANDS. Rathbun, May Day (2).

VOCAL. Abt, Oh Lovely May (song), (2); Mendelssohn, Maybells and Flowers (2 pt. song) (3); Warner, Maypole (2 pt. song) (3); Cowley, Maypole Dance, (action song) (2); Nevin, May Day Dance (unison chorus with 4 hd. accept.) (2)

NOTES ON MAY rank are found on the list of MUSICIANS.

ONLY two names of the first rank are found on the list of musicians born in May, yet there is a goodly number of men of prominence, as will be noted. Each one of these musicians should be looked up in a dictionary or history, and answers given to the questions that follow and others that the teacher may ask.

MAY MUSICIANS: Cristofori, Moniuszko, K. H. Graun, Stamitz, Brahms, Grädener, Paisiello, J. Röntgen, Fiorillo, Massenet, Klengel, Hartmann (Denmark), Heller, C. Goldmark, Sgambati, R. Wagner, Halévy, Raff, Millöcker, Moscheles.

The following questions will add interest to the study of the names above:

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

When were the men named in the list born?

In what branches of music were they prominent?

Who are living to-day?

Name pieces by any of the composers that you have played or heard.

OUTLINE FOR BIOGRAPHICAL ESSAY.

V—CLEMENTI. WEBER. 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.

and by Baron Max von Weber. Mathews' and Baltzell's Histories of Music; Ehrlich, "Celebrated Pianists;" "Famous Composers and their Works."

CLEMENTI. Birthplace and time; education, early

success in London. Travels in Europe. Musical duel with Mozart in Vienna. The opinions of each concerning the other. His business ventures in London. Name the quartet of great musicians who were his pupils. The quantity of his compositions. His great piano work, the "Gradus ad Parnassum." "Father of Pianoforte Playing." How he secured this title. Beethoven's opinion of Clementi's works. The large scope of his life, reaching from the life of Handel to that Rubinstein. Effect of his works on pianoforte playing and literature.

WEBER. Son of an erratic and strolling actor. Early life behind the scenes. Musical training by Weber's father. Lessons with Michael Haydn. Not precocious. Studies lithography. Earns a poor and uncertain livelihood at drama and music. Becomes private secretary to Louis of Wurttemberg. Leads a gay and irregular life. Thrown into prison and exiled for political opinions. Settles down to serious work. Appears as pianist in several cities. Director of the opera at Prague and Dresden.

The champion of the German spirit and ideals as against the dominance of the Italian. Makes a great stir with "Der Freischütz." Still popular in Germany. "Euryanthe" and "Oberon." Goes to London to conduct the latter. Two celebrated piano compositions. Admired by the young Mendelssohn. His personality, lameness, fatal disease. Most of his piano compositions now obsolete. Fame rests largely on his operas, breaking the way for the romantic school. Early death. His effect on succeeding musical composition.—W. F. Gates.

OUTLINE FOR AN ESSAY ON THE DEVELOPMENT OF THE VIOLIN.

"Pipe and Strings" (condensed and inexpensive); Grove's Dictionary, articles on the violin and on violin playing; Naumann's "History of Music," Vol. 1, pp 528-30. Baltzell's "History of Music;" Ferris, "Great Violinists and Pianists;" Fleming, "The Fiddle Fancier's Guide;" Sandys and Foster, "The Violin;" Stoeving's "Story of the Violin."

THE VIOLIN: Early myths concerning origin of the violin. Stringed instruments of the Hindoos and Chinese. Were the Greeks and Romans accustomed to the use of the bow? Describe the hurdy-gurdy. What were the crwth and the rebab? What was the style of the troubadour fiddle (fidel, vielle, viole)? What were the "frets" on the early fiddles? Influence of the lute on the violin. What brought the violin to permanent shape (ribs, corner blocks, waist, sound holes)?

How did the viol differ from the violin? What member of the viol family is in use to-day? Name some of the different varieties of viol. Who is credited with adopting the feature that changed a viol into a violin? Name some of the most celebrated of the early violin makers. Give the reasons for the fame of Gasparo da Salo, Maggini, the Amati family. Who was the greatest of all violin makers? Why? Why was Cremona a center of the best in violin manufacture? Give the dates of the golden era of violin making. What are the names of some of the best-known Stradivarius violins? What is the story concerning the "Prison Joseph" violins? The Paginini violin. Who were Jacob Stainer, Nicholas Lupot and Vuillaume?

What is the weight of a good violin? How put together? Tension on the bridge? Of the strings? Material in strings? Who was "the Stradivarius of

the bow?" Best woods for bows? What prices did Stradivarius get for his instruments? Can you find record of any high prices paid for rare instruments? Where are the most of the modern commercial violins manufactured?

Can you name any celebrated collectors of violins? Who is held as the greatest violinist of history? Name several of the greatest living violinists.

HERE is a suggestion to teachers who want something to interest their pupils. Let us hear from other teachers and club leaders who are in position to suggest "things to try."

We have gained so much by following THE ETUDE club notes that we feel like paying back some of our indebtedness by an exchange of ideas. For three years our club has kept a record of games in a note book labeled "Things to Try." Most of our games come from the CHILDREN'S PAGE of THE ETUDE. We have a few of our own make that have been tested and found helpful in our regular work. If you have kept your January, 1907, ETUDE supplement of Haydn and your Handel supplement of January, 1906, you can try the first game at your next club meeting.

The supplements are not the same size, but can easily be made so. Cut out the faces of each picture, leaving an opening large enough for a child's face, stiffen the pictures by pasting them on cardboard, the cut out face part is also stiffened. Fit the pictures into frames, it is not difficult to find frames this size. Fit the face parts into the openings so neatly that the cut edges do not show.

We glued these face pieces onto a half-round moulding and wedged this stick between the sides of the picture frame so tightly that the faces could not fall out. Drape four widths of cloth (we used blue denim) over the curtain pole in the archway, hang the two pictures from the same pole and facing the audience. We hung German flags from the top of each frame, which fell over the faces, so the curious could not inspect our work.

Now we are ready. Behind the curtain stand Jennie and Helen saying their parts. They are to be Haydn and Handel. There were openings in the curtain so the stopper faces could be drawn away quickly; two ottomans stood below so Jennie and Helen could reach the openings and insert their faces when the time came.

The children were buzzing on the other side. Marie was to raise the flags and introduce the speakers. Sarah was to pull away the stoppers, and I was to give the cue. Marie began in a shaky, little voice:

"Visitors and members of the club, our subject for this afternoon is Haydn and Handel, whom I now present to you"—and raising the flags she disclosed the face of the heavy and somewhat sour-looking Handel and the face of the thin and plaintive-looking Haydn. "There's nothing so very wonderful about that!" I heard Edith say. Marie was going on. "And visitors and members of the club, I will let these gentlemen lead the discussion."

Sarah jerked out the stoppers and Jennie and Helen popped their faces in with such force, for a moment it seemed as though they were going to fall off the ottomans and tumble everything before them, but they gained their equilibrium on the backward swing and came to themselves. No end of merriment was created by these droll pictures, and the imaginary conversation carried on between them was very instructive. Some of the events narrated that afternoon will never be forgotten.

Everyone voted it a huge success, and the children were delighted and jealous by turns, for each one wanted "to play" he was some one.

"Oh, Miss B., do let me play I'm Mozart. I think he's the prettiest one of all—can't I, please?" And I said, "Yes," because I knew, as every ETUDE reader does, where I can get the life-sized lithographs of Bach, Beethoven, Chopin, Wagner, Mendelssohn, Schumann, Schubert and Mozart, enough to satisfy half the club members.

"THE ORDER OF THE GREAT GUMMED STAR" is the name of our second game. We play this at every meeting, because we must gain twenty-four stars before we are really ready for initiation.

We never would have known anything about the order, if it had not been for Sarah, who never can put her fourth finger on the right degree of the scale; her fingers are so fat that they tumble over the keys in the most reckless and rollicking fashion. Sarah knows her scales as well as anyone; she knows how they are built, and can recite them away from the

EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

WHAT is the matter with modern music? asks Felix Draeseke, in the *Signale*. Answering him on the spur of the moment, we should say that there are not enough men alive who can write it properly. It is also true that the few who can write well do not always condescend to do so. The struggle is after novelty, and we are deluged with works that surprise and astound us for the time. But when the strangeness wears off, nearly all will be found wanting; away with them to the dust-bin!

Why must we struggle for something new? There was once a man named Brahms, who wrote a few symphonies; and, strange to say, he did not attempt to startle his hearers with crashes of orchestration that should outdo anything before known, and terrify an awe-struck world into admiration; neither did he try to cajole a mystified public into thinking him great because they could not understand him.

But now we are confronted by a less satisfactory situation. Those who are willing to be sane and temperate are lacking in inspiration, while those who have the ability are too apt to use it in misguided ways. There are Bernard Shaws in music no less than in literature—men who adopt a new tonal orthography, and indulge in queer tricks of expression, merely to attract public attention and gather the resulting shower of gold.

Here, for instance, is what Friedrich Brandes has to say (also in the *Signale*) in connection with the "Bardengesang" of Strauss, a new work for chorus and orchestra: "To accept as earnest a trickster who wishes to get rich is a sign of our times; our novelty-seeking, unmusical times. * * * Strauss is an orchestral virtuoso of the first rank, so great that he requires, from good orchestral musicians, things that are almost impossible. Witness the contrabasses, trumpets and horns in the 'Bardengesang,' to say nothing of the voices. A glockenspiel is required, but has only two notes to play. Then there is a bold passage in which A and A flat major chords come together. * * * If I compared Strauss with Meyerbeer, after the *Sinfonia Domestica*, it was certainly a great injustice to Meyerbeer. * * * Strauss is up-to-date, he knows that people must be imposed upon. * * * Gustav Mahler, in Vienna, is another successful performer in this respect."

In more sarcastic vein is the analysis of an imaginary symphonic poem of "Willy Tiede," written by Dr. Max Steinitzer for the Carnival number of *Die Musik*. Here are the movements, with description in part:

1. Paranoia, or primary monomania. Over a continued organ-point, not in the right key, a series of chords leading into confusion.
 2. Temporary insanity. Motives tumbled over one another with no logical development.
 3. Melancholia. Muted horns, violas, and syncopations; chromatics, ending in stupor.
 4. Delusions. The music attempts to say something, but doesn't.
 5. Epilepsy. The attacks portrayed by orchestral tumult, while a milder motive portrays doses of bromide.
 6. Kleptomania. Law-breaking tendencies shown by consecutive fifths, and other broken rules; also by the taking of other people's themes.
 7. Dementia paralytica. Complete ruin of subject.
- Other works announced by this composer are "The Diseases of the Heart" and "The Earthquakes of 1906." We trust these citations have answered, in part at least, the inquiry of Dr. Draeseke about modern music; and we suggest to him, in return, the following conundrum: Having found out what the trouble is, what shall we do next?

An article on Annamite music, by Gaston Knosp, in the *Quarterly of the International Musical Society*, brings up pleasant memories of Paris in exposition time, and strange, outlandish beverages, and hordes of Oriental foreigners in full (or sometimes not very full) native regalia. There was a sign, "Annamite Theatre," and the strangers entered in. "Dynamite Theatre" would have been a better title, for what the orchestra lacked in size it made up in power. Gongs, drums, and brasses were played with a vehement virtuosity that would have satisfied Strauss himself, while the actors let out a series of ear-splitting yells that added materially to the "toot en-

semble." There were several dozen acts, it was said, of which, one was given each day. Pity the poor musical critics of the East!

Yet the Oriental nations are not without music of a distinctive flavor. We should no more judge them by their crude theatrical productions than we should expect them to judge us by our hand organs and street bands. The Japanese national hymn, for instance, shows all the dignity of our old church modes. The favorite Chinese song to Summer is extremely graceful, and the silken strings of the native instruments doubtless add much to its delicate effect. The unison effects of this, as of ancient Greek music, are by no means unimpressive, as the clear beauty of the Scotch melodies will prove. Annam, too, has its well-known native tunes, not uninteresting to musicians, though less developed than those of its neighbor Cambodia. Its people find much of our civilized music incomprehensible; Chopin, for instance, was a sealed book to them; but they were greatly pleased by passages in major keys from Mozart or Haydn. For instruments, they possess various examples of guitar and mandolin types, a two-stringed violin (like the Indian Ravanastron), a sixteen-stringed psalter, and several wood wind instruments, beside the usual drums and gongs. But, like all Orientals, they have no real conceptions of harmony or orchestral music.

According to the *Revue Musicale*, two of the new Monte Carlo operas are worthy of mention. The first is "Nais Micoulin," a new work of Bruneau, in which that composer remains faithful to realism as a principle and Zola as a source for librettos. Bruneau is often too heavy-handed; his theories are correct, but his touch not deft enough. This time, however, he seems to have scored a success. The second opera is Massenet's "Thérèse." It is a story of love during the Reign of Terror, and its success was even greater than that of the composer's "Cherubim" and "Le Jongleur de Notre Dame." It was rumored that this and other new works were to be given in America in 1943, but investigation showed that the statement was wholly without foundation.

INSPIRATION COLUMN.

BY FAY SIMMONS DAVIS.

THE severe test of our powers has come with the warm weather. The sunshine and the birds and flowers seem to have brought everything beautiful to us but energy. The amount that is left us, however, is sufficient if we but utilize it wisely for the benefit of our pupils. True, we have "that tired feeling," but so have they. Their school lessons have been severe. We must be physicians as well as instructors; we must plan their lessons so thoughtfully that they will improve, and at the same time feel refreshed instead of fatigued.

Nature is no sentimentalist. She is very practical in her demands, rewards and punishments. The heart weighs a little over one-half a pound, I believe, yet it pumps eighteen pounds of blood through every fibre of our being from itself back to itself, in less than two minutes. It does a daily work equal to lifting one hundred and twenty-four tons a foot high. Does it not behoove us to favor it all we can and not add to its strain!

There are many musicians who have early passed from earth through the abuse of health's law. Pergolesi died at the age of 26—Schubert at 31—Mozart at 35—Purcell at 37—Mendelssohn at 38 and Chopin at 40.

We are told to follow the advice of three physicians if we are to be strong mentally and physically. They are Dr. Quiet, Dr. Merryman and Dr. Diet. Allow me to add Dr. Rest. Though the musician may never hope to be literally "quiet," he can follow these doctors' advice so carefully that his poise is never disturbed by the discordant harmonies or by any of the adverse professional winds that blow, or by the rising of the thermometer. He can conserve every atom of strength he possesses. Every morning he should take a cold sponge bath. This will help him to work on "capital" instead of on "credit." A short walk before breakfast will further invigorate him. The great Frenchman, La Harpe, once said, "when my head gets fatigued I put it out of the window." Personally, I prefer to walk.

A period of relaxation at noon should be planned for, and light food taken. A little light reading, a good many laughs, and long hours of sleep will make

a sick man well and an already well man feel "born anew." It was Longfellow who said:

"Joy, temperance and repose
Shut the door on the doctor's nose."

A little boy said to me: "Oh, teacher, I'm so tired; if only it was winter all the time!" His eyes were big, and the rings around them deep. Instead of beginning the lesson immediately, I told him some musical stories; then I gave him an apple, which seemed to go right to his little fingers, and later to his legs for he scampered away, after a good lesson, with a good-bye wave of his cap.

A tired horse cannot be whipped up-hill without danger of his falling when he reaches the top. But he can be coaxed and given a sugar-plum, until, far from being dead, he safely lands his load on the height. He will have some nerve and ambition remaining, too, even if his legs do feel rather wobbly.

Teachers have human charges to drive. We can lighten their loads and make their musical way seem less steep. Mark Twain's story of how Tom Sawyer got his fence white-washed has its moral. Though we cannot, with clear conscience, wholly follow Tom's method we can make work seem less laborious.

The lessons we now give ought to be bright and sunny, like the spring itself. The May blossoms, the June roses and the birds can find their way, figuratively, into the lesson hour. The esthetic and artistic will refresh drooping spirits. A few moments spent in physical gymnastics, with the windows wide open, is an excellent way to commence a lesson. A cool drink of water or of lemonade will also prove refreshing. Then if the teacher will himself play one or two bright pieces he will feel repaid by the interest and good work of the pupil.

Just a word about recitals. I strongly advise all teachers who expect their young pupils to play well to plan for five or six private rehearsals. Pupils' minds "spread" when playing before others, even if their music is learned and they cannot command confidence or concentration without their preparation. If possible the last rehearsal should be held in the same place where the recital is to be given, the pupils using the piano engaged for the last performance.

No pupil should be allowed to say that he is "nervous." Confidence and happiness should reign supreme. Failures are unknown where the music has been perfectly prepared, rehearsals faithfully held and a bright "nerveless" atmosphere preserved.

It is beautiful to have pupils delight in each other's success. "Behind the scenes" it is no new thing to see pupils surround one another, extending glad words of praise after a good performance. This lovely spirit makes for character that is priceless. It gives the teacher the greatest joy, and he thinks of it as something infinitely precious long after the praises of his friends have faded from his memory.

RHYTHM IN MUSIC.

BY A. A. GEDALGE.

RHYTHM is the master quality of music, a quality recognized and cultivated even by the least civilized races, even savages accompany their dances and their songs with strokes upon the head of a tambourine or simply by clapping the hands. And yet, far from being appreciated as it should, rhythm, for the most part, is relegated to the second place in musical interpretation. How frequently we hear children playing correctly enough the notes of their pieces, yet not observing the movement, the even regularity, and least of all that rhythmic accentuation which, alone, gives life and character to the interpretation of a work.

A little reflection will readily show the necessity of rhythm. There is motion in everything. Children easily comprehend the vital importance of rhythm after their attention has been called to circumstances such as these: Let the child feel his pulse. It is the beating of his heart; it is rhythm and a vital rhythm, as we may call it. Let him look at a little brother or sister asleep in a crib. He sees the rhythm of breathing. When the baby sees an object and wants it, note the character of his motions, how they vary according to the intensity of his desires.

A walk through the streets shows the same prevalence of rhythmic action. The pedestrian's step, the pace of horses, the movement of cars, the automobile, the hammer of the smith on the anvil, the flight of birds, etc. These things teach the child the importance of characteristic movements or rhythms, which are used so freely in musical compositions for the sake of color and descriptive effects.

PUBLISHERS NOTES

The LAUS ORGANI is in three volumes and has been selected from the VOX ORGANI and arranged for reed organ by J. P. Weston. Music of this kind is by no means plentiful, and this selection will make a substantial addition to the higher grades of reed organ music. The price of the three volumes of the LAUS ORGANI is \$2.50. These we will also sell in separate volumes, if you so desire, at \$1.00 each. We also can send sample sheets and will send the books "On Sale" if transportation charges both ways be paid by the person ordering.

CHOPIN'S NOCTURNES.

If musicians were to vote for the volume containing the most original music, Chopin's "Nocturnes" would stand very near, if not altogether at the head. These nocturnes are nearly all popular and all are very playable. This cannot be said even of Beethoven's sonatas, of which at the present time less than half a dozen are played. Every advanced player, at least, should be acquainted with Chopin's nocturnes, and fortunately a number of them are within range of the less pretentious players. Above all things, they are purely piano music. Nearly all the great masters conceived their works from the orchestral standpoint, but Chopin was essentially a piano composer.

We also state that this will be the last month of the Special Offer, as the volume is about ready to be sent out, so that those who desire to take advantage of the special offer price will have to send in their orders this month. The special advance price is only 30c postpaid. This is the retail price of the smallest nocturne in the volume.

**EASY
SONATINA
ALBUM.**

WE have been very active in preparing an "Easy Sonatina Album," which we hope to have complete during the present month. Our object, first of all, is to have the easiest popular sonatina collection that can be made, and second, to have it interesting and playable. As a general thing the moment a composer begins to make a sonatina or sonata he becomes dull and learned, and forgets that music, first of all, should give pleasure. There is no reason why pleasing music cannot be made in the sonata form as well as in any other form. It has been done in some cases and why it cannot be in all is something we do not understand, but the bulk of sonatinas are dull and heavy. Our patrons will not be disappointed in ordering a copy of our book at the advance price, which is only 20c. If the book is to be charged, transportation is additional.

* * *

87, will shortly be issued by this house. As implied by the title they are intended to exemplify certain features of modern technical work, such as passages in broken octaves, arpeggios and irregular running passages in either hand, chromatic runs, repeated chords and special work for the left hand. Horvath's "Melodic Octave Studies," Op. 43, previously published by us, have been remarkably successful. This new work should prove equally so. Although the studies are along different lines from the earlier work, they are equal if not more interesting from a musical standpoint. They are of such a nature that their study will prove more of a pleasure than a task to the pupil, and their mastery will result in decided technical advancement. They may be used to good advantage with fifth and sixth grade pupils. They will be gotten out in handsome form in one volume of 28 pages. The special price in advance of publication will be 20c postpaid, if cash accompanies the order. If the book is to be charged, the postage will be additional.

LEHMANN'S VIOLIN METHOD, for beginners, is continued on special offer during the current month. Considerable interest has been aroused in this work in advance of its publication, and we predict that it will be a decided success, and come immediately into general use. It is *par excellence* an elementary work, starting at the very beginning, and proceeding along technical lines. The book does not go out of the "First Position," and aims to develop a thorough foundation for violin technic. The exercises are all melodious and to the point, each one tending to develop a certain technical proficiency. The special price postpaid is 40c per copy—postpaid if cash accompanies the order.

HANS HARTMAN'S FOUR-HAND BOOK will be continued on special offer during the present month. The plates are all ready and the book will shortly be issued, consequently this will be the last month of the special offer. This book will be found useful for practice in sight reading, and for drill in ensemble playing with pupils past the elementary stage. It may be used to good advantage even with second grade pupils, and hence may be used to follow Harthan's earlier volume entitled "Childhood Days," Kölling's "Teacher and Pupil," Löw's "Teacher and Pupil," or any elementary four-hand volume. A pupil having played through this book is ready to take up almost any four-hand volume of intermediate grade, to good advantage.

The special price of this work, in advance of publication, during the present month is 20c postpaid, cash with the order. If a charge is to be made on our books, postage is additional.

The works mentioned are purposely confined to those intended for several participants, such as choruses in two, three or four parts, and capable of performance by any school or college vocal organization of average ability (the number of voices engaged being always at the discretion of the director).

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The compilation of this work was inspired by the success of "Model Anthems" and "Anthem Repertoire," already published by this house. We have profited by that experience, and this work will not only suit those who have already used the other two works, but will have a still larger field. Every one of the anthems has been tested, and has proven useful and popular. They are melodious, of medium difficulty, and of a shade higher grade than those contained in the other two works.

A sample copy, 25c, postage paid. An 8-page circular of specimen pages sent free upon application.

REED ORGAN PUBLICATIONS. ON the third cover page of this issue will be found a list of publications, both in sheet music and book form, arranged especially for the reed organ. Few, if any, of the large publishers of the country pay much attention to the reed organ. Seeing the need in this line, this house has gotten together, over a period covering a number of years, quite a list of such publications, and we shall be glad to send any or all of these "On Sale" to those who are interested.

London's "Reed Organ Method," and the "School of Reed Organ Playing," to be used in connection with and following that method, has had the greatest sale of any publications of the same kind, and almost as great as of any kind brought before the public in recent years.

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Our publications are made particularly for the uses of education, and our stock includes the standard publications of all publishers, foreign and American. The sending of music according to our liberal "On Sale" plan, whether a stock for the entire season's use or for a thirty-day selection of special publications for a particular need, we are glad to have all take advantage of, even though their regular orders are given to their local dealer. In that case we only ask that the *Presser Edition* be asked for, and that no substitution be allowed.

ON SALE
RETURN. ALTHOUGH perhaps a little early to mention directions with regard to "On Sale" music, for the benefit of those who desire to make their returns before full directions are received with the June first statements, we mention the following:

Returns are expected during June and July from all "On Sale" packages sent out during the past two

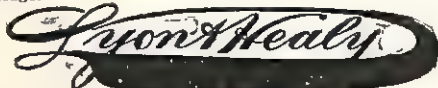
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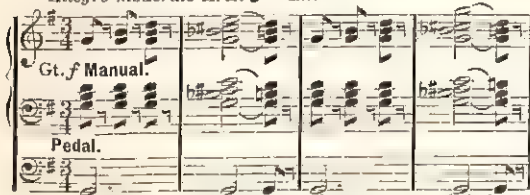


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These melodious pieces are well worth the attention of all organists and teachers. They represent some of the very best work of this popular composer of organ and piano music. For church purposes they will prove pleasing to the congregation and grateful to the player. For teaching purposes they afford ample opportunity for the study of registration and for style and taste in delivery.

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This work furnishes to musical persons a series of highly inclusive, clearly thought-out essays on musical subjects of value to teachers, players, singers and lovers and listeners. A work of this character is just the thing for leisure hours. It entertains, it stimulates, and leaves in the mind plenty of food for thought.

Some of the chapters included with great insight into the nature of the book. Here are a few of them: Music and Memory; The Abuse of the Piano; Music as a Broadening Force; Our Own Conscience; From Musical Early, Inexpensive Teacher; Music as a Social Force. There are no fewer than thirty-six different chapters in the book, similar to those above quoted. This work has been translated and published in French, Italian, and German.

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seasons; that is, we expect a complete settlement of all "On Sale" music at least every two years.

If your "On Sale" package was sent during the last season, that is since August, 1906, it is not necessary to make the returns until next season, but it is necessary to make a payment at the end of the current season for what has been used since the package was received.

Returns should be sent to us by the cheapest way; either by mail in four pound packages; by express at printed matter rates, two ounces for one cent, or by regular express. Packages that have been sent out at printed matter rates are privileged to come back the same way.

In making returns from Canada, unless the package is very large, it is best to return in four pound packages by mail.

Don't forget to place your name and address on the outside of every package returned, in order to identify it when it is received by us.

* * *

MUSICAL PICTURES.

LAST month we made mention of a superb photogravure of "Beethoven's Adoration of Nature," that we were able to supply at a price far below that asked in art stores. The demand was so instantaneous that our first supply was entirely exhausted before the issue of THE ETUDE had reached all our subscribers. A second consignment was immediately ordered, and by the time this issue reaches our readers, all orders, we hope, will be filled. Should you have neglected to take advantage of this offer we advise a perusal of last month's ETUDE to acquaint yourself with the picture in question, a small cut of which appears on page 227.

When perplexed for a suitable gift for your teacher at Commencement, why not a superb picture for the music studio? If a pupil has shown merit in the past season, would not a picture lighten the wall? In addition to "Beethoven's Adoration of Nature," we have a number of other pictures. At present we have, "en route" from Germany, copies of two famous paintings that would be a happy addition to any room. These pictures are printed by the photogravure process, which preserves the softness of the subject, and gives added lustre to the lights and shadows. The titles are:

Poetzelberger: "Song Without Words." This picture is also known under the title of "Mendelssohn and his Sister." The young Mendelssohn is pictured at the piano, his sister Fanny sitting at his side, her head resting on his shoulder. A graceful sentiment that appeals to all.

Gräffe: "Beethoven Playing a Symphony." This beautiful photograph represents Beethoven sitting at the piano surrounded by Schneider (left corner), Steiner (at the window), Abbé Stadler next, and Dr. Schweitzer on the right.

These three photogravures represent the highest class of workmanship and finish. 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 of any of these pictures, securely packed, all charges prepaid, to any address upon receipt of one dollar. Such pictures in art stores sell for about two dollars.

* * *

SUMMER SCHOOL ADVERTISING.

EVERY school and every teacher who intends to teach during the Summer (we speak particularly to those who are going to have a course or a school at some seaside or country resort) should let that fact be known to all those interested, for their own benefit as well as for the benefit of those students who are looking for the most convenient and the best place for their particular purpose.

THE ETUDE, with its enormous circulation, reaching the great majority of music students throughout the entire country, is the best medium, if not the only one, that is to be had for this purpose, and in the interest of education our rates for this sort of advertising publicity are very little above the actual cost of paper and printing. May we send you these rates?

A good-sized advertisement in the June issue, copy necessary by May 10th, would perhaps be almost as valuable as though a smaller space had been used from March to June. The July issue is valuable only

when the dates of the school would be such that that issue would reach the public at the proper time.

* * *

PREMIUMS.

THERE seems to be a feeling among magazines that a paper that gives premiums is not quite in such good repute as one that does not. The one that does not obtain its subscribers by the giving of premiums to the paper's own friends obtains its subscriptions through other means and at just as great a cost.

From the beginning the policy of THE ETUDE has been to give every advantage possible in every way to its own subscribers and not through paid agents, who have no interest whatever in music, in education, or in the paper itself, no interest whatever except in the size of the commission.

We have, in our premium making, taken that same commission and have made it in every case just as liberal as possible, and purchased the premiums at the very best price, giving the entire benefit of discounts to the premium getter; have used only articles that were of particular interest and value to musical people. At the present moment the size of our subscription list and the fact that our recollection does not recall one single instance where a person getting a premium was dissatisfied are, we think, proof that our policy in this line is correct.

Let us send you our complete Premium List. It is of more advantage for our subscribers in getting subscriptions for us to take the merchandise premium than the cash commission. They get, in almost every case, double value, and sometimes more.

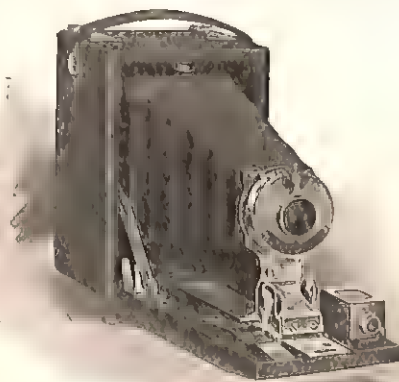
We have lately published some little special premium leaflets, one devoted to solid silver premiums; one cut glass, and another leather goods. We shall be glad to send these to any who may apply for them. Sample copies of the journal are free to assist any who desire to work among their friends and pupils. For those who desire to give their entire time to this work we have special plans.

* * *

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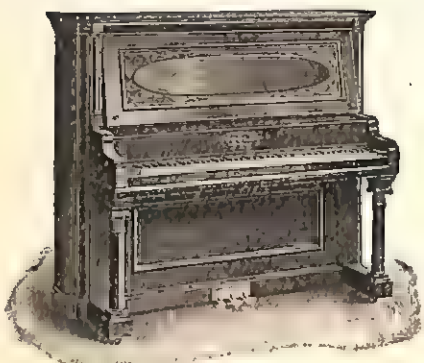
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QUESTIONS AND ANSWERS

S.—By writing to the publisher of THE ETUDE you can get a copy of "Twilight Serenade," by O. Bendix, for piano, violin and cello. The price is 55 cents net. We cannot find a piece called "Twilight" for the instrumentation you mention.

T. G. E.—One of the latest books on harmony is "Modern Harmony" by Arthur Foote, the well-known composer, and Professor Walter K. Spalding, of the Harvard Department of Music. It is clear, comprehensive and practical; not only an excellent exposition of all the principles involved, but affording also a plentiful supply of exercise.

I. S. M.—Professor John K. Paine's romantic opera "Azara" has never been given on the stage. Its first performance in concert form complete was by the Cecilia Society, in Boston, under Mr. B. J. Lang, April 9th, 1907. Extracts from this opera have been given before in Boston, under the leadership of Mr. E. Cutter, Jr., and the "Ballet Dances" from the third act have been played by the Boston Symphony Orchestra, under Mr. Gericke, in Boston, Cambridge and New York.

INQUIRER.—The original title of the *Sonata Pathétique* runs in French as follows: "Grand, pathetic Sonata for the Harpsichord or Piano-Forte, composed, and dedicated to his Highness, Prince Karl Lichnowsky, by Ludwig van Beethoven." No reason for this title has ever been discovered. Grove's Dictionary states that Nottebohm discovered among Beethoven's sketch books that the finale of the sonata was originally intended for the last movement of one of the early string trios, Op. 9, No. 3.

STUDENT.—It is decidedly necessary for you to know all the various C clefs, especially the alto and tenor clefs because of their employment in orchestral music. The alto clef is only used by the violas and in rare cases for the part of the alto trombone; the tenor clef for the higher register of the violoncellos, the bassoons and the tenor trombones. In many scores for chorus and orchestra you will find the soprano clef used, while in older ecclesiastical music you will find even a movable bass clef as well as a treble clef in different positions. All that is required for mastery of these is a little persistent application and constant practice. You will then find that your study and powers of reading will be rendered far more interesting by means of these extra accomplishments.

W. A. R.—I should not advise giving too many studies to your pupils, especially those by Czerny, Cramer and Clementi. The former (Czerny) understood the nature of the piano thoroughly, but his studies are arid musically. It is better to confine the technical work as much as possible to exercises, giving only such studies as are really valuable from a technical standpoint. Then turn to melodious pieces, in which you can usually find plenty of material from which to form exercises. The musical studies of Heller, MacDowell and others combine technical and musical qualities in a felicitous manner. Many pianists of the present time claim that it is better to work as technic directly in the works of classical literature of the piano, thus avoiding a waste of time on music that is of small value intrinsically, or burdening the memory.

S. A. H.—You will find an account of the principal pianists since Liszt in Baltzell's "History of Music," published by Theodore Presser. A few late comers like Josef Lhévinne, Mme. Olga Samaroff, or Miss Germaine Schnitzer are not included because they are recent stars who had not attained universal reputation. Lhévinne is a pupil of Safonoff, teacher of piano and director of the Moscow Conservatory, now conductor of the New York Philharmonic Society. He graduated at 18 from the Moscow Conservatory in the same class with Rachmaninoff and Scriabine. In 1895 he won the Rubinstein Prize for piano playing in Berlin. His present tour in this country is his second. Madame Samaroff is chiefly a pupil of the Paris Conservatory, under Marmontel. Miss Schnitzer gained the first prize in piano playing under Raoul Pugno at the Paris Conservatory when only fourteen. She has since studied with Emil Sauer in Vienna.

T. B. H.—The most important of the early treatises on harpsichord playing, from which we can derive a knowledge of the practices in regard to the ornaments, are François Couperin's "Method, or the Art of Playing the Harpsichord" (1717), and Philipp Emanuel Bach's "Essay on the True Manner of Playing the Clavier" (1780). Couperin, himself one of the most celebrated of performers on the harpsichord, as well as a famous composer, has, in his book, explained all the practical issues, including principles of fingering, the interpretation of the ornaments, and hints as to style of performance. Emanuel Bach has given us many invaluable suggestions for the execution of his father's works, as well as general remarks on musical taste, etc., which show clearly the attitude of the musicians of his time. Both of these works show that the chief principles of piano playing were well established and understood in the time of these precursors of the piano.

C. J.—While it is true that the various staccato marks are much more effective when no pedal is used, the fact remains that one does get an effect differing from legato or non-legato when the pedal is used with staccato. That the staccato is not so crisp and distinct does not prevent it from having some musical and expressive value. Undoubtedly it is best to practice staccato entirely without pedal in order to get the requisite training in elasticity, but it is far too sweeping a statement to assert that staccato is impossible with the pedal. The most detached and crisp staccato possible on the piano may be obtained in the middle and lower registers of the piano by employing the second and lower pedals. This is seldom indicated by editors, but it is frequently employed by virtuosi. There are properly three sorts of staccato: with the second pedal, without any pedal, and with the damper pedal. If you are still unconvinced, write again to this column, with more detailed questions.

SUBSCRIBER.—By "program" music is meant music which has either an idea or scheme of action underlying it as a poetic basis. This may be merely a general idea, as Mendelssohn's "Fingal's Cave" overture, or Wagner's overture to "Faust." It may be more definite while still partly ideal, as Beethoven's "Pastoral" symphony, whose general scheme was outlined many years before by an obscure composer, Julius Knecht, or Raff's "Im Walde," while, of course, still more realistic forms of program music are Berlioz's "Fantastic" symphony or the "Harold in Italy" symphony, Tchaikovsky's "Francesca da Rimini" fantasia, or his "Manfred" symphony, or Richard Strauss' "A Hero's Life," or the "Don Quixote" variations. It would require too much space to enumerate all the important modern examples of program music or to state the arguments for or against this species of music. You will find them admirably summed up in Ernest Newman's article on the subject in his volume, "Musical Studies," published by John Lane and Co., New York and London.

A. E. G.—1. Polichinelle means "buffoon" or "Punch." 2. It is difficult to lay down any comprehensive rule for accent in the mazurka. There is often not a secondary accent but a primary accent on the second beat. That is, the second beat is the strongest of all, and you will see that sometimes the chief accent is on the first beat, sometimes on the second or third, depending chiefly upon the character of the piece itself. The rubato. Be guided by the character of the piece to which you refer.

3. The middle section of "The Lark" (L'Alouette), than that preceding, need not necessarily be taken faster with giving the delicate variations of the accompaniment lightly and with precision, while the melody stands out clearly.

TEACHER.—The chief object of playing exercises transposed into all keys (also difficult passages) is that by so doing one obtains an additional surety and mastery entirely different features, inasmuch as they present the change to black keys instead of white, the notes are harder to hit, even the distances of the same harmonic interval are different in the various keys. In the same way, by transposition of a difficult passage with the original fingering, one obtains technical profit. Another advantage of learning transposition is that it thus compels the pupil to learn some harmony. He is obliged to think not only of the fingering, but also of the chords on which the exercise is based. Try to prementally, it is careless and has nothing to recommend it. Von Bülow says that by the aid of constant transposition, a modern pianist of the first rank ought to be readily in the key of F sharp minor as in that of F minor, and with the same fingering.

H. C.—The making up of accompaniments is not an easy thing, so you need not feel lamentably deficient in "instinct." In accompanying popular songs they are usually of so stereotyped a melody as well as in harmonic is coming, and anticipate the right chord. It is, however, largely a matter of training. With violin solos, of a presumably higher class of music, it is a very different matter. There is no rule that will tell you how to accompany where you do not know the melody. When you have some acquaintance with the piece, you ought to be able, having studied harmony, to improvise some succession of chords to it. It is first essential that in the study of harmony, but which is often postponed until the pupil reaches counterpoint. I refer to harmonizing each of the four parts in turn, with the given theme in your head, not mechanically, so that you do this ment, you cannot help acquiring a facility in harmonizing which will help you very much when you endeavor to make up your violin accompaniments. Only it is necessary to know your melody beforehand. Nothing but great practice, and luck in guessing the characteristics of the pieces played would help you. It is doubtful whether the people who play so glibly "by instinct" do not obtain satisfaction.

A. R.—Leading motives, as such, are not employed in *Il Trovatore*. A libretto with plot and principal acts follows: Count Luna, and a minstrel named Manrico, he Countess of Sergaste. Azucena, a gypsy, woo Leonore, to be a sorceress and to have bewitched one of his children, had the old woman burnt. To punish the father Azucena took away his other child who was vainly sought for. The Count is sighing beneath the Countess' windows. Her heart is already captivated by Manrico's sweet songs and his valor in tournament. She hears his voice and mistakes the Count for her lover. She hears two meet and in the duel which follows Manrico is wounded but the Count spares his life without being able to account for his impulse. In the second act of stealing the Count's son for her mother's fate threw her own son into the flames and the Count's son lived. Manrico is terrified, but Azucena retracts her words, so that he believes her tale to have been an outburst of remorse and folly. He hears next that Leonore, arrived for to save her, and finds that the Count has free her from the same purpose. He and his companions comes Manrico's wife but their happiness is short-lived. In the third act the Count's soldiers capture Azucena, whom they recognize as the burnt gypsy's daughter, and as the Count hears that his successful rival is her son, she is sentenced that his successful rival is her son. In the fourth act Leonore offers herself to die by the axe. In the fifth act Leonore offers herself to die by the axe. In the sixth act Leonore offers herself to die by the axe. In the seventh act Leonore offers herself to die by the axe. In the eighth act Leonore offers herself to die by the axe. In the ninth act Leonore offers herself to die by the axe. In the tenth act Leonore offers herself to die by the axe. In the eleventh act Leonore offers herself to die by the axe. In the twelfth act Leonore offers herself to die by the axe. 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HOME NOTES.

MR. PAUL VOLKMAN, tenor, of the Combs Conservatory of Music, Philadelphia, gave a recital April 11th.

A RECITAL on the subject "The Suite and Sonata Compared" was given by Miss Helen Esther Wilkinson, in Philadelphia, March 21st.

A MUSIC FESTIVAL, under the direction of Mr. C. J. Schubert, was held at Nashville, Tenn., April 2d, for the benefit of the organ fund of the Assumption Church.

MR. ERNEST KROEGER gave a series of piano recitals at St. Louis during March. One was a "Liszt program," another was devoted to compositions by Mr. Kroeger.

A HISTORICAL LECTURE recital was given under the auspices of the Prochazka Studio of Music, Nyack, N. Y., April 2d. Excerpts from Mr. Prochazka's lecture on music were read.

ROSSINI'S "Stabat Mater" was given by the Seattle Choral Symphony Society at the fifth concert of the season. Mr. James Hamilton Howe is the conductor of the Society.

THE ORATORIO "St. Peter," by Dr. P. Hartmann, was given in New York, April 3d, under the direction of the composer, by a chorus of 160 voices and the Russian Symphony Orchestra.

A LARGE PIPE ORGAN was completed for the Prince of Peace Chapel, Philadelphia, and used for the first time at the Easter services. Mr. Wm. H. Kirschmann is the organist and choirmaster.

"VICTORY DIVINE," a sacred cantata by J. Christopher Marks, was given in the Moravian Church, Lancaster, Pa., under the direction of Mr. Wm. A. Wolf, organist and choirmaster of the church.

MASTER E. KENNETH HOWE, son of Prof. Edward E. Howe, gave a concert at Hazleton, Pa., April 2. On the program were four compositions by the young musician, who is in his thirteenth year.

MR. FRANZ SALBACH, with the A Capella Choir, of which he is director, gave Bach's "Passion According to St. Matthew" in Milwaukee, March 22. The club was accompanied by organ and orchestra.

THE ORATORIO CHORUS, of Wooster University, Mr. J. Lawrence Erb, director, gave Gounod's "By Babylon's Wave," and "The Seven Last Words," by Dubois, March 19th. The chorus numbers 100 voices.

MR. WALTER SPRY, of Chicago, gave his annual piano recital March 3d, his program made up of compositions by Beethoven, Brahms, Chopin, Saint-Saëns, Liszt, and novelties by Liapounov, Rosseter G. Cole and Mr. Spry.

THE ORATORIO SOCIETY, of Newark, N. J., Mr. Louis Arthur Russell, conductor, gave a Lenten-tide concert March 6. Coleridge-Taylor's "Song of Hiawatha" was given by the Society. A grand Wagner concert was given May 1.

THE MENDELSSOHN TRIO, of Pittsburgh, gave a recital at East Liberty, March 28. Two compositions by Pittsburgh composers were programmed, "Allegretto" from Trio in E minor by Fidelis Zitterbart and "Serenade" by Ad M. Foerster.

A CONCERT of chamber music was given March 12, at the College of Music, Cincinnati, O., by the Marlen String Quartet, assisted by Sig. Romeo Gorno, pianist, and four instrumentalists. Beethoven's Septet, Op. 20, was included in the program.

A NEW Hutchings & Votey organ was formally opened in St. Paul's Episcopal Church, Erie, Pa., by Mr. Peter Le Sueur, organist and choirmaster of the church. The organ has three manuals, 31 speaking stops, tubular pneumatic action.

THE LONG BRANCH (N. J.) CIRCLE of the University Extension lectures on music, by T. W. Surratt, have sent a letter to the Editor acknowledging the great assistance THE ETUDE for the past five years has been in the way of preparatory study for the lectures.

THE following members of the faculty of the Sherwood Music School, Chicago, gave a recital recently: Messrs. Malek, George Ashley Brewster, Shirley Gandell, Carl A. Sauter, Mesdames Mabel Webster Osmer, Zoe Pearle Park, and Misses Bertha Stevens, Ida Serven and Amanda McDonald.

THE DEPARTMENT OF MUSIC, Columbia University, New York City, gave a series of concerts last month, organ recitals by Hamilton Macdougall, of Wellesley College, Horatio Parker, of Yale University, Henry Dike Rübnert, of Smith College; piano recital by Cornelius Rübnert, professor of music in Columbia University, and a concert of chamber music. May 7 and 14 two more concerts will be given.

THE third annual May Music Festival of the Kokomo (Ind.) Oratorio Society will be held May 23 and 24. Mr. Wm. E. Rauch is the festival conductor. The following choral works will be given: Mendelssohn's "Hiawatha" and Coleridge-Taylor's "Hiawatha," under Mr. Faust. The Chicago Symphony Orchestra, which will play several orchestral numbers.

STUDENTS of the University of Kansas gave two performances of Sullivan's opera "Pirates of Penzance," Feb. 28 and March 2. The net proceeds, \$100, were going to the Macdowell Fund. Three concerts by Anton Hegking, cellist, and Charlotte Macdonald, soprano, given during the May Music Festival, the Chicago Symphony Orchestra, Alexander von Flöitz, conductor, which will play, among other things, an overture by Mr. Charles S. Skilton, dean of the School of Fine Arts.



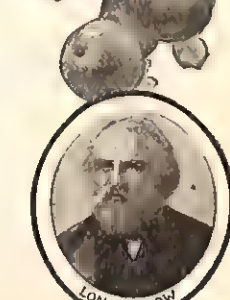
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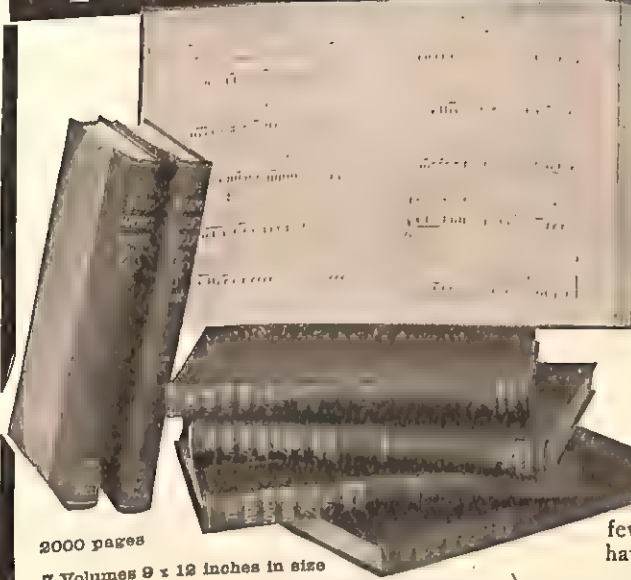
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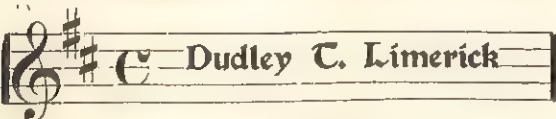
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EXPLANATORY NOTES ON OUR MUSIC PAGES.

TWELVE instrumental pieces are included in the music in this issue. Among these are some interesting novelties. "The Music Box," by Poldini, is one of the best of the many imitative pieces written in this style. It is to be played in a precise, delicate manner, but with spirit. The *glissando* passage at the close should not be hurried or blurred. In "Coquetry," by Jessel, a composer new to our readers is represented. This is a fine drawing-room piece in the French style, containing several striking harmonic effects. As intimated by the title, this piece demands a free, somewhat capricious rendition. The melody must be well sung. Horvath's "Dervish Dance" is a recent composition of this popular writer. It must be played with snap and vigor, at a good rate of speed. Koelling's "Bells in the Dale" is from a set of pieces by this veteran composer, entitled "New Flying Leaves." In this piece the melody must be well brought out, the accompaniment having the effect of distant chiming. Schneider's "Evening Devotion" is a quiet, meditative composition, affording good study in melody playing and in varied accompaniment. Gurlitt's "Over Hill and Dale," is a beautifully written number, reminding one of Schumann, especially in the middle section. This is an intermediate grade teaching piece of high order. Schumann's "Traumerei" and "Romance" will be found very effective and satisfying as arranged for four hands. The work is well divided between the two players. Seeböck's "Spanish Dance" is an original four-hand number from a set of pieces written within such keyboard compass as to render them available for reed organ as well as for piano. They are pleasing and effective for either instrument. Pierre Renard's "Little Patriotic March" is a useful easy teaching piece, both hands lying in the treble clef. It contains a clever suggestion of "Hail Columbia!" "Three Jolly Sailor Boys," by Paul Lawson, is another bright little teaching piece taken from the set entitled "Song Games of Childhood," and introducing a well-known traditional tune.

Our Vocal Music.

"ACROSS THE SEA," by Agnes Leaycraft, is a tender love song of a very high type, both in text and music, almost a prayer, in fact, for an absent loved one. It is therefore a song which makes great demands upon a singer's power of expressive interpretation, and is therefore, at the same time, a good study to promote an expressive style in a pupil. The compass makes it very suitable for a medium or high voice. The closing strains are particularly helpful in building up a full, sustained, singing tone. The last line can have a delivery almost like that of elevated speech. It goes without saying that perfect enunciation is an essential.

"A Maid of Picardie," by Jules Jordan, is a rollicking song of a semi-humorous style, partaking of both French and English characteristics. It will make an admirable light number for a recital. In point of style it calls for a light, graceful treatment, more than a little archness. Teachers know how difficult it is to find a song of that kind, and how useful it is at a certain stage in a pupil's training.

VARIOUS reasons are given in explanation of the absence of organs in the Greek Catholic Church. One authority states that unaccompanied singing was in accordance with the earliest and purest Christian practice. Silence was imposed on the congregation by the Council of Laodicea because the primitive Christian tunes had been corrupted, and every man sang his own version, so that in the interests of decency and concord the choir was established to represent the congregation.

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Smith, W. G. If I But Knew.....	.12
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Rathbun, F. G. Bells of Dreamland.....	.15
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DeReef, E. E. Come to the Gay Feast of Song.....	.12
Wagner. Hail! Bright Abode (from "Tannhauser").....	.15
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Pupils of The Polytechnic College, Fort Worth, Texas.
Grand March (4 hrs.), Lindsay; Murmuring Brook, Bohm; Obstinatation (song), Fontenailles; Danse Florentine, Lack; Valse Brillante, Wollenhaupt; Valse Caprice, Newland; Irish Love Song (song), Lang; Trumpet Piece, Jensen; Valse, Jensen; Serenade, Liebling; Forbidden Music (song), Gastaldon.

Pupils of Miss Lou Hart.
Andante (4 hrs.), Haydn; Prelude, Bach; In the Smithy, Parlow; Joy of the Hunt, Gurlitt; Think of Me, Rohde; Through the Forest, Williams; Soldiers' March, Bergthal; Spring Greeting, Baldwin; Joyous Return (4 hrs.), Ringuet; Minuet, Haydn; Serenade, Schubert; Largo, Handel; Belfry Chimes, Lerman; London Bridge, Lawson; In the Boat, Norris; Moon Winks (4 hrs.), Stevens; My Lady Laughter, Highland Laddie, Morey; Waving Scarves, Horvath; Bo Peep Waltz, Winthrop; Good Night, Nevin; Carnival Polka (4 hrs.), Engelmann; When the Lights are Low, Engelmann; Southern Melodies, Tarantella in A Minor; La Reve, Wallace; Marcelle, Rosales; Home, Sweet Home, Rimbaud; Farewell to the Piano, Beethoven; Piff Paff (4 hrs.), Engelmann.

Pupils of Fred Alton Haight.
Balancelle (4 hrs.), Behr; Morning Prayer, Streabbog; Spinning Song, Ellenreich; Nut Race, Geibel; Fairy Gambols, Kern; Little Home Pet, Engelmann; Dolls' Dream, Oesten; The Hunt, Demuth; Valse, Op. 183 (6 hrs.), Streabbog; Tulip, Lichner; Silver Spring, Heins; Autumn (Reverie), Lindsay; Hyacinth March (4 hrs.), Meacham; On the Meadow, Lichner; Village Blacksmith, Heins; Young Recruit (4 hrs.), Rathbun; Lament of the Rose, Heins; Girard Gavotte, Fondey; Murmur of the Shells, Parker; The Gay Guitarist, Spaulding; Siegmund's Love Song, Wagner-Bell; Con Amore, Beaumont; Flower Song, Lange; Hearts and Flowers, Tobani; Forget-Me-Not, Engelmann; Maiden's Dream (Fantasie), Bohm; Caroling of the Birds, Micheuz; Romanza (violin), Simonetti; Sarabande (violin), Bohm; Menuet in B Minor, Schubert; Charge of the Uhlans, Bohm; Faust, Gounod-Leybach; Slumber Boat (song), Gaynor; Summer Moon (song), Tehune; Seguidilla, Bohm; Il Trovatore, Verdi-Dorn; Impromptu in C Sharp Minor, Reinhold; La Fontaine, Lysberg; Prelude, Haight; Flirtation (Intermezzo), Haight.

Pupils of Cumberland, Md., Conservatory, John Whitaker, Director.
Overture, Daughter of the Regiment (4 hrs.), Donizetti; Rolling in Foaming Billows (song), Haydn; The Shepherd's Dance, Gregh; Love in Springtime (song), Arditi; Qui Vive (4 hrs.), Beauty's Eyes (song), Tosti; As the Dawn (song), Cantor; Fantasia Impromptu, Chopin; Queen of the Night (vocal trio), Smart; L'Alerte (4 hrs.), Behr; Ein Schaeferlied (song), Harris; Tarantella in A Minor, Piezonka; Triumerel (violin), Schumann; What the Nightingale Sang (song), Parker; March Des Pompiers (4 hrs.), Watson.

Pupils of Miss Laura H. Brunner.
Leola (4 hrs.), Krogman; Song Without Words, McIntyre; Iida Waltz (4 hrs.), Bollman; Tendresse, Pachet; Szilfetta (4 hrs.), Von Blon; Bohemian Girl, (4 hrs.), Balfie; Nocturne, Op. 15, No. 3, Chopin; Tarantelle, Heller; On the Lake (4 hrs.), Sydney Smith; Torchlight Dance of the Brides of Cashmere, Rubinstein; Call Me Thine Own, Ascher; To the Spring, Grieg; Siegmund's Love Song from the Walkure, Wagner-Bendel; Rustle of Spring, Sliding; The Cascade, Pauer.

Pupils of Miss Rosalie M. Yago.
Allegro from Sonata Op. 33, (4 hrs.), Diabelli; Ten Little Fingers, Orth; Golden Butterflies, Op. 63, Krogman; Merry Blue Eyes, Op. 21, Orth; Elfentanz, Heins; Happy Youth, Op. 13, Novara; Ein Koboldschmaus, Ellenberg; Minuet from Sonata, Op. 49, No. 2, Beethoven; Spring's Messengers, Op. 123, Spindler; Columbine, Delahaye; The Mill, Jensen; Scherzino, Op. 64, No. 2, Handrock; Bird Song, Popp; Sonata D Major, Allegro-Andante (4 hrs.), Bohm; Rhapsodie Hongroise, No. 12, Rondo; Rondo in G, Op. 51, No. 2, Beethoven; Tarantella, Beaumont; "Mei herziges dirndl," Pachet; Aria Con Variazioni, Handel; Sonata Op. 38, Allegro moderato-Polonaise, (4 hrs.), Diabelli; La Matinee, Dussek; Danse Napolitaine, Lomas; Sonata in C Major Allegro-Andante-Rondo, Mozart; Dornroschen, Bendel; Capriccio Brillant, Op. 22, Mendelssohn; Impromptu, Mazurka, Op. 120, Lack; Marche Caracteristique, Op. 121 (4 hrs.), Schubert.

Pupils of The Combs Broad Street Conservatory of Music, Philadelphia.
Mazurka Caprice, Hahn; Berceuse from "Jocelyn" (violin), Godard; Second Valse, Op. 56, Godard; My Laddie (song), Thayer; Spanish Dance, Sarakowski; Air de Ballet, Op. 30, Chaminade; Air de Ballet (violin), Eichberg; Nocturne, Op. 9, No. 2, Chopin; Love's Philosophy (song), Gordon; Pierrette, Chaminade.

Pupils of Miss Marie Walsh.
Tarantella, Holst; Two Students (4 hrs.), Blake; Drummer Boy's March, Bechter; Song of the Sea Shell, Krogman; Lullaby, Krogman; Berceuse, Geibel; Merry Romp (4 hrs.), Hiller; Tarantella, Deans; Amor, Tourbié; Mazurka, Frysinger; La Grace (4 hrs.), Bohm; Cradle Song, Heller; Witch Dance, Kullak; Loin du Bal, (4 hrs.), Gillet; Sonata No. 1, Beethoven.

Pupils of Miss Lilly V. Spring.
The Marriage of Figaro, Overture (4 hrs.), Mozart; Allegro, Haydn; My First Dance, Engelmann; In the Garden, Gurlitt; Marie (4 hrs.), Holst; When the Springtime Blooms, Franz; Gaily Chanting, Behr; With the Caravan, Ferber; Lullaby, Wolff; To the Chase (4 hrs.), Behr; The Pink Domino, Renard; The Little Drum Major, Engel; Mail Coach Through the Woods, Ellenberg; The Stormy Night, Blied; Farewell, Reed; Two Little Maidens, Newcomb; The Angel's Dream, Lange; Calabria, Tarantella, Parlow; Warblings at Eve, Richards; Dear One (song), Brachett; At the Twilight Hour, Williams.

Pupils of Miss Lillian M. Brouner.
In the Park, Op. 35, Williams; Sailor Boy's Dream, LeHache; Merry Mountaineers, De JaJoon; The Wayside Rose, Fischer; Ring Around a Rosie, Lawson; Narcissus, Nevin; Serenade, Schubert-Heller; Chit-Chat Polka, Wolf; Morning Song, Op. 78, No. 5, Reade; Tally Ho, Lawson; In the Arena (4 hrs.), Engelmann; Red Roses (waltz), Kern; The Gay Guitarist, Spaulding; Flower Song, Lange.

Pupils of Mrs. Thornton.
Home, Sweet Home, Rimbaud; Sack Waltz, Metcalf; Nina Waltz (4 hrs.), Wohlfart; Melody (violin), Klassert; Snow Ball March, Pearis; Purple Pansies, Pearis; Rosebud Galop, Engelmann; Pretty Butterfly, Fink; Swallows' Homeland Song (vocal duet), Masini; Frolic of the Frogs, Watson; Ambassador March (4 hrs.), Kiammer; New Spring Song, La Farge; Forget-Me-Not, Engelmann; Beautiful Star of Heaven, Drumbeller; Chapel in the Mountain, Wilson; Massa's in the Cold, Cold Ground (transcription), Kern; Midnight Two Step (4 hrs.), Hager; Flower Song, Lange; Fra Diavolo, Smith; When the Lights are Low (4 hrs.), Engelmann.

Pupils of Fredericksburg College, F. A. Franklin, Musical Director.
Beneath the Stars, Kern; In Stately Measure, Franklin; Oh Fair, Oh Sweet and Holy (song), Cantor; Callithoe, Chaminade; In Mischief (violin), Franklin; In the Gondola, Bendel; Preludes, Nos. 3 and 28, Chopin; The Kerry Dance (chorus), Molloy; Off for the Front, March (violin), Franklin; Spinning Song (from the "Flying Dutchman"), Wagner-Liszt; Souvenir d'Il Trovatore, Hofmann; L'Adieu, Nocturne, Favarger; The Sweetest Flower that Blows (song), Lehmann; Silver Stars Mazurka, Bohm; Polacca Brilliant, Weber.

Pupils of Henry M. Rudesill.
Overture, "Tancred" (4 hrs.), Rossini; Cerisette, Philie; Dancing Spirits, Bohm; Serenade, Schubert; To Arms (4 hrs.), Ortlepp; Hungarian Dream (4 hrs.), Faber; Valse, Badinerie, Horvath; Camp Life, Sidus; The Butterfly Chase, Hirsch; The Spinning Girl, Veon; Mazurka, Kirchels; The Graces, Waechs; Spanish Dance (4 hrs.), Engelmann; Forget-Me-Not, Engelmann; March from Tannhauser (4 hrs.), Wagner; Serenade d'Amour, Von Blon; Scherzo Ballet, Sabathil; Alpine Storm (4 hrs.), Kunkel; Waltz in Octaves, Concione; Dance of the Demon (4 hrs.), Holst.

Pupils of Ernest Lent.
Spanish Dance (4 hrs.), Moszkowski; In the Boat, Norris; Carillon, Trojelli; Valse Impromptu, Raff; Concerto in C Major, first and third movements, Beethoven; Redowa (violin), Wallerstein; March (violin), Lent; Sarabande (violin), Bohm; Berceuse (violin), Stearns; Nordische Sage (violin), Bohm; Vortragsstück (cello), Wenzel; Am Meer (cello), Schubert; Romance (cello), Herbert; Andante from Concertstueck (cello), Golttermann; Valse Impromptu, Lent; Cradle Song, Lent; Desire, Burnham; Second Mazurka, Godard; Derner Printemps, Essipoff; Bolero (violin), Bohm; Cavatina (violin), Raff; Romance from Second Concerto (violin), Wieniawski; Faust Fantasia (violin), Alard; Les Sylphides, Chaminade; Water Lily, MacDowell; Scotch Poems, MacDowell; Prelude, Rachmaninoff; Papillon, Lavalley; Andante Religioso, for twelve cellos, Golttermann; Menuet (two pianos and strings), Boccherini; Hungarian Dance (two pianos and strings), Brahms.

THE more closely we study human knowledge and thought, the more clearly do we perceive that the word "imagination" has more compass and depth of meaning than any other word which we apply to our faculties. It includes all we possess of constructive power—the power of holding masses of facts so firmly and continuously in the field of vision as to enable us to discover their unity and the laws which govern them; in other words, science—the power of seeing the permanent in the transitory, the universal in the particular; in other words, philosophy—the power of perceiving and realizing the soul of things visible, and out of the real constructing the ideal; in other words, art—the power of discerning the spiritual behind the material, the creator behind the creature—in other words, religion.

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TEACHERS' ROUND TABLE.

(Continued from page 303.)

unique difficulties, and teachers are glad to know of pieces that are possible to these beginners, and which by actual test have been such as have proved interesting to them.

"In my experience I have found that more care should be exercised in choosing pieces for the first than for any other grade. Interesting material for this grade is very limited. Many of the so-called first-grade pieces are either too carelessly edited, or deficient in rhythm, melody and the right kind of simplicity.

"I never give a pupil more than two or three pieces in the first term, and these towards its close. It requires most of the time to ground them in technic, tonal conception, and systematic habits of practice. They should be taught how to use their brains and direct their hands before there can be thought of recreative work. That term 'recreative work' may seem at first glance a sort of Irish bull, for the beginners' work should be at all times so ordered as to seem like a recreation. The work must be made attractive if the child is to become interested. I could amplify this subject, but will conclude by giving a list of ten pieces that I often use:

The Retreat	Franz Behr
Posthorn Tones	Franz Behr
Little Trumpeter's Melody, F. Behr, Op. 503, No. 22	
Hand in Hand March	Jos. Hummel
Schoolmate Waltz	Fenimore
Book of Gold Waltz	Streabog, Op. 182, No. 6
Little Fairy Waltz	Streabog
The Little Blonde Waltz	Holcombe, Op. 6, No. 1
Tin Soldiers' Parade	J. Otto
Melody and Soldier's March, Schumann,	
Op. 68, Nos. 1 and 2."	

These may all be obtained directly from Mr. Preser. The editor would caution young teachers that the first three, and the last but one, are nearer the second grade.

THE ROUND TABLE has received a letter from Miss Whitehead, of Boston, supplementing what was recently said in regard to transposing. She says:—

"The latest ETUDE came a few days ago, and I was much interested in the ROUND TABLE, as I always am. What you said about transposing especially attracted my attention. I have had a little experience with pupils which may also prove interesting. I have given them all sorts of five-finger exercises to transpose, which they had no difficulty in comprehending, but I have not been so successful in teaching them to transpose pieces. I recently attended a recital in which one of the numbers on the program was a duet on five tones, played by beginners. It was played by eight little tots on four pianos, or sixteen hands. They played it in the original key, and then anyone in the audience was requested to name another key. Someone spoke up promptly, the teachers fixed the children's fingers over the keys, and they played it perfectly. The same demonstration was repeated in other keys. This set me to thinking how such little children could be taught to do that, and so I began of my own. She was studying some little 'Melody Pictures,' by Margaret Martin, the first one in the key of F. I taught her to transpose it into C and G. She did it by learning the names of the scale steps, applying them to the piece in the original key and then in the new key, and I found she did it quite readily. I have had her write it all out in the new key, away from the keyboard, so as to be sure she did not do it by ear. She did several of the pieces in the book, and method were persisted in with a child, through more and more difficult things, transposing would become comparatively easier to learn. One reason why I had hard for her, and I thought writing would help to familiarize her with the staff. Do you think my experiment a good one? I would like to know for the reason that it is entirely my own."

[The Editor of THE ETUDE has had a number of letters showing appreciation for the work of the ROUND TABLE. He uses the present opportunity to make note of a conversation in Boston, a short time ago. Two teachers were talking about educational helps and one asked the other if he knew THE ETUDE and the ROUND TABLE department, adding that he ought to read it. "Read it," said he, "I should say I do; it is the best thing in the whole magazine."]

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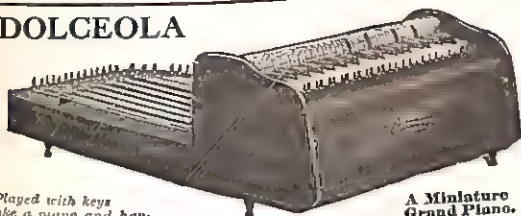
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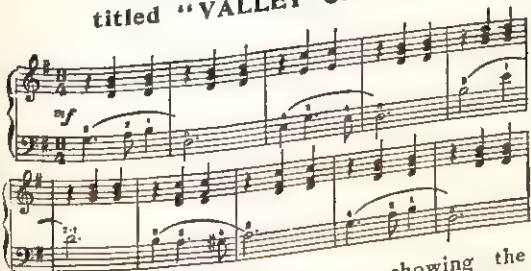
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MUSICAL ITEMS

THE OHIO STATE MUSIC TEACHERS' ASSOCIATION meets
at Granville, June 19th to 21st, under the auspices of
Denison University.

THE AMERICAN GUILD OF BANJOISTS, MANDOLINISTS
AND GUITARISTS held its sixth annual convention in
March at Philadelphia.

BUNYAN'S "Pilgrim's Progress" has been arranged as a
stage play by some English society. The music is to
consist of Psalm tunes.

THE BRAHMS MEMORIAL in Vienna is to have a place
in Kessel Park, in front of the building of the Society
of the Friends of Music.

THE new organist of Carnegie Institute, Pittsburgh.
Mr. Charles Heinrich, of New York City, will not begin
his engagement until next October.

A Polish composer, Felix Nowowiejski, has written a
sacred drama, "Quo Vadis," for solo voices, chorus, or-
chestra and organ. It is in five scenes.

THE ILLINOIS MUSIC TEACHERS' ASSOCIATION meets
at Rock Island this year, the first week in June. The
Thomas Orchestra is to be present and assist at some of
the concerts.

HEINRICH CONREID, so says a New York paper, has
made arrangements for ten performances of Strauss'
"Salome" next fall before the regular New York opera
season opens.

AN Orlando Gibbons Festival will be given in West-
minster Abbey, London, in June. Gibbons was a noted
composer of the old English school and organist of the
Abbey in 1623.

EMIL PAUER has been re-engaged as conductor of the
Pittsburgh Orchestra for three years at an annual salary
of \$12,000. The past season was the most successful one
in the history of the Orchestra.

A PERFORMANCE of Surratt's operetta "Priscilla" was
given at the Carlisle Indian School last month, by pupils
of the school. The band, made up of pupils of the school,
has quite a reputation in Pennsylvania.

BERLIN despatches say that the Emperor William has
consented to allow Dr. Muck to remain in the United
States for another season inasmuch as the Boston
Symphony Orchestra is not organized and maintained
for profit but purely for musical culture.

A MUSIC SUPERVISORS' CONFERENCE was held at
Keokuk, Ia., April 10-12, under the presidency of
Hamlin E. Cogswell, of Indiana, Pa. Mr. P. C. Hayden,
of Keokuk, was the organizer of the meeting. The dis-
cussions were on topics connected with musical work in
the public schools.

AT a concert in Glasgow the orchestra, under the
direction of Dr. Frederic H. Cowen, gave a humorous
musical skit by Mozart called "The Village Symphony."
To make the affair more realistic players and con-
ductor wore wigs and false noses, and costumes of the
time represented by the music.

OTTO HEGNER, the pianist, died February 27th, at Ham-
burg, aged 30 years. He was a pupil of Hans Huber,
and appeared as a youthful prodigy, visiting the United
States. In 1904 he was a teacher in the Hoch Con-
servatory, at Frankfurt. The last few years he occupied
a similar position in the Hamburg Conservatory.

THE PHILADELPHIA ORCHESTRA season had a deficit of
nearly \$42,000, which is more than covered by the
subscriptions of the guarantors. No successor to Mr.
Scheel has yet been selected, but a conductor of high
reputation will be engaged for the next season, when it
is hoped to continue the development of the past years.

MRS. THOMAS NELSON PAGE, of Washington, D. C.,
wife of the eminent American novelist, has given \$50,000
to the Orchestral Association of Chicago, the income to
be applied for the use of the Theodore Thomas Orchestra.
Mrs. Page formerly lived in Chicago and has been a gen-
erous contributor to the Orchestra from the time of its
organization.

HANDEL'S oratorio "Belshazzar" was given in Boston,
March 31st, by the Handel and Haydn Society. This is
probably the first performance in the United States, as
the oratorio is not in the repertoire of standard oratorios.
The revisions and additions required to adapt the
orchestral score to modern use were made by Mr. Arthur
Thayer, who was true to the Handelian spirit.

SIR AUGUST MANNS, the distinguished English con-
ductor, who died in March, was in charge of the concerts
at the Crystal Palace from 1855 to within a few years
of his death. He was also conductor of the Handel
Festival from 1883 to 1900. He was always friendly
to English composers. He had reached the ripe age
of eighty-two years, lacking one week, at the time he

THE CARNEGIE INSTITUTE OF GREATER PITTSBURGH,
which was enlarged recently, was dedicated last month
with appropriate exercises, in which the musical forces
and interests of the city were represented. Mr. Carnegie,
who gave \$5,000,000 to the Institute to enlarge it, made
an address. Sir Edward Elgar was present, and con-
ducted the Pittsburgh Orchestra in several of his own
compositions.

MAURICE GRAU, the noted impresario, died near Paris,
March 14th. He was born in Austria, but was brought
to the United States as a boy. His first experience in
musical management was as a member of the firm of
Abbey, Schoefel & Grau in 1882. In 1897 he organized
the Grau Opera Company, which controlled the perform-
ances at the Metropolitan Opera House, New York, until
1903, when Mr. Grau retired from active work.

FRENCH church organists and all employees connected
with the choirs, who now find themselves threatened with
the loss of their employment, owing to the new laws
separating Church and State, have formed an association
under the leadership of M. Dubois, formerly the organist
of the Madeleine, and are going to send a formal protest
to M. Briand and the French officials because of the
difficult position created for them. As much as \$4,000
a year was spent by some of the parish churches of Paris
for the maintenance and support of their choirs, and this
money was mainly paid from the funds of the "Fab-
riques." Now that these administrative bodies have been
suppressed and their funds seized, it is a serious problem
how the church choirs in France will be maintained.

THE VIOLIN COLLECTION of Dr. Charles John Oldham,
of Brighton, England, was notable for a quartet of Stradi-
varius instruments, a "Strad" known as the "Tuscan"
and some other violins for which he paid large sums.
The quartet, by the will of the Doctor, who died lately,
goes to the British Museum with the direction that it be
kept undivided. The "Tuscan" Strad is to be offered for
sale at \$17,500, failing to secure which the executors are
to turn it also over to the Museum. An English paper
commenting on the above contrasts the disposition of
these fine instruments with the willingness of other own-
ers of valuable Cremonas to place them in the hands of
great artists so that the public has a chance to hear
them. It is regrettable that every year sees one or
more of these gems of the maker's art retired from use.

THE VIENNA MALE CHOIR, popularly known as the
"Millionaires' Chorus" on account of the wealth of many
of its members, will be in the United States this month.
A feature of the visit will be a concert in the East Room
of the White House on May 6th, which is to be the first
appearance of the choir in this country. The members
have chartered a steamer for the voyage, and will use a
special train while in the United States. The number
of singers will be about 200. During the trip they will
sing in New York, Philadelphia, Buffalo, Milwaukee and
Poughkeepsie, N. Y. The return trip to Europe will be
made May 17th. The club was established in 1843, the
earnings from concerts being devoted to charitable pur-
poses, the total amount thus raised being upward of
\$150,000. Many foreign countries have been visited,
Germany, England, France, Italy, Turkey, Greece and
Egypt. The directors are Edward Kremser and Richard
Heuberger.

MRS. CLARA GOTTSCHALK PETERSON, of Asbury Park,
N. J., has presented to the City of New Orleans a number
of interesting mementos of her brother, Louis Moreau
Gottschalk, the celebrated American pianist. Among the
collection is a bust in marble, made by Francheschli, a
distinguished Italian sculptor, a few years after the
pianist's death. The artist was aided in his work by a
fine plaster bust made a few years before Gottschalk's
death, and by a number of photographs. When completed
the bust, which was life size, was sent to the United
States and placed in Chickering Hall, New York, where
it stood until the building was sold, when it passed into
Mrs. Peterson's possession. The bust is to be placed in
the new Public Library in New Orleans. Some of the
other relics are a jeweled silver wreath, letters, programs,
photographs, lithograph portraits, etc. Mr. W. L. Hawes,
of New Orleans, was active in securing these precious
mementos of Gottschalk for his native city.

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night when my right side would get numb and tingle
like a thousand needles were pricking my flesh. At
times I could hardly put my tongue out of my mouth,
and my right eye and ear were affected.

"The doctors told me I was liable to become para-
lyzed at any time, so I was in constant dread. I took
medicine of various doctors and no end of patent medi-
cine—all to no good.

"The doctors told me to quit using tea, but I
thought I could not live without it—that it was my
only stay, I had been a tea drinker for twenty-five
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UNUSUAL and unexpected interest was manifested in the series of questions published in THE ETUDE several months ago. Upwards of five hundred papers were sent in, requiring considerable time to examine and grade. The result of the contest will be announced in the June issue. At present writing the decision has been narrowed down to some twenty-five or thirty papers. Answers to the questions will also be published in the issue of June. Papers will be returned to those who send postage, which varies from two to ten cents, according to the number of sheets used by the writer. Most of those who took part in the contest will know about the amount of postage required.

We have been much gratified with the interest in these questions and shall publish another set during the summer or early fall, taking up a different subject. Those who prepared answers to the fifty questions have received much benefit from their work, as things that are carefully searched for and then written down are almost certain to remain in the memory. We acknowledge our indebtedness to all who sent replies.

A MAZE OF MUSICIANS.

S	A	P ¹	R	R	T	S	I ⁶⁴
I	L	A	L	E	O	A	N
A	I	O	P	O	P	R	I
L	E	E	P	P	E	I	C
M	P	I	C	I	A	N	I
A	R	I	S	A	N	T	T
L	O	G	S	D	N	O	R
O	R	E	S	P	U	N	A

The peculiarity of this puzzle lies in the complex but symmetrical figure formed by a continuous line which passes from letter to letter in such a way that these spell in succession the names of eight celebrated Italian composers of ancient and modern times, who are defined below. These successive letters may be in contiguous squares, or they may be separated by one square; this occurs in regular alternation. They may be approached in a vertical, horizontal, or diagonal direction; the line crosses and recrosses itself, it moves right and left and up and down, but always in such wise that in the end it forms a distinct geometrical pattern which fills the entire square bounding the sixty-four letters. This design resembles the puzzle known as the maze or labyrinth, hence its name.

As a clue to the solution it may be said that the line has its beginning in the third column, marked 1, and its end in the eighth column, marked 64.

1. One of the most noted of church composers; he lived and died in the sixteenth century.

2. Also known principally as a church composer; a contemporary of Bach and Handel.

3. Composed many operas, but is best known as the most successful singing master of the eighteenth century.

4. Composer of the most celebrated comic opera of the eighteenth century; he also wrote a *Stabat Mater* which is still sung.

5. A minor operatic composer of the eighteenth century.

6. One of the best known dramatic composers of the eighteenth century; a contemporary of Mozart.

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8. One of the minor operatic composers of the nineteenth century.

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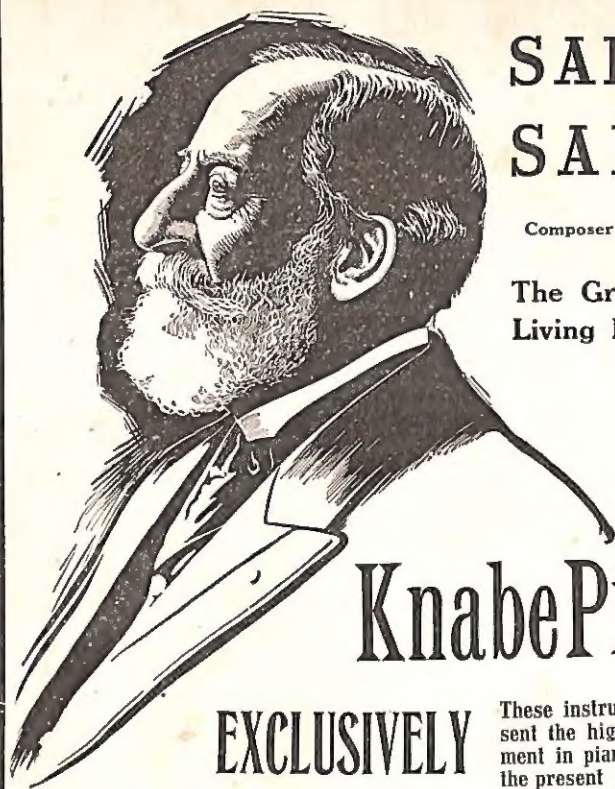
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