AUGUST, 1907

# THE ETUDE

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**By Alice C. D. Riley and Jessie L. Gaynor**

THIS is a new collection of some 80 rote songs, games, etc., for kindergarten and primary grades of schools, which we have now in press and hope to issue in August, 1907.

Here is a book of songs, full of that freshness and charm for which these two writers are so justly famous, and the ripeness of their experience and skill is shown in the nature songs, occupation songs and games which are written for this book. The authors have also embodied certain folk-songs and games, which are used for the purpose of introducing certain ideas which they believe to be desirable from an educational point of view. For instance, certain of the old folk-games were originally played by grown men and women, and therefore contain references to love, courtship and marriage. These games have perennial charm for youth and they have here been so adapted and rearranged to suit children's interests and educational needs as to form a valuable and unique addition to the work.

The whole work is written with an appreciation of the fact that songs must be a natural and happy expression of the child's own emotions. The desire of the authors has been "first of all to provide songs which the child will take joy in singing, and second, to lead him through song into a more conscious emotional relationship with the life he finds about him. The nature songs have been written with this in view."

**Lilts and Lyrics** is a desirable collection of children's songs—songs that children will enjoy singing and teachers will enjoy teaching. It will be bound in full cloth and will sell at $1.00 retail.

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**By JESSIE L. GAYNOR**

OPINIONS will naturally differ as to the comparative merit of books treating on the same subject, but we venture the assertion that no one will dispute the teachable, direct and practical manner in which Mrs. Gaynor presents the lessons in this book.

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In her preface Mrs. Gaynor says, "The general plan outlined in this book is based upon many years of experience in teaching and an appreciation of the fact that most methods do not really begin at the beginning." * * "The work outlined herein for Kindergarten classes is ignored by many teachers although it furnishes the actual material for teaching." Mrs. Gaynor lays unfailing stress upon the importance of this beginning. "The object of this work is to present in logical order a practical system of ear training which shall enable the child to hear music with intelligence, to conceive definite musical thoughts and later to express them, as well as to read the written thoughts of others." * * * "Dictation work demands the utmost mental concentration and it is one of the best methods which we have of developing power of concentration in the child."

**Elements of Musical Expression** by Mrs. Gaynor, and **Elements of English Verse Correlated to Music** by Mrs. Riley, are two works which go hand in hand, yet each is entirely independent of the other. We mention them in this connection for the reason that what one does for music the other does for verse, each handling her subject along the same line of procedure. Schools adopting these as text books for the study of Music and English would have an ideal course for these branches.

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# TO OUR READERS

In this column will be mentioned from time to time our best offers in the way of premiums for the obtaining of subscriptions to THE ETUDE, as well as other special offers that will be of interest to our readers.

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**THE ETUDE** for any three of the summer months for 25 cents, cash with the order, is the best trial subscription offer we have ever made or ever can make. Urge your musical acquaintances to take advantage of it. Send THE ETUDE to your pupils during the summer, and thus maintain and stimulate their interest in the study of music and have them return enthusiastically to their studies in the fall.

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**FREE TO NEW SUBSCRIBERS.**

To each new subscriber sent to us *at full price* during the month of August *only*, we will, *upon request*, send, free of all charge, a copy of any one of the following nine biographies taken from "The Petite Library:" Life and works of Handel, Haydn, Weber, Mendelssohn, Beethoven, Chopin, Liszt, Wagner, and Life of Mozart.

These miniature biographies contain 125 pages, are bound in red cloth and retail for 35 cents each. They give a careful condensation of the most essential facts in the lives of the masters mentioned. Appended to each (except Mozart) is a list of the most important compositions of the composer.

This offer may be used by club workers without interfering with the regular premium. In ordering be sure to mention which biography is desired.

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**A NECESSITY FOR ALL MUSICIANS.**

Every musician, teacher and student has need for a Metronome. This instrument is indispensable to proper study and practice. The one which we have to offer is of good quality and is guaranteed for one year against any defect in manufacture.

This Metronome, *without bell*, will be given as a premium for 5 subscriptions at $1.50 each.

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For $3.50 we will send a Metronome without bell and THE ETUDE for one year, or one with bell and THE ETUDE for $4.00.

Teachers and students should take advantage of this opportunity to obtain this necessary aid to the study of music in time for the coming fall session.

* * * * * *

We have recently issued a catalogue of high-grade, imported pictures, which we will send upon application.

For a limited time we will send, postpaid, any of the pictures listed on this catalogue at *one dollar* as a premium for only THREE subscriptions at $1.50 each, or for one subscription and 50 cents additional.

**For $2.70 we will enter a new subscription on our list and renew your own for one year, no matter when it expires.**

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"THE ETUDE," - August, 1907



**MUSIC**



**SUMMER MAGAZINE BARGAINS.**

Until September 30th we are able to offer THE ETUDE and *The Pictorial Review* sent to the same address for one year, for only $1.85. This price also includes a Dress Pattern with Cutting and Construction Guide, which may be ordered from The Pictorial Review Co. within thirty days after subscription is sent. This is the lowest price for which these two magazines have ever been offered, the regular rate being $2.50, not including the Pattern.

*The Pictorial Review* leads all periodicals issued for women in distinctiveness, elegance and chic of its style attractions. It is full of attractive articles on home and social subjects.

We also draw particular attention to the advertisement of Summer Clubbing Offers on page 553 of this issue. The rates for which we offer THE ETUDE and *The World To-day*, *American Illustrated Magazine* or *The Designer* are lower than have ever been quoted before. Have your pupils and friends take THE ETUDE and their choice of another attractive magazine of interest to the whole family at little above the cost of one.

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**THE REAL TEST OF MERIT.**

The merit of a magazine is proven beyond dispute by the renewal, year after year, of its subscribers and the fact that these persons are so well pleased with the magazine that they recommend it to their friends, who also become regular and continued subscribers.

This is just the way that our circulation, which now exceeds any musical monthly in the world, has been built up since the birth of THE ETUDE, twenty-five years ago.

We are very grateful for the services rendered by our subscribers and endeavor to show our appreciation by giving liberal premiums and cash commissions. Our premium booklet will be sent to any address on request.

Tell your musical acquaintances of the good they will derive from THE ETUDE. A few words and a sample copy, which we will furnish, will result in a new subscriber.

# THE EDITOR'S COLUMN

VALUE RECEIVED is an important phrase in any transfer or business dealing that is to have a legal standing. When you subscribe to THE ETUDE you want to have a *return* for the money you expend; you want *full value* for the amount, and even more than that, you want to get the fullest possible value.

The publisher and editor of THE ETUDE have a side to this question. They want every subscriber to feel satisfied that no efforts are spared to make the paper helpful and stimulating in every phase of musical knowledge and activity. Naturally, the greatest attention is given to matters centering around the piano—that is, the teaching and study of piano playing, piano music, practice, theory as related to piano music, etc. Many musicians, however, are varied in their tastes and acquirements; we meet their demand by devoting space to certain specialties, such as the Voice, the Organ, the Violin, the Children.

Now as to "*value received*." Think how pleasant it is to the editor when someone writes:

> "I am a singer and a teacher of vocal music. One article in THE ETUDE of several months ago cleared up a difficulty that I had struggled with for several years. It was just the thought I needed. My teaching and my singing will both be better next season. THE ETUDE is like a post-graduate school to me."

The last sentence is very significant. It indicates a relation which a journal like THE ETUDE can establish with the teacher who does not wish to stand still. Last month we told you several ways in which THE ETUDE can help you in *your work with pupils*. This month we are telling you how you can get SPECIAL HELP FOR YOURSELF. THE ETUDE helps you to advance in knowledge and skill and keeps you in touch with new ideas and music.

Read what a Canadian subscriber writes:

> "I wish to congratulate you on the ORGAN DEPARTMENT of THE ETUDE. From it I have obtained many valuable hints and much practical advice."

Does that not show that our Canadian friend has "received value" for his subscription and is satisfied that he cannot do without THE ETUDE? And what we have done hitherto we shall do again, and better, too. Organists and choirmasters will find in the ORGAN DEPARTMENT the practical advice and suggestions that they need.

Violin literature, especially of a practical pedagogic character, is not very plentiful. A teacher of high standing in college work in the Middle West wrote to the editor:

> "Mr. Lehmann's writings in the VIOLIN DEPARTMENT are very helpful and stimulating. I have a number of books on violin playing, but he discusses the simple, practical questions that come up every lesson."

That is just what the average teacher wants, and indicates the idea that we have as to the scope of a musical journal, namely, to furnish *practical ideas and suggestions* in a simple, clear statement for the average teacher.

THE CHILDREN! No teacher's work is more important than the work of the teacher who has many children under his or her care. THE ETUDE recognizes this and pays close attention to the wants of teachers of children and to the interests of children themselves. There is no musical paper in the United States that devotes as much space to the young folks, and in every issue you will find helpful, attractive reading, games, etc.

One other special department, QUESTIONS AND ANSWERS. Some time or other you want to know something. We will tell you. This is as good as a lesson, and you can get twelve of them in a year for $1.50. Is not that "Value Received?"

And when you yourself are satisfied that you are getting your money's worth, look around and see if you cannot pass so good a thing along. You have a neighbor who will be interested. Tell him THE ETUDE gives BIG VALUE for the subscription price.

## AN INTERESTING ARTICLE on Piano Technic By EMILIE FRANCES BAUER

It is not easy to supplant methods which have been the basis of musical life in this country and in Europe. But who is so narrow-minded as to doubt that time works changes and improvements?

Nothing is greater proof of this than the number of teachers who begin to appreciate how much easier their work has been made through the Mansfeldt technic. Technic is at best a hard matter, one which teachers everywhere neglect, because they do not recognize it as the distinct science which it is. For these the Mansfeldt technic is beyond price because it is not only a lantern unto their pupils, but it opens to them a way to reach the goal.

The Mansfeldt technic has many important features apparent to anyone taking time to examine it thoroughly. In short the teacher who fails to see its possibilities is not able to see the faults in a pupil or the way to correct them.

The Mansfeldt technic is remarkable for the fact that no work precisely of this nature has hitherto been undertaken. This latest revised edition is indispensable alike to novice, student and virtuoso.

By ingenious construction the student's object is accomplished in a shorter period of time than before. That the Mansfeldt technic is used by hundreds of noted teachers and in scores of noted conservatories is due solely to its merit and the fact that teachers examined for themselves, not being entirely satisfied with methods of forty years ago.

### What Mansfeldt Technic Is.

Mansfeldt technic devotes special attention to the development and strengthening of the weaker fingers and in giving utmost mobility to the thumb while training the fingers to play in any and every position which modern pianism demands. It makes students accomplish without great loss of time or strength that which takes years and unlimited money to gain. It does not require great intelligence to apply the Mansfeldt technic, but it is not possible to use it gaining intelligence, and in this it is most important.

### Contents of the Three Volumes.

The Mansfeldt technic, now divided into three parts, takes away from the sense of over-crowded pages which often look hopeless to an uninitiated pupil, and was done at the request of many teachers.

The first volume is suitable in every way for beginners and contains a school of rhythmics absolutely necessary.

Part one of the second volume is written to supply equalization impossible to obtain through clear scale practice. Mansfeldt emphasizes the impossibility that mere five-finger exercises and scales will equalize the fingers, reasoning thus: "While playing the twelve major and twenty-four minor scales through five octaves ten times, which can be done by a fairly good pianist in forty minutes, the thumb is used 7,200 times, the second finger 7,440 times, the third finger 7,200 times, the weak fourth finger 3,460 times, and the weak little finger 180 times only. It is absurd to suppose that such use will equalize fingers or give the same strength and freedom to the weak fourth and fifth fingers that the others possess when it is known that a strong muscle by exercise gains strength at a far greater rate than a weak one with the same amount of exercise." The question of "yards and yards" of scales has been discussed by every teacher of the present day, and the most analytical have concluded that the old way of practicing them is of infinitely less value than to devote the length of time necessary to a more concentrated form of work upon the muscles which most need the development.

The matter of octave playing is treated as exhaustively and as intelligently as is the balance of the matter, and the only thing left for progressive teachers is a personal examination of the Mansfeldt technic.

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**Reprinted from The Musical Leader and Concert-Goer, Jan. 3d, 1907.**

**N. B.—Mansfeldt's Technic is published by Leo Feist, 134 W. 37th Street, New York. Price, One Dollar Per Volume.**

# THE ETUDE



VOL. XXV. PHILADELPHIA, PA., AUGUST, 1907. No. 8.

# THE BUSINESS SIDE of MAKING AN ARTIST

By JAMES FRANCIS COOKE

### A Delusion of Student Life.

ONE of the cruelest experiences that confronts the student with ambitions to become a great interpretative artist is the disillusionment which he must suffer at the end of the period allotted to preparation for his public work. In the greater number of cases the young artist has been divorced from the world and its ways during his entire career as a student. He sees nothing of the methods employed by men who buy and sell things for which there may be a public demand. His artistic training, environment, and temperament have taught him to neglect, if not to eschew, matters of business. If he is an enthusiast, he has probably condemned commercialism as ruinous to the artistic and spiritual side of his work. In a sense he is right, and the student who mixes his ideals with dollars is very often the student who is obliged to wonder why success is so tardy in coming.

It would be pitiful, indeed, if students were to be robbed of that confidence of certain success which in many cases pilots the young artist over much of the drudgery and difficulty of his academic work. It is extremely unfortunate for the student to have concealed from him the stern principles of human realism which must govern his life precisely the same as they govern the lives of all living men. The life of the musician is far from being a dream. He must look to provide for himself and his as becomes his station and desires. Good fortune and prosperity never injured the work of Brahms, Beethoven and Wagner, nor can we estimate the extent to which the genius and talent of Schubert, Raff and Mozart might have reached had they been more largely blessed with this world's goods. It is wrong, then, for the student to ignore completely the business side of his work and to deceive himself by the erection of tenantless castles in the air which the first bombardment of public experience must shatter to ruins.

### Music and Economics.

Students are apt to imagine that as soon as a certain degree of excellence is attained their talents will become marketable. It is only after much bitter disappointment that they find that even proficiency is but one of the many, many factors in success as a public artist. As fas as the present writer's experience has extended, he has observed that the young students who desire to become professional musicians almost invariably have a career as a solo artist in view. Teaching is rarely considered, and yet in the majority of cases teaching must be resorted to as a means of livelihood.

If young people starting to study music could have the facts of the situation pointed out to them very clearly and receive advice from experienced musicians, in no way biased by opportunity for gain, much misery and ruin might be averted. It is really a very important matter and it is most deplorable to see many young people drifting into music and pursuing methods which can only place them in very undesirable positions. Again, many very talented and really worthy students are deprived of the proper support and music loses a vast number of faithful servants and earnest disciples in this manner.

MME. ERNESTINE SCHUMANN-HEINK.

Recently there has been some note in the German papers of a letter sent to a prominent Leipzig journal by a musician who had passed all of the State Conservatory examinations with high honors, had lived an apparently exemplary life, and was at the same time unable to find an open position as a conductor, instructor in a conservatory, or as a solo artist. The positions were all filled and failure was inevitably his. The musician's misfortune could very probably be traced to the time-old economic law of supply and demand. German students trained rigidly in certain prescribed lines and legally obliged to take the same prescribed examinations are often turned out so much alike that individualism is overwhelmed. There is always room for the individual, but little room for the duplicate product of a music factory. The student must keep before him that there is always a demand for the individual far greater than the demand for the conventional, and that if he will succeed it will be by the development of his own ideas, his own point of view, rather than the acceptance of all traditions and conventions as immutable.

### Artist and Manager.

After the completion of a long period of preparation, the student is brought to the realization that not until his talents have been legitimately advertised can he hope to realize upon the investment of time and money he has already made. The young artist plays before a few friends, who are accordingly delighted and kindly arrange to take him before more influential friends, who in turn admire his work and tell him how successful he will be. The success, however, is not forthcoming. If he is impractical, he commences a long series of cynical reflections upon the lack of appreciation of high artistic efforts in America or the futility of an American artist's attempting to compete with a foreign artist, or perhaps the melancholy career of the artist himself. If he is practical he goes at once to a manager and places his talents in his hands for sale. He is then brought to realize, very probably for the first time, that to sell his talents against competition on all sides he must first make a reputation, and furthermore a reputation right here in America. He also learns that so long as he desires to merchandise his attainments this very reputation must be nurtured and sustained as carefully as a child. The making of this reputation is, in a sense, the making of the business of the artist and the regulation of his public work. It frequently depends as much upon the judgment, tact and shrewdness of the manager as upon the artist, although a manager is entirely unable to make a salable reputation for an artist who is unable to substantiate the manager's claims.

The importance of the manager or impresario is, and always has been, so great that if the history of music were to be completely told, the position of these people, working behind the scenes, would form a very conspicuous part of the narrative. They determine the best methods of reaching public attention and retaining public interest. They even go so far at times as to influence the artist as to what compositions to perform. How astute, how politic, how tactful, how genial, how insistent, how patient, how energetic, how honest a really successful manager must be, the public will rarely realize. His position is not unlike that of the musical publisher who determines the worth of this or that musical composition and thus influences the musical growth of the country.

Probably it would be difficult to imagine a more sensitive class of persons to deal with than artists. Anyone who has weathered over a quarter of a century of their disputes and idiosyncrasies, and still enjoys the patronage and confidence of public artists is certainly above the ordinary mortal. Such a man was the late Major James Pond. Another such man in the musical field is Mr. Henry Wolfsohn who has been brought into personal business relationship with more of the great visiting artists than any living man in America. He has managed no less artists than Wilhelmj, Joseffy, Lehmann, Alvary, Emil Fischer, Emma Juch, Minnie Hauk, Anton Schott, Mathilde Materna, de Pachmann, Pugno, Bloomfield-Zeisler, Rosenthal, Ondricek, César Thomson, Thibaut, Kreissler, Van Rooy, Burgstaller, Suzanne Adams, Campanari, Mr. and Mrs. Henschel, Schumann-Heink, Gerardy, H. Becker, Dr. Richard Strauss, and very many others. Mr. Wolfsohn has been a manager for over a quarter of a century, and during this time artists under his direction have earned a sum of money now considerably up in the millions. His opinions as to the best method for the young musician to pursue are therefore extremely valuable.

In the recent conference with the writer upon the subject of this article, Mr. Wolfsohn said:

"It is often my unfortunate task to disillusionize many young musicians, and make plain to them that success as an artist is, in some particular case, so doubtful that I cannot deem it expedient to invest my time and energy in assisting to sell their talent and attainment. I wish that many of those who have come to me could have been rightly directed at the start and thus have spared the years of toil and thousands of dollars spent in the pursuit of the impossible.

"In the first place, I do not consider a European training or a European reputation as absolutely essential for an American success, as was the case some years ago. In Europe, while the teachers are not all unscrupulous by any means, a greater majority of them seem to have no hesitancy in taking American dollars and assuring the pupil that all kinds of success must ensue. Every winter I see cases of deliberate swindles of this kind, and in many instances it would seem that the common sense of the victim should have made the assurances of the teacher highly ridiculous. Girls with ludicrously bad voices have been made to believe that some magic of method could turn them into great artists in a few years. Failure after such promises is bitter indeed, but instances of such failures are pathetically frequent. To make plain to an aspiring artist that the chances of success in most all cases are exceedingly low is often more disagreeable than one might imagine. This is not a pessimistic outlook, but the conviction evolved from years of experience

"The young musician with high artistic motives should eagerly seek the advice of experienced managers before it is too late, to direct his talent into some direction likely to be more profitable to him or! to the world at large. The best managers do not charge for consultation or advice, as they desire to be entirely and absolutely independent and unbiased in their judgment. Beware of the man who solicits a fee for giving you his opinion. I do not consider myself ultra conservative, but unless I am very thoroughly convinced that success is likely, I make it a point to advise the young artist to settle in some smaller city and devote his time to teaching, directing and composing, as the case may be. Few take my advice, but prefer to risk the chance of a success, and seem willing to endure the agony and humiliation of a half success. In several cases, however, I have had very gratifying reports from young musicians who have earned fine livings and creditable positions in small centres. Keep away from the great cities unless you are big enough to be at the top of the heap. The large cities are crowded with teachers, and competition is most severe, while the smaller cities need thoroughly competent men and women to promote the interests of the 'divine art.' The chances of success as a great public artist are about one in one hundred; of success as a fine artist, but of lesser station than the very great artist, are about five in one hundred. By this I mean that my experience has taught me that only about five per cent. of those who struggle and aspire can have their ambitions gratified. It gives me great pleasure to make this statement as I feel a sort of duty to the student body to make this condition very clear. It will not in any way dull the zest of the student with a mission, but will spur him on to greater heights."

The failure of a musician is not always due to lack of talent or even proficiency. Poor business management is often responsible. The young artist should therefore realize how extremely important it is that the greatest discretion, energy and intelligence should be exercised in presenting his talents to the public. The prizes are great at the top, and those near the top are alluring, but the chances of reaching these are so hazardous that unless great precautions are taken the artist's investment of time and money will become a speculation as insecure as a play at Monte Carlo.

## INSPIRATION COLUMN.

BY FAY SIMMONS DAVIS.

### Art Atmosphere.

At the banquet of the New England Chapter of the American Guild of Organists, which was given in Boston, in February, I was deeply impressed by the atmosphere of sincerity which surrounded everything and everybody. One felt it before there was even a hand-clasp of good-fellowship exchanged. Men and women had gathered there for a greater attraction than any mere banquet or social function could offer. Earnestness of purpose—a desire to serve their Art and the public with the highest within themselves—was the common bond of interest which united all present. There were souls with but a single thought, and many hearts that beat as one. The ideal existing was the desire to place Music, through personal effort and demonstration, upon a higher plane of intellectual merit, and to raise the standard of church and concert organ music throughout the country. Musicians had come many miles, on a stormy night, to absorb inspiration from contact with kindred souls, and to listen to what they knew beforehand would be a masterly musical talk by Horatio Parker.

A gathering of artists such as were here represented in its collective power creates an art atmosphere which outside individuals, sufficient unto themselves, must forever miss; and even the forming of little clubs and musical societies (miniature "Guilds" though they may be) has been responsible for much musical growth in many communities. Sparks have flown from one member to another, in the form of new suggestions, which have ignited inflammable musical material, long hidden away and unsuspected.

There is a little Etude Club, not far from me, counting fifteen members, which is doing splendid things. The community in which it was fostered was formerly a musically inert one; and now—presto! in the second year of its growth, a great change has taken place. No one is idle, each one is progressive, and surprises even himself by his resourcefulness. The old, inspired word "Excelsior" seems written on each plan and act. One young member said to me: "Why, what do you think? I found that I had *shrunk like anything in my music*, and had not known it!" Musical souls never "shrink;" they must *expand*, or die completely.

Art atmosphere, created by varying personalities and composite natures, brings development; unity of purpose, unity of high ideals around one central interest makes the impossible very possible, and "all things seem new."

### Personal Atmosphere.

Just a few words now, as to the art atmosphere surrounding some of our great composers, in order that I may better demonstrate how dependent musicians are, even the great ones, upon atmosphere, personality, and example.

History tells us that the ambition of many great musicians was awakened through the music of other artists. Beethoven drank great draughts of inspiration from Cherubini and also from Schubert, of whom he said: "In Schubert dwells a divine fire," and he often referred to the great inspiration this wonderful master of melody was to him. Haydn said that Handel's playing inspired him to compose "The Creation." Scarlatti was another of Handel's devoted admirers, following him all over Italy.

We find an atmosphere of charm about almost every successful musician we know. It emanates from his personality, and is almost hypnotic in its strength. Somehow, through the process of evolution, the sour and disgruntled musician has made himself scarce, and, whether it be from sheer good-nature or from reasons of diplomacy, the courteous, attractive man now reigns in his stead. The day of admiration for the "foreign teacher" who threw books at our heads and knocked over chairs (impressive signs of his "greatness") has waned (thanks be!) and in his stead we find the man of dignity, courtesy and learning. This is as it should be, for a pupil absorbs a teacher's personality, in proportion as he admires his musical gifts.

Of all professional people, a teacher's "atmosphere" is the most strongly felt, because he comes into such close contact with his pupils. There is never the stage between him and them, only the width of the music stool. They are very dependent upon him—especially in matters of temperament, and, sensitive and nervous as they are apt to be, they look to him for strength and encouragement. His manner, as well as his words, is either helpful or disconcerting. "Our good is less good, when it is abrupt, rude, ill-timed, or ill-placed. Many a man or woman might double his or her influence by a kindly courtesy and a fine manner."

Politeness and gallantry are contagious. A young lady—a musician—once ran against a little beggar-boy, and almost knocked him down. "Why—I beg your pardon, my boy—I'm very sorry I ran against you!" The surprised child gallantly removed his part of a cap, and said, smilingly: "You have my parding, Miss. And the next time you run agin me you can knock me clean down, and I won't say a word."

A great editor has written: "He is the great man, to me, at least, who emancipates me from the imprisonment of my surroundings and environments; who loosens my tongue and unlocks the flood-gates of my possibilities. He is a lens to my defective vision; I see things in a broader light, my horizon extends. My whole being vibrates with the magnetic currents from another soul."

We are here to make ourselves powerful for others' sakes, as well as our own. It is especially our duty not to cramp our pupils in the ways by which we ourselves grew. Example in conduct is as potent as example in Art. Each strengthens or weakens the other.

The musical season will soon be waning. Every moment is golden, laden with great responsibilities. Our Art is the most precious thing we have. We have worked for her, slaved for her, and all but died for her. Loyalty to her, in every beautiful sense, and to all her artistic manifestations, should be as natural as the breath we draw, for she is life itself to us.

## TO PROTECT SHEET MUSIC.

BY LOUISE GUNTON.

Buy some strong manilla paper and heavy white linen thread. Open the music at the center pages. Now cut a book-like binding of the manilla paper, which will be at least one inch wider all around than the size of the music as it is spread out. Dampen two-inch-wide strips of cheese cloth with thin flour paste and bind every edge of the music with this cloth. If used constantly, bind the manilla cover also. This process will prevent new music from getting torn, and torn music can be neatly patched on any part, as the notes show plainly through the cheese cloth. After pasting a strip down through the center of the music to make strong sew binding and music together with the linen thread and tie neatly on the inside. If there is one single loose sheet bind the inner edge with the cloth and sew in with the other pages. Write on the manilla cover the name of the selection and author. This is the method of protection used in a large conservatory of music.

Rubinstein said he would not like to hear the ninth symphony of Beethoven or his last sonatas or string quartets at a popular concert. "Not at all for fear that they would not be understood, but for fear that they might perhaps be understood."

## A HERO OF MUSIC.

THE reader of books has choice of works bearing such titles as "Heroes of Discovery," "Heroes of Science," etc. The musician who has read widely in the story of music knows that it is possible to make quite a romance about the "Heroes of Music." And in the whole history of music no figure looms so lofty, not so much by what he did for music and in music, but for the whole race, as the Greek philosopher, Pythagoras. Lofty, perhaps, because he belongs to the early ages when fewer men stood out significantly, but also because his life was one of pursuit of pure thought and living, because his teachings inclined to the moral improvement of mankind, and because he turned their thoughts to intellectual things.

The history of music does not show Pythagoras as a practicing musician. Such men had but little esteem in his day; in fact, the professional musician was generally a slave. But he included music and the laws of music among the subjects worthy of scientific study, and thus, at one effort, gave it a place which no skill of the player could ever have claimed or justified.

Pythagoras was a native of Samos, in Greece, and was born between 586 and 569 B. C., 582 being assigned as a probable date by some works of reference. Little or nothing is available as to his early life. We may judge that he was an eager student, a constant and keen observer, and one who wished to know all he could find out about the things around him. This is a fair inference if we note what Heraclitus says of him: "Of all men Pythagoras was the most assiduous inquirer." How much this statement makes us think of Socrates, that persistent questioner!

Tradition makes Pythagoras an extensive traveler, which characteristic was inevitable to such a temperament as his, since travel and personal contact with other scholars was the only way to acquire information. Books did not exist, and teaching was possible only *viva voce*. Like nearly all accounts of the historical worthies of those days, much that is untrustworthy is connected with him. Thus we are told that his travels included visits to the wise men among the Egyptians, Phœnicians, Chaldæans, Jews, Arabians, Druids of Gaul, the Magi of Persia and the Brahmins of India. We are hardly prepared to credit all of this, but it is easy to believe that he visited all the countries bordering on the Mediterranean Sea. From Egypt he is generally considered to have received considerable of his mathematical knowledge.

His historical importance dates from the time when he left Greece to settle at Crotona, a Dorian colony in Italy. He had formed the idea of organizing a fraternity which should follow his teachings and demonstrate them to the community in which they lived. His adherents came chiefly from the higher classes, men of rank and wealth, restricting the number to 300. These he formed into a select society, a sort of religious brotherhood or an association for the moral reformation of society much more than a philosophic school. Their aim was the moral education and purification of the community. They joined to this the cultivation of certain ascetic observances and religious rites enjoined by the master. He is said to have admitted women to his lectures and teaching, although not to membership. In the matter of instruction great attention was paid to mathematics, music and astronomy.

The organization, on account of the high character of the members, was very influential and became entangled in political matters and was finally broken up. Pythagoras died about 504 or 505 B. C.

One phrase indissolubly associated with the name of Pythagoras is that of "the harmony of the spheres," an abstract idea, in all probability, although the master is said to have claimed that, by study and meditation, he had refined his faculties until he could hear the great rhythm and melody of the universe moving in its course in obedience to law, carrying us back to the time in which "the morning stars sang together."

Our readers will doubtless be interested to know something of the theories of Pythagoras. The central thought of his philosophy is the idea of number, the recognition of the numerical and mathematical relation of things. This thought crystallized into the formula that all things are numbers or that number is the essence of everything. Number is the principle of order by which a cosmos or ordered world subsists. The chief illustrations, or rather grounds of their position, were found in the regular movements of the heavenly bodies, and in the harmony of musical sounds, the dependence of which on regular mathematical intervals the Pythagoreans were apparently the first to discover. The famous theory of the harmony of spheres combines both ideas; the seven planets are the seven golden chords of the heavenly heptachord. To Pythagoras is due the honor of having raised mathematics in Greece to the rank of a science. He is also said to have introduced weights and measures.

The illustration on this page is a part of a larger picture which shows a group of Pythagoreans greeting the rising sun with the music of voice and instrument. While they were not sun worshippers, yet the sun had a great place in their rites and observances. We see the familiar Greek lyre, also the harp, which suggests the Egyptian influence; in the center is one playing the flute, an instrument much favored by the Greeks.

PYTHAGORAS AND HIS DISCIPLES GREETING THE SUN.

## MUSICAL CLUB WORK IN THE SMALL TOWN.

BY MRS. HARVEY MORRIS.

ONE of the problems of American music to-day is to make good music a part of our everyday living. We cannot all be artists, but we can help to make artists by raising the standard and appreciation of music. This is one place in the growth of American music in which the influence of the small town may be felt. In our little town we have been working in this direction, which we consider a feature of musical life in America that is worth while considering.

In 1896, a little band of seven organized "The Piano Club," the object being to gain a knowledge of musical literature, to develop our musical ability, both in hearing and playing, and to encourage each other in every way possible. In this group of girls there was only one real graduate of a musical school, and she refused to put her education to any very useful purpose so far as the club was concerned. One who was active in the organization had been deprived, by circumstances beyond her control, of the musical training she had hoped to receive. Yet she could not give up the idea that her own little home town deserved the very best that could be given to it, and that such a club as they were starting would help her as well as others.

The very first program will give an idea of the crudeness of the undertaking. Two more names were added to the roll at this time and the following program given:

"Solitude," Mercier; "Song Without Words," Mendelssohn; "Etude," Heller; "Simple History," Ravina; "Cabaletta," Lack; "Study," Czerny.

At the second meeting, which we decided should be in three weeks, we commenced the study of composers, and have always made musical literature a part of the program since. For several years the club continued to grow, although one of the hardest problems was to interest the members and make them feel that if they were on the program for a certain day they must be ready.

After three years it was found that several problems must be solved if the club reached anything like a distinct musical influence. The work was not being taken seriously enough, the regular printed program had been abolished and a series of petty jealousies had crept into the work.

The remedies were applied very slowly, but so quietly that some of the members did not even suspect why the changes were being made. A group of girls, young but gifted, and much given to giggling and gossip, required very careful handling, for they meant much good if properly interested. One of them was made president, a regular program was again planned and given in the early fall for the year's work, and a steady hand quietly ignored the petty jealousies until they ceased to influence the general work of the club. The president chosen made us a fine executive for two years and we kept reaching a little higher level each year.

It was also a part of our work to try to bring at least one good concert a year in our town and give one or two recitals of our own. The last mentioned were usually called "guests' days," and were meant mostly as a sort of social affair for the ladies, but in the heart of at least one member was the hope of a cultivation of a better musical taste among the mothers and women of the town. The work of the club has shown some fruit in this direction and I can count a half-dozen girls studying in good musical schools, directly influenced by the work of the club. I am writing of the small town, and a half-dozen girls well taught mean much to the music in our little city for the next ten years.

The concerts we brought from away always meant very hard work. We were obliged to sell the tickets personally (not always a pleasant experience) to be sure of the price of the concert being ready. After all this, the people chosen to give the concert were sometimes a disappointment, making our work for the next concert so much harder.

Looking backward over the ten years' work of our club, these points seem to be in our favor:

1. A respect for the club and its work.

2. We have raised the standard of music, and while the music in our homes and at our public meetings does not meet the ideal of an artist, I believe it is much higher than it was ten years ago, and this we feel the club has helped to bring about.

3. We have kept the members of our club interested and working; even the married ones keep right on in the work (our president for this year is a business girl who has very little time she can call her own).

4. Our girls have been made to feel the necessity of good music, and are looking forward to being able to help in the work.

5. Variety has been added to our programs by the addition of singers and violinists as well as pianists.

6. We have instilled the idea that musical literature is worth while, and in our Carnegie Library a valuable list of books upon musical literature is being added each year. A greater interest is also shown in musical periodicals, and THE ETUDE goes into many of our homes each month.

We are not doing wonders; indeed, from a high artistic standpoint, very little, still I believe the musical club work that is being done all over the United States is helping to bring the time nearer when we can be truly called a musical America.

# A STUDY OF MOZART'S SONATA IN F MAJOR

By CLARENCE G. HAMILTON

IN approaching the study of a Mozart sonata, certain considerations arise: 1. Mozart's piano was quite different from ours, having an extremely light action, and a delicacy of tone to match it; therefore the sonority of our modern instrument should not be called into use, but, especially in the bass notes, a light, crisp touch should be employed. 2. Mozart insisted upon three necessities for artistic interpretation, namely: steadiness of tempo, avoidance of hurried playing, and a singing quality in the melodies. 3. Therefore, we must not look for grand and impassioned climaxes, such as are attempted in modern music; but rather for neat and well-balanced phrases, varied by the innumerable devices of Mozart's genius, relieved by fitting contrasts, and bound together by a unity of purpose. With these facts in mind, we are prepared for an examination of the sonata in F, first movement.

The beginning is strong, vigorous, exuberant. The initial soprano notes of the first four measures, F, C, A, F, F, give a complete exposition of the tonic chord, supported meanwhile in the bass by the full chord on the first beat, followed by a suggestion of the same chord, adapted to the weaker beat. Care must be taken not to play the first chord too heavily, since its full character constitutes in itself an accent, and the lower third of the chord sounds badly if played with a heavy tone.

Mozart's fondness for graceful turns of melody is shown immediately in the melodic connections which join the four notes mentioned, and polish off their apparent roughness. We find everywhere such hints of a style admirably adapted to the French salons of Mozart's day, where all roughness of outline was concealed under a lavishness of lace and furbelows.

After the rhythm and key have thus been strongly announced, a contrast occurs in the unrhythmic, organlike passage which breaks in during the fourth measure, and which, in its close harmony and chromatic notes, is the exact opposite of the previous statement. Note the repetition of the F (4), which excites the interest in what is to follow; also the gradual animation of the rhythm in the seventh and eighth measures, and the two final joyous little trills, bounding, as it were, to meet the return of the first thought. After this, the contrast again occurs, this time bringing on a quiet close, at the beginning of measure 16. The first theme has thus twice alternated light and shadow; and with this complete exposition of it, we are prepared to journey in quest of the second theme.

Immediately the dominant, C, is brought forcibly to our attention in the four determined C's, that recall to our minds the repetition of the F in measure 4, only now with a quicker, more insistent rhythm. Such repetition is a characteristic of this passage, occurring also in measures 18, 20, and 22; indeed, this division of our thought is made up of these persistent C's; the octaves followed (17) by a gay downward scale to the lower C, then by a festive leap up again (19). In measure 21 the downward run is slightly varied by starting on a higher note, D, intensifying the effect, and after the next upward leap (23), the merriment bubbles forth in three measures filled with a smoothly-running figure, which starts in each measure with a turn that recalls the ending of the first measure, and which is repeated, sequentially, on different degrees of the scale, beginning on A, F, and A, D, that leads to the goal, namely, C. From measure 16, the bass has added repose to the uneven rhythm of the melody by its undulating figure in eighth notes; now, on the contrary, in measures 24-26, its office is to provide for the lack of rhythmic decision in the upper part by its biting, accented octaves.

The dominant key, reached in measure 27, is played upon in measures 27-31, during which the sixteenth note rhythm continues in the bass, where we are twice made to feel the presence of the cadence founded on the notes C-G. By cleverly wavering between B-flat and B-natural, and by introducing the dominant seventh of F, in the middle chord of measure 28, our composer suggests a contest for supremacy between the two keys of F and C, which is ended when the chord of C is asserted triumphantly (31).

In this key the second subject enters (32), contrasted forcibly in character with the first; for while the latter came majestically down the tonic chord, during four measures, the second theme skips up the new tonic chord in a single measure, finally reaching the fifth of the chord, which, following the characteristic principle of repeated notes already twice noticed, is reiterated in its bright pitch, made more prominent by its absence of accompaniment, until it falls, ending in one of those delayed cadences (35) by which Mozart loves to add suavity to his periods. It is interesting to note how sparingly the accompaniment is used in this second theme, yet with what effectiveness, as in measure 35, where the playful character is retained and the point reached made more certain by the tripping staccato figure for the left hand. In this way, the more delicate and ethereal character of the second theme is brought out, in distinction from the more masculine first theme.

Our four-measure phrase is now repeated (36-39) on the next lower degree of the scale, and, borrowing the rhythm (see 1, music examples) of measures 34 and 38, Mozart builds up a new two-measure phrase of ascending and descending notes, which is immediately repeated, gracefully varied in the first beats (42-43), the whole thought concluding with another reminiscence of the rhythm of measure 34 in the form of a short modulation to the key of G major. Emphasizing this G as a sustained tone by a *tremolando* octave upon it, the composer now reveals the full force of the chord on C, suggested at the beginning of the second theme, by thundering it out in octaves in the bass (46-49), which reach a climax on the high F, and then lapse into a tripping staccato arpeggio figure down the dominant seventh chord; and the whole effect is further intensified by the transference of the bass theme to the incisive notes of the right hand (50-53), which are made all the more prominent by a wide separation from the muttering accompaniment.

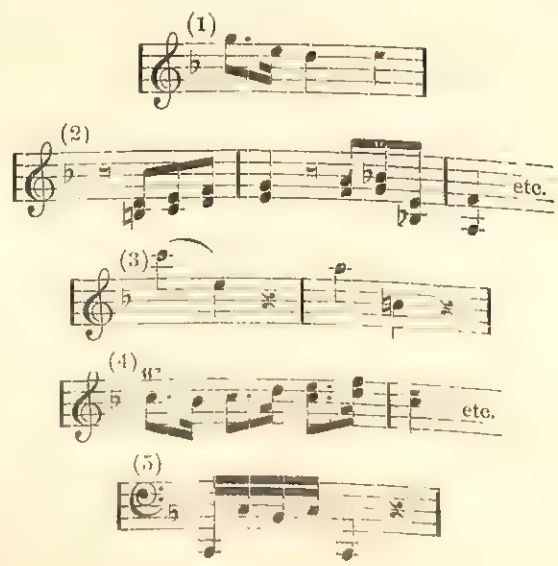
Having said this final pugnacious word, in which the contrast is still further accentuated between the downward chord of the first theme and the upward C chord of the second, Mozart relieves the intensity of the situation by another contrast, in the lingering close harmonies, similar to those in the second part of the first heme, in which the gay staccatos of measure 57 prevent undue ponderosity. These staccato notes, moreover, lengthen out the customary four measures to five (55-59), implying an unwillingness to leave so attractive a thought; and still more repose is gained by repeating these five measures an octave lower, in which process, too, Mozart cannot resist the temptation to touch up his figures daintily, in measures 61 and 63. Arrived at the close in C, this key is further emphasized by fourteen measures, in which a decided rhythmic figure (see 2, music examples), borrowed from measure 16, is introduced, filling four measures (64-67), that form two climaxes, each including a rise and fall in tone. These are supplemented by a bright running passage of four measures, which recalls the rhythm in sixteenth notes of measure 34, and in which the right-hand run of the first two measures is imitated in the left hand directly after. These four measures are repeated, lengthened out by two more measures in which the scale run is intensified by becoming arpeggio in form, and which alternate the dominant and tonic chords of C major. This ends the exposition, which has thus included two themes wholly contrasted in character, yet related in their mutual devotion to their


respective tonic chords; these themes connected by a passage made up of elements cumulative in intensity, and followed by a passage which also grows steadily in interest, up to the final chord.

The second, or development portion, divides itself into two parts: the first, made up of new material and involving a new style of treatment, extends for nearly 16 bars; the second, founded on material used previously, occupies 24 bars.

Starting with measure 79, we find a new and restful rhythm, suggested, perhaps, by the bass of the first measure of the movement (see 3, music examples), which comes as a relief after the hurry and bustle of the last few bars. Twice this two-note phrase occurs, on the tonic, then on the dominant chord—the voice dropping from the high to the low note like a sigh of content. Then, leaping up the scale in the initial rhythm of the second theme (see 4, music examples), the melody passes from the highest note F, back again to C through a twinkling little trill (82), whence it continues in a smoothly-flowing eighth-note scale, that resolves in a few sweet thirds into a half-cadence (86). The even eighth-note rhythm is now dropped into the accompaniment, which hops about in a delicate foil to the theme just enunciated, showing the composer's familiarity with contrapuntal devices. This moving part becomes now a medium between the soprano and an added bass (91), and the half-close of the first eight measures is finally answered by a downward run that closes in the key of C major.

The piquant period just discussed has remained in this key of C, forming, as it were, a side episode half-way in the movement. Now, resuming the former lines of thought, Mozart renews the bold figure used at the close of the exposition. This, appearing in a series of one-measure detached phrases, forms a



series of questions and answers, during which the composer wanders through a variety of somewhat remote keys: C minor, G minor, D minor, arriving here at A major, as though he had effectually lost his way. The effect is further intensified by the addition of a third part, and by the prolongation of the bass note, while we are made to balance between the chords of A major and D minor, until, starting out again, we pass through A minor, and thence to the chord of B-flat minor, so on to the dominant seventh of F major; while the bass note has been steadily dropping down the scale through A, G, F to E, on which the last chord stands. The persistent four-sixteenth note figure (see 5, music examples), used throughout this passage as accompaniment now jumps to the fore in the upper part, finally reigning supreme, and resolving into a continuous run made from contracted forms of this same figure. This run, wandering skyward, circles down and then up like a leaf before the wind, till it settles on F. It will be noted, meanwhile, that, while in measure 114 the four-note figure is derived directly from the accompaniment, in the next three bars it is slightly altered to conform to the figure found in the end of the first three measures of the first theme of the movement—thus giving a premonition of the coming advent of this theme.

Arrived home after its manifold wanderings, the melody now bursts forth joyously into the first subject, beginning the third part of the movement. There is no change in this theme, or, even in the transition passage, which ends (149) with the original chord of C. The reason for this latter absence of change is accounted for by the vacillating manner in which the transition passage ends, leaving it in doubt as to whether the triumphant key is C or F. While before it was assumed to be C, here the C chord is assumed to be the dominant of F, and in the latter key the second theme enters regularly. Transposed into this key, the second theme and the close appear, otherwise exactly as in the first part, bringing the movement to a bright and vigorous ending in the prevailing key of F major.


The movement presents few eccentricities beyond those noted. The themes are made up of well-balanced, four-measure phrases, the episodes lead naturally up to their respective goals, and the development portion is neat, concise, and well-varied. Altogether, the movement is a model of proportion, with each of its components clearly stated, and all of them wrought into a unit. The atmosphere is cheerful and animated; and the constant display of new turns of expression and tuneful bits of writing are an earnest of Mozart's refinement and spontaneity of genius.

## THREE HUMOROUS PORTRAITS.

Some artists have used their pencils to most admirable advantage in caricature as well as in regular portrait work. After all the artist can fix with brush or pencil only one expression. In his study of a subject he must see the man at many angles, and must, as a consequence, have as many impressions, some of them representing the ordinary man in his ordinary moments, at others in moments of inspiration. The slightest exaggeration of some one phase or feature gives us caricature, which is not, however, as some seem to think, a derogatory reflection on a man. It simply makes unmistakable some characteristic feature of the man, and throws into great prominence a trait that we know the man possesses.

Take, for example, the three sketches on this and the preceding page, Jan Kubelik, Siegfried Wagner, and Arthur Nikisch.

We all recall the tremendous furore created by Kubelik in his concert trips. He was hailed as the modern Paganini, magician of the violin, a fiddle wizard, etc. The artist has exaggerated the mass of coal black hair, the long fingers, and the air of mastery which the concert platform showed to all.

It is hard to be the son of a great father. Siegfried Wagner ought never to have gone in for music, since in so doing he inevitably challenged comparison with his distinguished sire. We may trace something of the father in the lineaments the artist has sketched, but how lacking in the aggressive strength and tremendous self-reliance of the father. The book in his hands refers to the opera "Der Bärenhäuter," written by Siegfried.

The artist has given us a representation of Arthur Nikisch, the great conductor, at rehearsal. Those who were able to hear the Boston Symphony Orchestra under the baton of this interpreter, will doubtless recognize something of the man. The characteristic personal feature is the curl of the hair over the forehead.

## AMATEUR AND PROFESSIONAL MUSICAL CRITICS.

BY W. FRANCIS GATES.

In the first place, every one is a good judge of music. This is an axiom of civilization. That a person has not made a long or particular study of the art does not invalidate his right to sit in judgment on all grades of performance.

Listen to the comments that are passed at any concert you attend and the truth of this assertion will be proved. Perhaps it is an artist of international fame; that does not place him beyond the criticism of the unlearned. Perhaps it is a songstress who has sought and found all the world has to offer in the way of instruction as to how to perfect her art; that does not remove her from the caustic remarks of some mere girl who knows but the rudiments of notation, and nothing of the higher and finer features of vocal art. It has been said it is the inherent right of the Englishman to grumble; certainly it is the right of the American to criticise.

But then comes another question—and that is as to the value of the criticism. Criticism is valuable just in proportion to the natural talents, general education and especial study that lies back of it, accompanied with powers of discrimination, of artistic judgment, of esthetic perception. Did the auditor at large realize this, there might be a lessening of the arbitrary judgments that are bandied around the concert room, passed along the social line, and even found in the public prints.

The education back of a criticism alone gives it value. Hence the worthlessness of the unsigned musical article in the columns of the daily press. One does not feel certain that the writer of it knows the difference between a bassoon and a baritone, or a mezzo-soprano and a mezzo-forte. For the skilful constructor of sentences can so manipulate a modicum of knowledge, can so juggle with technical terms as to give the effect of a certain amount of musical erudition.

But when the criticism is signed, then the reader may know its weight, for he can inquire the musical status of the writer and learn his right to sit in judgment on the doings of others. Beyond this, one must inquire as to the bias of the critic, for the personal equation cannot be kept out of human dictum. The writer may have a prejudice against Wagner and for Donizetti; or he may consider the Italian opera the only thing worth putting into the human mouth. Mayhap he studied in England, then nothing good can come out of America. Maybe he is a German; could it be expected that he could discover the beauties of French composition? Suppose he is personally addicted to the Bach habit; is it possible for him to see good in Saint-Saëns? And, *per contra*, does he happen to be an expatriated Monsieur, is it not too much to expect a fair treatment of Handel and Brahms?

After a long course of reading of the criticisms over a given signature it is possible to decide what bias or leanings a critic may have and what particular sort of music acts to him as a tonic or otherwise; and some writers are affected by certain compositions and certain composers as the muleta acts on the toro—to be less Spanish, let us say as the red rag on the bull. Learning the critic's education, his powers of discrimination, his personal bias, then one is able to read his writings understandingly. Making allowance for these features of his mental and musical make-up, one may arrive at a sane judgment of the performances the critic is reporting.


Once in a while one may hear a modest individual say, "For my part, I enjoyed Smith's singing more than Jones'; I do not know why, for I have not a musical education. I do not even know which of the two is the better singer; I only know which I liked the best."

Now, that is all most persons have the right to say. Yet in nineteen cases out of twenty the self-appointed purveyor of criticism will put it in some such phrase as this: "Smith is the better singer. He is an artist. I liked him better and I know what good singing is," when, as a matter of fact, the speaker should say, to be truthful, "I say Smith is a fine artist because I liked him, but I have no technical knowledge of singing. He is simply great—because I like him." The eternal capital I!

In no feature of life or art is there so much criticism as in music. Everyone—to speak generally—dabbles and everyone criticises. The moment one gets a grain of musical knowledge into his head, that seems to give him the fever to sit in judgment on the rest of the world. Not only that, but often the grain is lacking.

The only safe course, if one wishes to pose as entirely sane and well-balanced, is to curb the desire to consign every musician to his proper sphere or class in the artistic catalogue; to be slow to give judgment, especially harsh ones. And besides, there is this to remember: many a man has achieved a reputation for being a sage by realizing he knows nothing about a subject and—keeping his mouth shut. So there is a prospective payment in silence—and how many errors one escapes!

# THE WORLD'S GREATEST PIANISTS II.

By Dr. James M. Tracy

HENRY HERZ may be considered as one of the greatest pianists of the world. An Austrian by birth he went to Paris when a mere child, growing up a naturalized Frenchman. At the Paris Conservatory, where he was educated, he took the first prize four consecutive years. Herz was gifted as a composer, as well as pianist. As pianist, he toured the world, meeting with success artistically and financially. His technic was of a brilliant, showy nature, which all of his compositions plainly show. The French are known to be an artistic, showy people, and Herz catered in his compositions to their tastes. He wrote many fantasies on the popular opera airs of the day, a few of which are still played. His "Lucia" is considered the best of the kind extant. It is a piece I consider equal to any of the fantasies of Liszt, Thalberg and other modern composers, as a show piece for its musical qualities. Herz was quite a prolific composer, leaving many fantasies, three concertos and some valuable etudes. Herz concertized in America at a time when good piano playing was but little known or appreciated, consequently is less known than many of the later arrivals who could not approach him technically or musically. Strange as it may seem, he made almost his greatest reputation on his variations of "The Last Rose of Summer," which is not a difficult piece. He amassed a fortune by his concerts, which he invested in the manufacture of pianos, and which stand deservedly high, in France. He lived to a ripe old age.

IGNAZ MOSCHELES.

Moscheles made a fine pianistic reputation in Paris, Berlin and London. He concertised extensively, and at one time was considered the best pianist in the world, although this reputation was of short duration. He did not belong to the brilliant, showy school represented by Liszt, Thalberg and Herz, but was content to play a more quiet school of music, mainly of the old classic masters. He was a true disciple of Bach, Mozart, Clementi and Beethoven, being looked upon as authority on these masters' works. His concertos in E major and G minor have been played a good deal, while his characteristic etudes, Op. 70, are standard all over the world. They are a stepping stone between Cramer, Clementi and Chopin. Moscheles lived in London many years, where he often appeared as pianist and director of the orchestra. He had J. B. Cramer for a contemporary—a man of finished technic and author of eighty-four studies that are considered necessary to a good pianistic education. He was a warm friend of Mendelssohn, and when the latter founded the Leipzig Conservatory, he chose Moscheles as the chief piano teacher, a position he held for more than fifty years. As a man and teacher he was much beloved by all who came under his instruction. Moscheles was the last of the noted pianists who played octaves with a stiff wrist, and I have often wondered how he did them so well.

### Henselt.

Adolph Henselt has been considered by many as the equal of Liszt and Thalberg. He lived in the same time. The reason he is not more generally known is, that he was so timid and nervous that he could not play before the public, therefore did not travel as a concert pianist. Those who were fortunate enough to hide behind his doors, or listen under his windows, say that his playing was truly wonderful. For many years he was director of the St. Petersburg Conservatory; he died there a few years since while still in the harness. He became very old, but held his pupils to the last. It is a conceded fact, that one does not know how to teach successfully before he has had thirty or forty years' experience. Henselt has left many elegant pieces, notably a concerto in F, a trio and 12 etudes, Op. 3 and 5.

### Dreyschock.

Alexander Dreyschock, a Bohemian, was one of the world's greatest pianists. His technic was something marvelous, especially that of his left hand. His octave playing was a standing marvel to all the great pianists, who could never quite understand how he did it. He was also equally expert in thirds and sixths. He was not only a bravura pianist, but he could play Beethoven's concertos with great skill and power. I had the pleasure of hearing him play twice with the celebrated Gewandhaus Orchestra, of Leipzig. He played the Beethoven G major concerto in one and the E flat at the second concert. I also heard him in a miscellaneous concert, when he played a concerto of his own. I remember how Moscheles, Reinecke and David kissed his marvelous left hand after the concert was over. Moscheles took hold of it and shook it back and forth, to see if it was like other men's hands. At that time I had not heard Liszt, Rubinstein or Von Bülow, and I thought him the greatest player on earth. At this late day, my opinion of his playing octaves, thirds and sixths has undergone no change; I have never heard these excelled by anybody. The greatest demonstration I ever witnessed over a pianist was when he played his "God Save the Queen," for the left hand alone, at a Gewandhaus Orchestra concert. Men and women stood up on their chairs and shouted "Bravo! bravo! bravo!" until it seemed as if the roof of the building would tumble in. Although against the rules, he was permitted to play four recalls, and then the people were not satisfied. The conservatory bigots criticised him for playing his own compositions, and for what they termed his hard, dry touch; yet, I have never heard his musical tone surpassed, except by de Pachmann when he played his first series of Chopin recitals in Boston. Dreyschock was extremely popular with the Londoners, where he played several seasons in succession. After concertising for more than thirty years he settled in St. Petersburg, becoming the head of the great conservatory there. He held this position several years, but, his health failing, he yielded to the advice of physicians and went to Italy, where he died a few months later. Dreyschock composed a great deal, but his music was never very popular, and no one hears it to-day. Like many other noted artists, he had his brief honors and applause, but was soon forgotten.

### de Meyer.

Leopold de Meyer is considered one of the world's greatest pianists. He was a man of powerful physique, and his playing entered largely into the nature of the man. He was much admired in Europe and in this country by people who love to be astonished with velocity and noise. He possessed both of these qualities in a large degree. His brilliant technic and great power attracted those who desire more technic and noise than music. He visited the United States three times. I heard him on the occasion of his last visit and thought him a sledge-hammer pianist. His velocity and power astonished me, his playing was attractive but unmelodious. He left no lasting musical reputation here.

### Mayer.

Carl Mayer of Dresden, hardly known here, was a most finished and elegant pianist as well as composer. He made many concert tours in Europe, being greatly admired for his elegant musical tone and general excellence of rendering his music. He was the writer of some beautiful pieces, not surpassed by any of recent date. His "Toccata" in E major is very fine, while many of his studies are chaste and beautiful. Opus 31 and 61 ought to be known by every good pianist.

### Von Bülow.

Von Bülow, the greatest of Bach, Beethoven and Brahms exponents, is so well known that there seems to be no occasion for recounting his many acquirements. Von Bülow was one of the few great pianists who did not develop his talent early in life, for he did not begin the earnest study of the piano until after he was twenty, and then did not feel sure of making a success. He studied technic, including Czerny, Cramer, Clementi, Kullak and Chopin etudes with Louis Plaidy, then placed himself under Liszt with whom he remained five years. He was a small man, effeminate in physical looks, but possessed nerve force and strength to a high degree. His hands were so small he could hardly reach an octave, yet he could play octaves and extended chords with astonishing velocity and power.

Von Bülow's technical facility was perfect—there were no difficulties he did not fully surmount. He played Beethoven's sonatas as no one ever did before or since. The same may be said of Bach's and Brahms' compositions. He was the coolest, most self-possessed man I ever saw at a piano. He could play every piece of Beethoven from A to Z, and tell you exactly where to find each note without consulting the printed copy; his memory was prodigious and vast. When a man can play all Beethoven's sonatas without a score before him in five consecutive concerts, he is worthy of being called great. Von Bülow could not only do this, but could direct the nine symphonies of Beethoven, and tell the members of his orchestra where each note could be found without consulting the score. Von Bülow was intended for the law, but left that profession to study music. He visited this country three different times; the first and second as piano soloist, but the third was mostly devoted to conducting some symphonies in New York. He made Beethoven's sonatas known in all the large cities of the world through his recitals. He played all of them twice in Boston in two consecutive seasons, requiring five recitals each season. He is deserving of lasting honor and praise for his good work by all lovers of the best in music. No pianist has played so much music from memory as Von Bülow, not even excepting the great Liszt.

### Jaell.

Alfred Jaell, who visited this country in 1855, was a remarkably good pianist. He came to Boston at the request of the Germania Orchestra, that gave Saturday afternoon concerts in Boston Music Hall for a number of seasons. He played concertos with this orchestra, but was heard more in the showy fantasies of Thalberg, Blumenthal and D'Albert. His technic appeared to be perfect in all respects. He made Boston his home for two years, winning friends, fame and money. Inducements were offered him to become a permanent resident, but his ambition to live in Europe, to play in the great capitals, was so powerful he could not resist the temptation, and he returned to Germany, making Hanover his permanent home, although, like nearly all the great pianists, Paris was also his residence, where his playing was greatly admired. One season in Paris he played Liszt's arrangement of "Tannhäuser March" in ten consecutive concerts. Returning to Germany, he had engagements with all the best orchestras of the continent. Unlike many of the great pianists, Alfred Jaell was a lovable man, and without any of their eccentricities. He was not a prolific composer, and has left no compositions of note.

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A VERY good exercise in note reading is as follows: Select a rather lengthy passage, and, without playing, name the degrees, one after the other, in correct rhythm, each letter like the preceding, at first slowly, a second time more rapidly, and so on. Count or indicate the movement through a motion of the hand, and read on without taking concern as to degrees wrongly named; then repeat the reading until the pupil can name every note correctly and rapidly.

# THE MUSICAL EDUCATION OF THE BLIND

BY GEO. W. GERLACH

AN idea exists in the minds of many that the blind are peculiarly susceptible to a musical training; or—to use the common expression—are very musical. It is easy to understand how such a notion is obtained. Many unthinking persons, on meeting a blind man or woman who performs upon some instrument, immediately exaggerate in their own minds any impression received, and judge all persons without sight by the individual. Though the idea may, in a sense, be correct, yet when it is borne in mind that a blind person can do nothing whatever which those with sight cannot do under similar surroundings and similar training, or which could not be done better with the aid of sight, it is difficult to perceive any advantage that the former may possess in any direction.

### Schools for the Blind.

In all civilized countries there are now schools for the blind. In the United States nearly every State supports such a school. The number of trades and professions in which blind people can successfully engage and compete is extremely small. Music, which is primarily an art of hearing and not of sight, is one of these. Therefore all the schools have musical departments, and most of the pupils receive instruction in some branch of the art. Although considerable attention is directed to this department, the work is necessarily elementary, as the pupils are engaged in the pursuit of their academic studies and can devote comparatively little time to music. That is, it is a part of the regular curriculum, and not a specialty. The department includes instructions in not only piano and voice, but also organ and orchestral instruments, and in some schools harmony, counterpoint, musical history, etc. Where the school is large enough, a small brass band, orchestra, or chorus is maintained; and in some instances all three are to be found.

### Love and Appreciation of Music.

Much that is beautiful—natural scenery, painting, in fact nearly everything that is enjoyed through the sense of sight—is cut off from the blind. However, to enjoy music, the greatest of the arts, it is not necessary to see; and the susceptible ear of the blind person drinks in the tones, and with undivided attention he enjoys to the full "the concord of sweet sounds." This cannot be attributed directly to blindness, but rather to surroundings and training. At the schools, where for the most part a very high grade of music is used, the pupils live in and breathe an atmosphere of the best in the art. In the make-up of nearly every human being lies latent a certain germ, which, if nurtured in the proper soil and light, will develop into a flower of musical appreciation and love: "The man that hath no music in himself" is rarely to be found.

### Musical Ear and Absolute Pitch.

At all times and in all places the person without sight is more dependent upon his sense of hearing than is he with sight, which develops acuteness and alertness in that sense. Not that he can hear sounds at a greater distance or of less volume, but his ear is more sensitive and wide awake. Such an ear, in favorable conditions as described above, generally develops into a keen musical sense. Without any special classes for the purpose blind students acquire naturally many of the results aimed at in classes for ear training in the conservatories. It is probably true that proportionately more blind persons possess the ability to catch and retain melodic and harmonic progressions, the power, however, existing in varying degrees. Many of them can not only distinguish major, minor, diminished chords, and the like, but can tell the key of a passage or piece.

This power of recognizing tones and chords is termed by some "absolute pitch," though rather incorrectly. An ear of absolute pitch must be able to detect smaller fractions of a tone than the half step. The present writer is acquainted with two students who possess this power to a most marvelous degree. They can both discern the difference to the fraction of a sixteenth or thirty-second of a tone between any musical sound and a given pitch. Besides this, if the most hideous discord, built of semitones, tones, and larger intervals, is sounded, they are able to recognize every individual letter. It is impossible to produce by training an ear of such acuteness; this is a natural gift. Nature has undoubtedly bestowed a like gift upon more of her people, and all that is needed to discover it is the proper surroundings. Yet this power is not of as great a benefit in a musical education as it might at first thought appear to be.

### Technic.

It is in the field of executive technic that the blind student would probably seem to be most at a disadvantage. Further, it might naturally be supposed the keyboards of the piano and organ, owing to their extent, would be the most difficult of mastery. An eminent teacher of piano in Chicago, who has considerable experience with blind pupils, asserts that the lack of sight does not interfere in keyboard technic. There are pianists with whom this really seems to be the case, but it is not so in all instances. A highly developed sense of location is absolutely necessary, and all do not possess this. The blind player, as is also the case with others, must keep in his mind a picture of the keyboard. When it is recollected that a player reading at sight can give very little attention, or none whatever, to his hands, it can be understood how one without sight plays. In working on a composition, it doubtless takes a somewhat longer time to reach a degree of technical perfection. As regards singing and instrumental playing other than that of piano and organ, sight is not an indispensable requisite.

While there may be some slight defects to be overcome among blind pupils which do not appear elsewhere, yet the great drawback in their education lies in another direction—namely, the fact that they are obliged to memorize every note of their music. Other pupils derive a great deal of benefit in the way of practice without first having to go through the slow, laborious process of committing to memory. For the same reason the blind pupil cannot become familiar with an equal amount of music in the same time as he who sees. The degree of rapidity with which different pupils commit to memory varies widely. A considerable speed can be attained, but it requires several years of practice in memorizing; and this fact also retards progress. Yet it is important for all students to play or sing from memory a large portion of their music: and the blind are of necessity compelled to employ the very best method of memorizing. They read from the embossed notation a short passage or phrase of a measure or two, play it over several times, read and play another passage, and thus add little by little until the piece is learned, always playing over at each step as much as has been learned. Pupils with sight would do well to adopt this method.

### The Braille Notation of Music.

There are in use for the blind two embossed systems of musical notation, the New York Point and the Braille. The former is in use in various sections of this country; while the Braille, which is the superior system, is used in this country, as well as in Europe. To give even a slight idea of the system in a short paragraph is impossible. It bears no resemblance whatever to the staff notation, but consists of characters built of raised dots. The characters contain from one to six dots, which in certain positions and under various conditions make notes, signs of execution, marks of expression, etc. The system is very comprehensive, being capable of expressing almost everything that is expressed in the staff notation. The characters are first embossed with a machine for the purpose upon thin brass plates, from which impressions are taken in paper. Once a musical composition is in brass, thousands of copies can be struck off in paper.

Several of the schools do more or less of this embossing, or stereotyping as it is called; but by far the largest amount is done by the Illinois School for the Blind, located at Jacksonville. Their catalogue contains upwards of sixteen hundred titles, from about five hundred and fifty composers; no small amount, when everything is taken into consideration. In their fire-proof vault are stored more than ten thousand brass plates, from which copies are continually being made. Great care is exercised in the selection of works to be embossed, with the result that the pieces and studies are of the highest order, copied from the best available editions. Works for nearly all kinds of instruments, as well as vocal, are printed; and students in all parts of the country send there for music.

### Higher Education.

As stated above, the work in music of the schools for the blind can be little more than elementary. In some instances students continue their education in conservatories or with private teachers after they leave school, doing fully as good work as their classmates with sight. Some teachers have an erroneous impression that it is difficult to teach a blind pupil, and that they must proceed in an altogether different manner from that used with their other pupils; which is far from being the case. One soon adapts himself to the very slight differences. For various reasons the expenses attendant upon a higher course of musical training are greater for a blind person than for another, and consequently comparatively few can continue. Some wealthy philanthropist could dispose of a part of his money in no better way than by establishing in various conservatories of the country free scholarships for deserving blind students. By so doing, he should not only be contributing to their source of enjoyment; but, what is of far greater importance, to their means of self-support.

### The Blind in Professional Life.

It is to be lamented that the vocations in which blind people can successfully compete with their more fortunate fellows are so few. In some branches of the musical profession, however, they can successfully engage. It is evident that opera is impracticable. Owing chiefly to the very large repertoires used in grand orchestra, which would have to be memorized, they are barred from this branch of the art. As regards solo performance, the same is true of blind musicians as of those who see, there are comparatively few engaged in this work. They do, however, fill church positions, both as organists and in the choir. It is as teachers, instrumental and vocal, that a considerable number of blind musicians find employment. These teachers often find considerable difficulty in securing pupils, as people unacquainted with facts do not understand how those unable to see can give instruction and will not, therefore, intrust their children's musical training to them. The truth is, that they do good work, generally speaking, and give perfect satisfaction. It is necessary for them to become familiar with, and to have embossed copies of the material used. They most thoroughly equip themselves for the work; and, in fact, do better than the average run of teachers, for they are obliged not only to meet with a keen competition, but also to overcome the prejudice of the public mind. With an increase in the number of blind students who are enabled to pursue a higher course of training will come an increase in the number of teachers.

### Piano Tuning.

Although not usually considered a branch of the musical profession, piano tuning deserves mention in this connection. All of the schools have tuning departments, where the pupils are instructed in the tuning and repairing of pianos; and many educators of the blind regard this the most practical vocation for them. The number of those employed in this work is steadily growing, and manufacturers are coming to show less and less hesitancy about accepting them.

### Conclusion.

Truth is obtained only by comparison. To say that all blind persons have a refined taste for the best in the tonal art, or a highly sensitive musical ear, or that they are all peculiarly fitted for musical training would be a mistake. But it is probably true that in a given number of blind people more will be found who possess the ear and appreciation than in an equal number of people with sight, which is, as shown above, due principally to environment. If, however, advantages are apparent in some directions, these are fully balanced by handicaps in other ways; so their capacity for musical development is not greater than that of their more fortunate fellows.


## HENRY PARKER.

It is a notable fact in the history of English music that many of the most distinguished men in that line of work gained their first practical knowledge of music as choir boys.

The custom of using boy sopranos in the cathedrals and all important churches has resulted in the establishment of schools in connection with the work of the Church, in which boys are trained to assist in the musical service, receiving, at the same time, a very good general education. It is inevitable that out of so great a number of boys a fair proportion should later go into the musical profession.

This proved to be the case with the subject of the present sketch, Mr. Henry Parker, the composer, who is best known by his songs, although he has written successfully and very acceptably for the choir, the organ, the piano and the violin. Certain of his songs have been heard wherever the English tongue has been spoken and music practiced.

Mr. Parker was born in London, August 4, 1842. His first musical work was when, at the age of nine, he became a member of the choir of the Church of All Saints, Margaret Street, which had a daily service, and used a very complete musical service, being known as "very high church." His activity was not confined to the church service, for he sang in all kinds of concerts, oratorios, etc., until his voice broke, a period that is usually a most distressing one to a boy singer.

During this time Mr. Parker turned his attention to instrumental music, first taking up the violin and then the organ. He made such good progress with the former instrument that he was able to obtain professional work as an orchestral player, and, from time to time, played in almost every orchestra in London, from those attached to small theatres up to the Covent Garden Opera Orchestra. His instructor in organ was the celebrated Dr. Hopkins, organist of the historic Temple Church, which owes its foundation to the great feudal order, the Knights Templar.

But this was not sufficient for the young musician. He now turned to Leipzig, and entered the Conservatory there, giving his attention specially to the piano and harmony, under Plaidy, Moscheles and Richter.

When he came back to London his first occupation was principally that of accompanist and also conductor with concert and opera companies. The great range of musical life in a great city like London fitted well with a man of such versatile training as Mr. Parker, and kept him busy. As he himself says: "It would be difficult to say what I have *not* done in connection with music, from arranging polkas to conducting Mozart's 'Requiem,' "

Probably because he began his musical career as a singer Mr. Parker always preferred vocal music to any other form. After his voice settled he studied singing with such masters as Jules Lefort, Caravoglia and Wallworth, thus gaining a knowledge of the voice that has been of great advantage to him in his work as composer of vocal music, in making his melodies suit the average singer, and yet contain musical charm.

In 1879, after Mr. Parker had made a secure position in London musical life, he accepted a connection with the publishing house of J. B. Cramer & Co., which he held until 1888. During this period his pen was active, and a number of his pieces were extremely well received. In 1888 he gave up his work with Cramer & Co., as he "did not like to sit in judgment on works of others, perhaps friends, who were not so fortunate as to please the public."

He holds but one official position now, that of Professor of Singing at the Guildhall School of Music, London. In addition to this he has a large number of private pupils. The rest of his time he devotes to composition.

In summing up Mr. Parker's work we can do no better than to quote from a letter to the Editor, in which he says:

"Any success I have had as composer, I attribute to 1, Having been associated with the best singers; 2, Not writing too much; 3, Having a clever authoress (Nella) for my wife, who has assisted me with sensible words and valuable hints."

## HOW I TEACH THE PIANO.

BY MADAME A. PUPIN.

A number of eminent teachers have, at different times, been requested to give, under the above caption, an idea of their methods of teaching. These various ideas of the different teachers are not only interesting but instructive, as each one emphasizes some principle which seems to him especially valuable, and upon which he thinks that other teachers have not laid particular stress.

There are many teachers who do not take beginners at all. Their pupils are those who play pieces of greater or less difficulty, and are supposed to have passed the rudimentary stages of study. But it is not at all certain that all of these advanced pupils have had a thorough foundational training, or that they know all the scales and understand their formation, or even that they can read all the notes above and below the staff.

Many teachers have been deceived into thinking that their pupils knew and understood things they did not know and had never tried to understand because of a certain facility or a decided talent, or a wily subterfuge on the part of the pupil. For example, I had a pupil for some months before I discovered that she could not read the notes written below the bass staff. She would not even take the trouble to count the lines below the bass, but would play any note at random and wait until the next lesson to ask me what the note was. I soon detected the artifice and insisted on her discovering the note for herself.

Therefore I always begin each new pupil with the not very flattering assumption that she knows nothing at all, for it is better to tell her something that she already knows than to omit something she ought to know but does not. It takes just so many stones to build a perfect edifice of great architectural beauty. If one or more important stones are left out of the foundation the edifice will not only be incomplete but will be in danger of collapse on account of the omission of these important stones. So if I regard myself as an architect of the highest grade I am unwilling to build on an uncertain or imperfect foundation. I want to know that the student has a positive, reliable technic, I want to know how she practices, I want to learn her habits of thought.

I announce that my lessons are of two kinds: the technical part of piano playing, or the merely mechanical, and the interpretation, or the art of making notes say things, or to express something, and that these lessons alternate in order of time.

I state that technic is of the first importance, and is as necessary to good playing as good grammar is to a writer and perfect enunciation to an orator, but having been acquired, it retires out of sight. We do not admire an author merely for his good grammar, nor an orator on account of his perfect enunciation; these points are not brought to the front by the author and orator. In like manner the artistic rendering of a piece should never call to consciousness the mechanical difficulty of the same. Therefore let us so master our technic that there shall seem to be nothing between our conception and its expression. On the stage of a theatre we may see a boat gliding along on the waters of a river and we are pleased by the naturalness of the scene; but how ridiculous it would be to erect on the back of the stage in view of the audience the complicated machinery by which the illusion was produced merely because it was expensive and took so long to make. It is certainly true that many persons nowadays attend piano recitals just to witness feats of dexterity and impossible *tours de force*, who have no idea that composers have some sentiment to express in each piece.

The acquirement of technic is a discipline—a bringing under control of the arms, hands and fingers. So there is the mind to command and the fingers to obey, and the teacher must train the mind to command and must be as vigilant as the student to see that the fingers obey.

Silk handkerchiefs woven in factories by machines must have a pattern, and never do these machines, these automatic workers, fail to reproduce the pattern hundreds of times with unvarying accuracy. So likewise the mind of the student must be trained to form models which the fingers must be able to repeat hundreds of times with invariable uniformity.

It does not take so long to acquire an accurate technic as it once did, for the system of training is different. Formerly many years were spent practicing the innumerable exercises of Czerny, Cramer and others. The idea seemed to be that if one practiced them long enough, in spite of continual mistakes, they would come right at last. Now we make the pupil concentrate his attention on one principle. In any system of technical studies there may be eight or ten forms, as moving figures, scales, arpeggios, etc., and about a hundred examples of each form. The principle of each form is contained in about five or ten examples. If these be practiced until absolutely perfect it will be easy to perfect the other ninety or ninety-five; but just imagine how long it would take to get one of Czerny's *Fingerfertigkeit* exercises absolutely perfect.

What a student wants is to see herself doing something perfectly. So she begins with little things, is taught to do them right the first time, the second time and every time, at first with one aim, then with two aims and so on. I often give a lesson on only four measures. Take an etude with a continuous movement. The pupil is shown how to practice this up to a finish, though it may take sixty or more repetitions. But having done this once, the student has an example of finish, and knows how she reached it and will be inspired to practice the same way in the future.

One's improvement depends on how one practices; so if one progresses like the proverbial frog trying to get out of the well, which every day jumped forward two feet but fell back one, he will find his progress very uncertain. On the contrary, the student is given exact rules for practice, so that there shall be no falling back; is shown how and where to put in the different aims of practice, and introduced to many other secrets of success which have never been put into print.

The right road is straight, short and easy and leads to the goal; but not finding it many wander far afield.

## BEAUTY AS WELL AS POWER DEMANDED.

A sonata or a symphony in which grace is neglected for largeness of proportion is like a cliff that owes its origin to volcanic action. No flower springs from its rugged surface, bare and unadorned, its mighty brow rises into the air; its powerful mass inspires wonder, but there is no beauty of outline to attract the heart. One of the most recent tendencies in art is the creation of such barren peaks, destitute of life and inorganic in structure. In view of this it does not seem superfluous to warn the artist who strives to inherit the spirit of Beethoven that he must endeavor to reproduce not merely the large outlines of the master, but the fulness and geniality which they enclose. To extend the framework without adding to its content is to originate nothing but a gigantic caricature. There is a degeneration in art, just as there is in plant life, if the artist does not constantly bear in mind the original seed, its natural mode of growth and development. The first movement of the symphony was originally in the fugal style, hence in this a certain severity of style is still appropriate. The second movement was an air; the third a minuet; the last an *Allemande*, for which a folk-song or a melody in the popular style was generally selected. One can see that not much of this has been retained.

# LIKE TRACKS IN THE SNOW

By THEODORE STEARNS

SULTRY summer sunshine, like the dull days of winter, does not promise much work, neither is it a particularly inviting incentive to the student of music. The vacation period, with its enchantments of balmy weather, genial company, and lake, mountain or forest trips, is a welcome relief to us all, but it may also lead one into bad habits—nay, even jeopardize that splendid system which obtained during the fall and winter past, when to practice and study regularly became a pleasant routine, when daily progress was marked, ambition to improve was first and foremost, and diploma or certificate of work well-accomplished beckoned one onward, like a loadstone, to constant and well-directed endeavor.

### Freezing the Tracks.

It is curious that mankind works best and is naturally most desirous to be busy when Nature is enjoying her beauty sleep of winter; and it is particularly significant that when Nature has grown and blossomed, has accomplished her regular miracle of reincarnation, that we crave a rest and a change. Especially so is this the case with the student, the professional man and the brainworker in general. There is a subtle instinct within us all to procrastinate when this vacation period comes around; and although the scheme of rest is all right, the trouble is that, whereas a well-stored brain can, and usually will, retain all its previous winter season training, actively-exercised fingers at keyboard or strings will not preserve their elasticity and shrewdness over a two months' interim of rest. Trout rods, oars, tillers, and gun butts offer bad substitutes for finger exercises for the aspiring Liszt or Paganini; and to be away from one's chosen instrument too long at a stretch is ill-advised, even though tired nature may demand a complete change.

Those deep, decisive steps we made during the winter months of activity can be blurred—indeed, almost entirely effaced—if we allow the sunny days of indolence to bask upon them too often in the fancied security of retrospection. It is well to keep them frozen firmly by a judicious use of artificial cold in the shape of a scale or two now and then, or an exercise, played with daily care, even if the means at hand are no better than the bottom of a camp kettle or a willow branch cut the length and weight of that fiddle bow left at home with your mittens and furs, which will not balance so well, believe me, next September or October.


CORNELIUS GURLITT AT HIS LESSON.

*From a pencil drawing made by Gurlitt himself, now in the possession of Carl Reinecke.*

### Planting the Tracks.

I suppose all of you flung your school books into the deepest corner of the closet or shelf after the June finals, when the warm dust called those racing bare feet down its inviting summer pathway, or Susie or Jack wrote you that "you simply *must* come to spend the vacation with them." Nor was this at all culpable, for children need play, lots of play, and youth is the most precious playground of life; but school was meant not so much for actual use in after life as it was to assist the later development when we naturally come to specialize. Not so is the study of music. There we are already making our pathline of tracks which will remain firm and distinct, or fade and grow dim as we exercise care or fitfully neglect to do so. For, presuming that you are in earnest, your fingers or throat have no will of their own, being only the mechanical servants of your mind, and as such must be kept in the pink of condition all the time. You cannot throw them into the corner as you did that algebra or grammar, to be reopened in the fall at the next chapter. They are responsively learning, copying, good and bad alike, faithfully followed all the time, and their natural dexterity does not often lie in piano or violin playing; they must be memorized and rememorized in that direction constantly.

Fingers can be trained to do anything that is a physical possibility, but in order to keep them expert they must be trained *ad infinitum*. I do not mean that one should never cease, but on the other hand to cease practicing entirely or even for a month or a few weeks will develop a tendency to sprawl or kink up that is comically lamentable. Take your vacation; pitch in and have a lot of rest and fun, but—keep an eye out for a stray scale or exercise, every day if possible, and then while you are at it let that period be one of painstaking care and solicitude.

### Prints of Youth Eternal.

Mind tracks do not melt easily. Our thoughts, from infancy up, were born mature, inasmuch as they, or at least their effects, are lasting. On the unspotted page of innocence many a thought of faraway youth has served the recollection of old age, emerging from its fifty or so years of seclusion as brilliant and distinct and fresh as though it had been born but yesterday.' Shakespeare's genius realized this in his account of the death of Falstaff. Dame Quickly dismisses the death-bed scene of the ancient rake very shortly. "He babbled of green meadows," quoth she. Poor Falstaff! After a life of dissipation, violent pleasures and violent troubles his mind wandered back to his early childhood, when, perchance at his nurse's knee, his obedient, baby lips had repeated the magical numbers of the 23d Psalm, "He leadeth me beside still waters—He maketh me to lie down in green pastures." In the purity of that once-upon-a-time the text had indelibly stamped itself and neither the whirl of men and women nor events could exactly erase its influence.

### Strength in Coolness.

It is by no means stretching our simile to speak of snow as the best medium to indicate our path through life, for one's best efforts musically are made when one is absolutely cool and collected. Too often we are fired with the enthusiasm of our own feelings and imagine that we are affecting our listeners likewise. Not so. On the contrary, the more self-contained you are and calculating, the firmer your hold will be upon your audience, because the more truthful you are the more powerful and expressive you become. Therein lies the great success of the playing of Jan Kubelik or Paderewski. You can no more be artistically perfect while swayed and biased by your own emotions than you can burn another's hand by holding the match to your own finger. It is not necessary to do either. Rather hold the light between you where both may observe its beauty. Do not hug it all yourself. I have seen players swing and sway to the rhythm of their own music until they needed a straightjacket. One may be tender, you know, without being violently effusive—like the little girl who squeezed the kitten to death because she loved it so. Sane playing wins out every time and to be sane you must be cool as well as sympathetic.

### Coda.

A lengthy vacation from any musical course is always dangerous, for with the mind relaxed careless habits in playing and thinking are easily acquired which are hard to eradicate, and there is always the worry of feeling that when you start in again in the fall your technic will be mad. "Life is fleeting and Art is long," and, like tracks in the snow, we must firmly cross over the few years allotted to us upon which to stencil our progress. Like those footprints our best endeavors are more or less fleeting, since music is more of a recollection than it is a reality, depending upon the few moments while we are producing it for its influence upon those who hear it, and upon the attitude of those who are listening, largely for its success or failure to elevate and please.

## NICOLAS RIMSKY-KORSAKOFF.

BY EDWARD B. HILL.

In spite of the many brilliant achievements of the younger school of Russian composers, the unquestioned recognition accorded to Rachmaninoff, Scriabine, (who has been for some months a resident of New York), Ippolitoff, Ivanoff and others, there is no one who can successfully dispute the claim to pre-eminence attained by Rimsky-Korsakoff. He has led an artistic life of great activity and breadth; he has not only a long list of works which attest the versatile nature of his gifts as a composer, but by his long and arduous service as a teacher he has been of incalculable benefit to the cause of musical development in Russia, and many of his pupils have international reputation.

Nicolas Andreievitch Rimsky-Korsakoff was born March 18th, 1844, at Tichvin, in the government of Novgorod. Here he lived up to the age of twelve, and his early experiences in hearing the folk-songs of the peasants, in becoming acquainted with old Slavonic customs, and traditional mythology of the peasants, were extremely important in shaping his later career. At the age of nine he attempted composition without any theoretical knowledge.

However, fifty years ago a musical career was out of the question for the son of well-to-do parents, so he was sent to the naval school at St. Petersburg, where he completed the course in 1862. Before this, however, he had met with Balakireff, who played so important a part in the development of the new Russian school, also the friend and adviser of Tchaikovsky, and actually began the study of music with him.

Balakireff gathered around him a select company of musicians of advanced views, among them Borodine, who was a chemist and army surgeon; Moussorgsky, an army officer; Cui, a professor of fortification; Stassoff, the critic of art and music, who died recently at an advanced age, and others. Their meetings were devoted to the study of master works of various epochs, especially the moderns, and to ardent discussion of the vital principles of musical art.

In the meantime, Rimsky-Korsakoff had entered the navy; according to one account he voyaged at one time along the American coast. Nevertheless he found time even on board ship to pursue his musical studies. In 1865 his first symphony, Op. 1, also the first *Russian* symphony, was given under Balakireff with considerable success. It was somewhat immature and showed lack of experience, but it also gave evidence of striking talent. Later this symphony was not only partially rewritten but transposed into an easier key.

Ultimately he abandoned the navy to devote himself entirely to music. He was appointed professor at the St. Petersburg Conservatory, where he has taught almost uninterruptedly ever since. He was inspector of marine bands from 1873 to 1884. He taught at the Free School of Music founded by Balakireff, and moreover acted as its director from 1884 until 1887. He was assistant conductor of the Imperial Orchestra in 1883, and from 1886 to 1901 he was one of the conductors of the Russian Symphony Orchestra in St. Petersburg, now conducted by Liadoff and Glazunov. He has also conducted concerts of Russian music at Paris and Brussels. He has recently been one of the conductors at a series of five concerts of Russian music in Paris.

As a composer, Rimsky-Korsakoff is known beyond Russia chiefly by his brilliant, skilfully instrumented and imaginative orchestral pieces. In addition to the symphony mentioned above, he has composed two others, "Antar," Op. 9, highly commended by Von Bülow, given at St. Petersburg in 1868; at Magdeburg, under Arthur Nikisch, in 1881; a symphonic poem, "Sadko," Op. 5, after a Russian legend, composed in 1867, said to be the first *Russian* symphonic poem. It was afterwards revised in 1891, and published in the following year. "A Fairy Tale," Op. 29, an extremely brilliant "Spanish Capriccio," Op. 34, a suite "Scheherazade," Op. 35, the subject being taken from the "Arabian Nights Entertainments," which has been played far and wide in Europe and America; an overture, Op. 36, "The Russian Easter," on Russian church themes, also widely known, and other interesting works; several suites arranged from the operas "Mlada," "The Snow Maiden," "May Night," "Christmas Night," "The Tale of the Tsar Sultan," "A Night on Mount Triglaeff" (the third act of "Mlada," arranged for concert performance). Rimsky-Korsakoff is a master of orchestral resources, the chief characteristics of his works are the adroit use of folk-themes, varied and striking rhythms, and poetic and highly colored effects in instrumentation.

In Russia, Rimsky-Korsakoff is most highly prized for his works for the stage, which number fourteen up to the present time. Many of these are on legendary or mythological subjects of a fantastic or imaginative character, presenting a heroic popular tale. Such an opera is called *opera bailina* in Russian. For this reason Rimsky-Korsakoff's operas are exceedingly popular in Russia, for they embody characters in Russian mythology familiar to all, and also introduce many old Russian customs and ceremonies, such as the old Slavonic sun-worship, choral dances and many other quaint and individual ideas.

Thus it is obvious that these operas have a significance to Russians which would be lost on a foreign audience. Among Rimsky-Korsakoff's works for the stage are: "The Maid of Pskoff," (1868-1872), revised in 1894, and given in St. Petersburg in 1895; "May Night," (1878-79); "The Snow Maiden," (1880-1881); "Sadko," on the same subject as the early symphonic poem, (1895-1898); "Mozart and Salieri," dramatic scenes based on the rumors of the rivalry of Salieri and his alleged poisoning of Mozart, (1897); "Vera Schelaga," (1898); "The Betrothed of the Tsar," (1898); "The Tale of Tsar Sultan," (1899-

NICOLAS RIMSKY-KORSAKOFF.

1900); "The Immortal Katschtschei," (1901-1902); "Pan Voyevod," and finally the latest opera given in St. Petersburg, on February 20th, of the present year, "The Legend of the Invisible Town of Kitege and of the Virgin Feovonia," founded on a tale of Russian mythology.

While it is unlikely that we shall ever hear a performance of an opera by Rimsky-Korsakoff in this country, and while it is difficult to obtain even a piano score of one of them, it is essential to a just appreciation of Rimsky-Korsakoff to recognize the enormous popularity of these operas through the employment of these old and picturesque legends of Russian mythology. He almost becomes a bard who sings epics of national significance. There have been few performances of Rimsky-Korsakoff's operas outside of Russia, but "May Night" was given at Frankfort, May 3d, 1900, and "The Betrothed of the Tsar" was given at Prague, December 4th, 1902. Rimsky-Korsakoff has been a prolific composer of songs, of which he has published more than seventy. The few that are obtainable in this country do not seem characteristic of his great talents, yet some of them have been highly praised. In the direction of piano pieces there are twenty-one pieces including Op. 10, Valse, Intermezzo, Scherzo, Nocturne, Prelude and Fugue, six variations on the name B-A-C-H; Op. 11, Impromptu, Novelette, Scherzino, Etude; Op. 15, Valse, Romance, Fugue; Op. 17, six Fugues; Op. 38, Prelude Impromptu, Mazurka. In addition, there is a concerto in C sharp minor, Op. 50, dedicated to the memory of Franz Liszt.

In his piano music Rimsky-Korsakoff does not shine; it is, on the whole, rather mediocre. The Impromptu, Op. 11, No. 1, is of negative value; the Novellette, Op. 11, No. 2, is effective as a wrist study; the Scherzino, Op. 11, No. 3, gives an excellent opportunity in accurate and rapid execution; the Etude, Op. 11, No. 4, is pretty and not hard, a study in sixths. The Romance, Op. 15, No. 2, has been revised and edited by Edward MacDowell. It is graceful, but not highly individual. The six fugues, Op. 17, are doubtless the result of a severe study of counterpoint, which he undertook to correct his early influences. For Rimsky-Korsakoff began with the moderns, Berlioz and Liszt; he afterwards felt the need of a more thorough schooling, and wrote, during one summer, more than sixty fugues and a large number of contra puntal exercises.

In addition, he has written choruses, with and without accompaniment, cantatas, etc. He has published a text-book on harmony, and two collections of folk-songs. With Cui, Borodine and Liadoff, he collaborated in the variations entitled "Paraphrases," which Liszt commended highly; he has written various occasional pieces for quartet. He orchestrated Dargomijsky's opera "The Stone Guest," also much of Borodine's opera "Prince Igor;" he has edited much of Moussorgsky's music, including selections from the operas "Khovantchina," and "Boris Godunov," the orchestral fantasie "A Night on Bald Mountain." With Glazunov he has prepared an edition of Glinka's orchestral works. In addition to his intense activity as a composer he has had many celebrated pupils to his credit, among them Glazunov, Liadoff, Arensky, Sokolof and Wihtol; also Tscherepnine, Akimenko and Zolatareff.

As a composer, he has done much to prove the practicability of making effective use of Russian folk-themes; in his operas he has embodied the tales and customs of Russian mythology; in his orchestral pieces he has shown imagination and inventiveness in treating picturesque subjects. As an editor he has done much to further the knowledge of music by colleagues who were deficient in technical training; as a conductor he has furthered the cause of Russian music; as a teacher he has an enviable record of having fostered the leading talents of the generation succeeding his own. His activity has been incessant in its productivity; he seems at present to be at the zenith of his powers.

## TONE STUDY.

BY C. C. VANDERBECK.

Technic in piano playing is considered by the majority of teachers and pupils to be the total and finale of accomplishments. Many have no aim, technic or otherwise; they offer a mere mass or jumble of all kinds of music. In all departments of industry, art and culture there are two classes, the "Anyhow" and the true Artist.

The true aim of piano playing is to recite from the keys a poem, to translate a thought, to inspire noble conceptions, to open up the flood gates of memory and all that tends to reach the soul, and touch the heart of the listener or of oneself.

This means a thorough understanding of tone producing—how to make the piano sing, by the proper management of pedals and that delicious quality of touch so much talked of and so desirable.

The theme the thought, the soul, the touch, the poetry—these the earnest lover and student of music will ever seek. It is only too true that the rank and file of piano players pay but little attention to this feature of delightful tone quality.

Listen for any considerable time and you will be convinced of the truth of this statement. A young lady sits at the piano and rattles off quite cleverly, so far as technic goes, a piece of music, but she leaves in your ears a jumble of sounds and your soul is unfed. She has not touched your inner self. She has left you hungry. Then let another touch those keys into living thoughts, and your whole being is thrilled. Your heart is stirred, your soul aroused, perchance memory has been awakened, and unsought tears gather in your eyes. This difference is all the difference in piano playing, a difference between a machine and a living soul.

## THE DEVELOPMENT OF THE PIANOFORTE.

### The Origin of the Piano.

From the earliest dawn of civilization musical instruments have been in use, and all our music-making machines to-day are descendants of those which were used in the remotest ages of antiquity. It is a far cry from the tamtam of the savage and the pipe of Pan to the organ and the pianoforte in their present stage of perfection, and the story of their development is an interesting one both to the antiquarian and the musician.

### Early Melody.

The first instruments used by man which might fully be called melodious were no doubt stringed instruments. These have always held an important place in the music of every country and people, whether their strings were plucked by the fingers or by plectra, or struck by some sort of hammer. The piano belongs to the last-named class of stringed instrument, but curiously enough it is the immediate descendant of the type with plucked strings.

### The Military Dulcimer.

The large dulcimer, which we so often find in ancient Babylonian and Egyptian sculptures, is the particular instrument out of which the pianoforte grew. It had a hollow body covered with parchment and was strung with many strings, and although extremely primitive and unsatisfactory from our point of view it formed the basis of all old military music and was played at all the great court ceremonials of the Assyrians. It was in Persia that the dulcimer made the first step in the evolution which was to transform it gradually into the modern piano. There it was made with a sounding board strung with wires which were played upon with two sticks.

### An Important Development.

The Italians developed this construction still more in the Middle Ages and made the dulcimer long and flat so as to rest upon the knees of the performer.

### How the Clavichord Was Made.

Soon after this—for the sake of convenience—a keyboard was added to it, which, of course, was a great advance. It was then placed on a narrow oblong table and was thenceforth known as the clavichord. Its mechanism was of the simplest, the sound being produced by brass pins or tangents, as they were called, fixed into the keys which struck the wire strings. In spite of its very rudimentary construction and thin, tinkling sound the clavichord survived until well into the last century, and even inspired some of the greatest composers to write sonatas, preludes, and fugues for it. Bach wrote his greatest works for it and declared that he "found no soul in the clavecin or the spinet, and that the pianoforte was too clumsy and too harsh to please him."

### The Birth of the Spinet.

Next came the spinet, or virginal, which was furnished with little quill plectra with which the strings were plucked instead of the brass strikers used in the clavichord. Its tiny mechanism was very ingenious, but the sounds produced by it were mechanical to a degree, and the desire for greater expression led to the addition of several sets of strings and to the providing of a second keyboard. This improved spinet was called a harpischord, and was often a very beautiful instrument. Great skill was expended upon its construction, and the decoration was often rich and beautiful in its effect. Its case was a small and attenuated form of our modern grand piano. Handel's spinet, made by John Hitchcock, of London, in 1710, is still to be seen in the South Kensington Museum.

THE SPINET.

### A World's Industry.

Italian and German makers now replaced the quills of the harpsichord by hammers and gradually overcame the many problems presented by its construction until Sebastian Erard, a French instrument maker, gifted with great mechanical cleverness, contrived a mechanism far in advance of all previous ideas, and from his invention the "action" of our day has been developed. The Broadwoods also did much to develop the power and tone quality of the instrument, and the manufacturer of pianofortes came to be one of the world's industries, and Germany, France, Austria, and England were all doing their best to improve the popular instrument. The demand for greater power led to the introduction of the massive metal framing made necessary by the increased strain of the steel strings. In the matter of increased strength and solidity, qualities which add power and sonorousness to the tone, American inventors and makers have contributed much to the development of the instrument.

### Upright and Grand Pianos.

These are the outlines of the history of the horizontal, or grand piano. The upright pianoforte so familiar in the modern household is a thing of comparatively recent introduction. The earlier forms, introduced about the beginning of the nineteenth century, were much larger than our present convenient instrument, which came into vogue some fifty years later. The construction of an upright piano differs very much from that of the grand piano and it has been subjected to many changes of design; in fact, it is only within the last fifty years that it has been made the beautiful and excellent instrument that it now is. The pianoforte has been brought to perfection as the result of the labors of many lifetimes.

### Decorative Cases.

Modern pianoforte-makers are devoting much attention to the adornment of the exteriors of their pianos. These are now made in every kind of wood that is used for furniture and decorated to "go with" every period style in existence. In the past many of the great artists such as Cipriani, Angelica Kauffman, and Van der Meulen exercised their skill on the decoration of pianos, and some of the old cases covered with their lovely paintings still exist.

### A Fine Specimen.

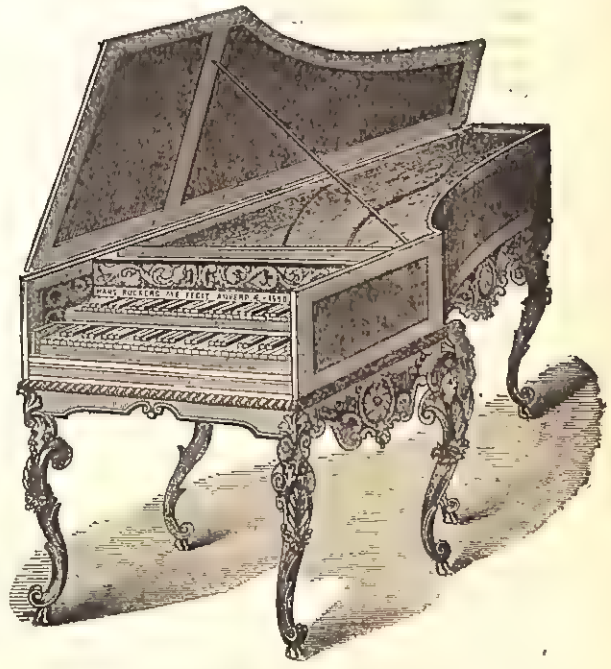
One charming old spinet still in existence is decorated with pictures of saints and angels singing and playing upon all sorts of quaint obsolete instruments, "sweet Saint Cecily, who taught the organ-pipes to blow," in their midst, playing an Italian dulcimer. The most gloriously-decorated piano cases are, of course, those by or after Vernis Martin, the great decorator of the Louis XVI period. The exquisite coloring and wonderful lustrous sheen of his piano cases have never been surpassed, and they are perhaps the most magnificent ornament that any drawing-room could have with their beautifully-blended reds and greens and amber enriched by touches of gold.

## ENTHUSIASM IN TEACHING.

BY J. A. FULLER MAITLAND.

No great thing in art was ever accomplished without enthusiasm. Enthusiasm was the oil that fed the divine fire of art, the mainspring without which the machine became an unrelated mass of wheels and meaningless contrivances; without enthusiasm the creative impulse must expire in the moment of its birth. In the art of interpretation the impulse of enthusiasm is no less essential than in the act of creation; technical difficulties can be overcome by application, but even perseverance without enthusiasm will attain only results that fail to convince hearers of the beauty or merit of the work interpreted.

The teacher has three distinct tasks before him; (1) to kindle enthusiasm in his pupil; (2) to preserve it alive when kindled, and (3) to prevent its degeneration into that mere gush into which there is a constant danger of its falling, and than which there exists few greater drawbacks to true art. It is clear that the teacher whose own enthusiasm is lacking can seek for relief from his round of labor, and it is easily to be understood if he seeks that relief in something quite apart from music altogether. But is such relaxation the best way of keeping up one's enthusiasm. If there is only drudgery, the teacher's attitude towards it must needs be almost that of a day laborer. It does not fall to the lot of many music teachers to go to the best concerts, but that is one of the surest means by which enthusiasm may be preserved and freshened. Failing that method of obtaining relief from the incessant round of lesson giving, the teacher may do a great deal in the way of indulgence in music for his own pleasure. Teachers of the pianoforte have a great advantage here, for the repertoire is so boundless that it is easy to find something unknown to play through for one's own enjoyment or distraction. If the work done during the day was mainly that of listening and correcting wrong notes, then the teacher's own performances would bring the needed relief.



TWO MANUAL HARPSICHORD.

Next, as to the enthusiasm of the pupil. Although the manual practice may be drudgery, yet the beauty of the music may be kept before his eyes by the correct use of pictures or stories about music, which, in excess, had wofked such havoc among older admirers of the art. Without being a partisan of program music or even of picture music, one can imagine a young student being harmlessly attracted by the fancy names that are attached to the pieces in the Schumann Album for young people, for example, or in the stories about certain of Beethoven's sonatas. It is necessary in dealing with these pieces, to put away all idea of instruction in connection with them. The opportunity of hearing public performances of the music that is being studied is to be used, but not abused; there is danger of enthusiasm over the music degenerating into gush over the performer, which is greatly responsible for the deterioration of taste in the present day.

Analysis is a most precious means of interesting students. Even technical drudgery is made interesting by some teachers. Every one can take a logical, sensible interest in the art of technic, and instead of teaching it as mechanical drudgery may get the pupil to apply his whole mind to the subject, and to play even five-finger exercises with his head, not only with his hands.

Technical study should be devoted to the end of rendering the fingers or voice of the pupil so skilful that difficulties can be faced and overcome when in danger of grinding away at them till all enthusiasm for the music is lost and dead. Of course there are many passages which can only be achieved by going over them some hundreds of times before they can be perfect, but it is far better to go over the actual notes as they stand, proceeding from a *tempo* much slower than the composer intended to the proper rate of speed, than to practice away at some study omitted from the passage. Of course there are teachers who shirk technical education altogether, in order not to run the risk of killing the pupil's ardor, just as others are almost certain to sacrifice the enthusiasm of the learner in order to get the notes played correctly, forgetting that the notes, without the spirit of the composition, can be a great deal better played by a pianola, while a mere rough sketch of the music without any technical precision, is only a very few degrees more tolerable than that contrivance. Both sides of the musician's art must be cultivated.

# HIGH SCHOOL MUSIC COURSES AND COLLEGE REQUIREMENTS

By LEO RICH LEWIS - :: - Professor of Music at Tufts College

PROBABLY many readers of THE ETUDE have seen occasional comments on the efforts that have been made, chiefly in the East, to secure recognition for music as a high school study. Possibly some have thought that there was no special need of agitation in that direction, since music is already in the curriculum of the majority of high schools. The form in which it is taught at present, however, is chiefly that of chorus music, the school meeting, either as a whole or in sections, one hour a week for practice. As a matter of fact, one could hardly claim that this high school work has much educational value, since there is general complaint that pupils leave the high school with less musical proficiency than they possessed at graduation from the grammar school.

### Difficulty of Securing a Musical and General Education.

A betterment in this matter has been only incidentally an object of the agitation of which a few reports have reached the general public. The dissatisfaction with the present status represented a serious and widespread protest from parents of musical children. In many quarters it had been discovered that children with musical abilities were obliged to give up their regular school work if they wished to study music seriously; because the time-demands of instrumental and vocal practice and theoretical study were so considerable that the requirements of the regular high school curriculum could not be met. Or, to put the case more fully, one of three things was seen frequently to happen: first, the student gave up his high school course; second, the student gave up his music; third, the student tried to do both and broke down in health. There was, indeed, a fourth result of the present situation; namely, that the student persisted in trying to do both, was strong enough to keep his health, and did neither very well.

### A Conference on the Subject.

In a word, the musical minority of the public desired the establishment of conditions by which music-study might be continued during the high school period. The school authorities, however, replied to any suggestion of this sort with the statement that music as a major subject could not possibly enter the high school curriculum, since there was no recognition of music-study by the colleges; and that whatever the colleges declined to recognize in their schemes of entrance-credit could not find a place in a school, one of whose primary objects was preparation for college. It will be seen, then, that the question turned out to be one whose solution demanded the coöperation of high school and college authorities. It thus came about that in Boston, early in 1902, in response to a call of the New England Education League, a conference was held on the subject of "Music in Public Education," the following questions being submitted:

1. Would you approve the treatment of music as one of the major studies in public education, giving to it equal time with such studies as Latin, Greek, Mathematics, etc.?
2. If so, will you kindly suggest how, in your opinion, such recognition of music may best be secured?
3. Will you favor us by stating in rough outline what, in your view, such a course of musical training should embrace?
4. If such a course could not be furnished at public cost, do you think it might have recognition if given by approved private teachers and at private expense, and be credited at due valuation toward graduation from the public high school?

The recognition of music as a major elective was discussed in several sessions of the Conference, and related questions were considered. The Conference unanimously approved such recognition. A committee was appointed to outline a high school music course to be submitted later for consideration. In due time the committee presented its report to the Conference. After discussion, it was recommitted to the following committee: L. R. Lewis, of Tufts College; W. R. Spalding, of Harvard University; S. W. Cole and E. D. Hale, of the New England Conservatory of Music; J. M. McLaughlin, Director of Music, Boston Public Schools; A. L. Manchester, President of the Music Teachers' National Association (1900-02), and W. Scott, Secretary of the New England Education League.

Numerous sessions of this committee were held during 1903-4. The results of its deliberations were made public, in June, 1904, in a report which makes a twelve-page pamphlet. This report discusses educational values with reference to music, and presents in detail a course of music for high schools. The chief captions of the report are: 1, "The content and method of high school musical instruction;" 2, "Time allotments and correlation to the body of instruction;" 3, "Qualification of teachers;" 4, "Cost." A synopsis of the report need not here be given, as the report itself may be had, by anyone interested, for six cents in postage stamps sent to Mr. W. Scott, Secretary of the New England Education League, 49 Dover Street, West Somerville, Mass. Suffice it to say that the outline of study was based on the supposition that, in certain high schools, music-study carried on systematically for the same period of time as that allotted to other subjects might be counted toward a diploma.

### The Scheme Accepted by the College Entrance Examination Board.

The next move toward the desired goal was made at a conference of college professors of music, held at Smith College, in March, 1905. The most important subject for discussion there was that of ways and means for getting college recognition for high school music-study. We need not recount the steps by which the point in question was finally gained; but, on April 21st, 1906, the College Entrance Examination Board—now the official examining medium of the majority of Eastern colleges—adopted a complete scheme of examinations covering the following subjects: A—Musical Appreciation; B—Harmony; C—Counterpoint; D—Pianoforte; E—Voice; F—Violin. These examinations were given, for the first time, in June, 1907.

In the line of this endeavor, the list of colleges granting entrance-credit for music-study gradually lengthened. Harvard had, for some time, given credit for harmony and counterpoint. It has not yet included other subjects. Amherst, Columbia, Smith, Tufts, and Wellesley now all give such credit in one form or another, some of them for all the subjects above named.

### Instruction by Private Teachers Recognized.

Recognition of music by a representative college authority was thus secured; but it is not to be supposed that the battle was won, or that it is likely to be fully won, merely by the contriving of good machinery or by the recognition of music by any authoritative body. However strong the plea of a respectable minority may be, a powerful majority may decline to pay the bills. Thus, it remains unlikely that school committees will care to provide competent musical instruction in high schools. This need not, however, dishearten the faithful. Parents remain willing, as they have been willing, to pay the charges of the musical instruction of their children, provided there is any possibility that such instruction will be credited in their regular public school course.

These facts were early recognized by some of those who had to do with the movement. Suggestions were liberally made that, if school authorities manifested willingness to accept systematic work done by pupils outside the school building, it might become possible that students gifted in music could carry on their music-study during the high school period. Such a suggestion would obviously not appeal to every school committee; but some of them saw the force of the suggestion; and one city, Chelsea, Mass., acting under the advice of its progressive music supervisor, Mr. Osbourne McConathy, decided, in June, 1906, to give music a prominent place as an elective in its high school curriculum and to give credit for outside study carried on under full and steady supervision.* A circular was issued by the city, giving details of his plan. That circular can doubtless be had for a two-cent stamp by addressing the school committee, Chelsea, Mass. It shows a carefully planned arrangement of courses in the school, and provides for complete school control of outside instruction. This action of the city of Chelsea would probably not have been possible, had not the New England Education League, which initiated the whole movement, previously provided what may be regarded as the chief link in this part of the educational chain.

In January, 1905, the League had issued a circular announcing "A New England Examining Board in Music for Pupils in Secondary Schools," by which provision was made to examine pupils in high schools on work carried on either in the school or under private instructors outside. The examiners were to be furnished by an advisory board of nine, consisting of four college professors, one conservatory instructor, three normal and public school supervisors and the secretary of the New England Education League. This announcement was followed, in May, 1905, by a circular outlining a plan for crediting outside study in music under private instructors. The action of the Chelsea School Board was directly along lines here suggested. These circulars may be obtained, as long as the supply lasts, without other cost than postage, of the secretary of the New England Education League.

### The Application.

The above brief outline of what has been done may be suggestive to supervisors and progressive school committees in various parts of the country. Those who believe in the importance of music may well deplore its neglect at the hands of educational authorities generally; but it would seem that the time is ripe for a somewhat concerted movement, as a result of which larger recognition shall be given; yet it would be folly to work toward such a goal unless all are ready to place music instruction on a firm educational basis. No school committee ought to be expected to recognize as educationally valuable the mere development of musical dexterity, vocal or instrumental. Methods must be adopted by which the mind of the pupil is obviously receiving a training parallel in value with that to be secured by a study of other subjects. A pupil who studies four or five years, two or three hours a day, in the acquisition of piano-playing ability, but who learns next to nothing of the history of the art, of the personality of composers, of the rise and decadence of various art forms, is not being guided along educational lines. If he is not meanwhile acquiring thorough knowledge of the theory of the subject; if he is not studying harmony and counterpoint; if he is not developing the ear; if he is not becoming familiar with such masterpieces as come within his technical scope, his studies cannot be said to have an educational trend. If he is developing merely as a soloist, but has no knowledge of ensemble playing or of chamber music, he is not developing broadly.

The above are mere suggestions of certain duties which are laid upon all those who would fight for the recognition of music as an educational factor. The same principles which underlie the courses in other great subjects must underlie the courses in music. The instructor in Latin, in modern languages, or in mathematics must be made clearly to see that in music study there may be possibilities of mental and cultural training similar to that which study of these established subjects affords.

The task of convincing educators is by no means hopeless. The list of twenty-four prominent educators, including the presidents of nearly all the New England colleges, and the secretaries of all the New England State boards appended to the Education League's circular of January 22d, 1905, shows that those occupying positions of prominence are willing to approve carefully prepared plans. It behooves musicians everywhere to look into the subject, and to set in motion discussions which shall lead to the establishment of courses of study which may give music finally its due place in our educational scheme.

*Since the above was written, information has been received that the Town of Brookline, Mass., adopted in January, 1907, a plan closely modeled upon that of Chelsea. The Brookline circular of announcement, which contains blanks for application of parents, may be had for a two-cent stamp of Principal George P. Hitchcock, High School, Brookline, Mass.

## HANS SACHS.

When you were young did you not like to while away some idle moments watching men at work? The present writer spent many such moments in a cobbler's shop, watching the artisan at work, cheerily chatting about the affairs of the town and State, interjecting many little nuggets of wisdom and practical philosophy.

And when he saw, for the first time, Wagner's opera, *Die Meistersinger*, and watched the genial cobbler-poet and artisan-artist at work, it seemed like a picture from other days. What a noble portrait in words and music the master composer has drawn: A big body, a big mind, a big heart, devoid of affectation, filled with simplicity of thought and living.

When we read the history of music we must not lose sight of the fact that the whole development was not at the hands of the professional musician and the nobility. In many of the free cities of Germany there were men of wealth and liberal ideas, who believed in art and practiced it with pleasure and persistence. These men drew together and formed themselves into an association to promote the cause of vocal music among the people and chose the name, "Mastersingers," for their guild.

The center of the movement was in the wealthy city of Nuremberg, where Hans Sachs was born, November 5, 1494, about two years after the discovery of America by Christopher Columbus. He was apprenticed to a shoemaker, or, as we should say, cobbler, and after his year, or period of wandering, returned to his native city. The reader who knows the nature of this


HANS SACHS AT THE AGE OF 51.

*wanderjahr*, which was imposed on every apprentice, can imagine the keenness with which Hans studied the different people he met, the places he visited, and can readily divine that the gifts as poet and singer which he afterward showed must have made him a welcome guest wherever he chanced to tarry.

He settled in Nuremberg as a shoemaker, and also gave himself up diligently to a study of the principles of the Mastersingers, his teacher being the linen weaver, Nunnenbeck. To great talent in this line he must have joined considerable industry, since, according to his own words, he wrote about 6,000 poems, of which only a small number have been printed. His writings, outside the lyrics referred to, include tragedies, comedies, carnival plays, bible, mythological and historical stories, as well as fables and farces.

He was a follower of the reformed religion as is suggested by an allegorical poem to Luther called "The Wittenberg Nightingale." He died January 25, 1576, at Nuremberg.

[Readers who are interested in fiction will enjoy a book by Mrs. Clark, called "The Cripple of Nuremberg," which introduces Hans Sachs as one of the leading characters. It is an excellent book for boys and girls, as well as the older folks.—The Editor.]

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It is not necessary to adhere strictly to the fingering printed with a composition; every passage should be tested, and the teacher determine the best for every pupil. There are several reasons for this advice: First, Typographical mistakes may have occurred and have been overlooked by the proofreader; Second, A composer is not always the best judge of the fingering most suitable; Third, For some pupils the printed fingering is all right, whereas others may find certain changes desirable

## THE POWER OF A WORD.

BY GERTRUDE BEANE HAMILTON.

Success is from within. The teacher who is dissatisfied with his measure of it would do well to cease censuring his pupils, reviling their parents and deploring the misadventure of his circumstance. He should instead examine his own conduct, and right his own method of thought and action. Very probably he would soon have less cause to complain. Each individual must profit mainly by his own experience. Yet surely he loses nothing if he open his eyes and his ears to every helpful hint, deigning at least to test the tried and trusted prescriptions of his co-worker.

It is a trite and true statement that no two individuals can be led by identical steps to the goal of their musical aspirations, although the goal itself be practically the same. But the following rule I believe applicable to all cases; namely, to make all directions and suggestions positive rather than negative. As a simple means to this end, exclude diligently from your teaching vocabulary that misleading, objectionable word "DON'T." By this one act you will eliminate from the lesson period a vast amount of unnecessary vexation and save your pupil fruitless labor due to misconceptions in which he can hardly be adjudged wholly culpable.

In the present day the majority of piano students are children. In nearly every home, be it humble or exalted, there exists at least one child whose parents cherish the hope that he may become versed in the great universal language of music. Not only are we called upon to deal with the born student, the lover of his task, whom it is a delight to instruct, but with the perverse, the dull, the heedless. It is these latter who afford us opportunity to exercise our ingenuity. Not alone is the facile mind of youth the victim of inattention; the minds of children of larger growth are not infrequently ill-controlled. The inattentive mind catches ofttimes but a portion of the statements made within hearing, which retards progress.

I am reminded in this connection of a maid of all work, animated by the best of intentions, whose obedience, however, was marred by her lack of concentration. Her mistress made the mistake of couching orders in words better suited to countermanding. "DON'T leave the cover off the soup tureen," said she. In consequence the dish appeared at table in a condition exactly contrary to the unwisely expressed wish of the lady of the house, for the attention of the maid had not been secured until the first word had passed into silence. Doubtless the result would have been entirely satisfactory had she voiced her command in the affirmative, saying, "Always place the cover upon the soup tureen."

I recollect instances in my own piano teaching that have sharply pointed to me the wisdom of such precaution. That impediment to many a child's success in retaining a praiseworthy position of the fingers, the small but mighty thumb, required admonishing. Repeatedly I urged, "DON'T STRAIGHTEN the thumb." But it was only when I substituted, "Please CURVE the thumb," that I obtained the desired effect. Subconsciously the mind accepted a suggestion. When inert the thumb hangs straight. The order to curve embodied and suggested action.

Again, a pupil was at work in my presence upon the first piece she had received in which the pedal marks appeared. Knowing the disposition of children to employ the pedal before understanding its correct application, I spoke in haste. "DON'T use the pedal in this piece," I exclaimed, and would have added, "at present;" thereupon proceeding with my usual instruction in regard to its correct office.

To my amaze, I had not completed my admonition when my dear, little flyaway of a pupil slipped forward upon her stool and began plying the pedal vigorously with a most thorough hip action. Had she not demonstrated at once her erroneous impression, thus making possible to me its instant counteraction, I doubt not she would have introduced the pedal, joyfully and withal murderously, into the practice of this piece until her next lesson day.

Mature minds often fail to comprehend the obstacles of an intelligence which is still in its chrysalis state. The memory of a child is an untrustworthy storehouse of abstract matter.

When, however, the words of a statement are well chosen the chances are one hundred per cent. better for the successful carrying out of instructions. In the case of the servant girl, the comprehension of every injudicious word her mistress had uttered, save the first, served only to induce an erroneous act.

Few children, although they often fail to satisfy the ambition of their elders, are wilfully ill meaning. Charity toward their faults and failures is not necessarily ruinous indulgence. It should become the endeavor of every teacher to render the lesson hour so enjoyable that it may remain an agreeable recollection and provoke pleasurable anticipation.

When a pupil requires constant correction in his habits of music study, you may rest assured that that child is not exemplary in his other walks of life. It is very probable that at home, at school and abroad the obnoxious DON'T is so often in his ears that he has ceased to heed its clamor. The story of the pathetic youngster who, when asked his name upon his first day at school, replied, "Johnny," and when his other name was requested gave his title in full, after some meditation, as "Johnny DON'T," is not new, but hereto applicable. Let the teacher make the lesson hour so pleasant a passage of time to poor "Johnny DON'T" that he will look forward to it eagerly, prepare for it faithfully, believing himself in one walk of life, at least, a valiant "Johnny DO."

There is an ulterior hypothesis which forms the basis of every outward demonstration. When results are inferior we may safely reckon upon latent inharmony, however obscure. Often a very slight adjustment will reorganize an entire system of operation. Sound, the substance of music, is primarily motion. Music itself is harmonious activity. That negative command DON'T, whether it be followed by an explanatory clause or stands by itself, presupposes disorder, acknowledges inharmonious conditions, and introduces the idea of inaction to intervene before the properly regulated activity is established. Such a command tends to stagnation. "DO" is an inspiration to activity. Substitute for your customary "DON'T do this or that," "DO thus and so."

By persistently creating the right mental image proper results must ensue. There is one right way. Recognize none other. There is no room for the false if one is imbued with the true. Rather than forcing from us the valueless should we be engaged in welcoming the valuable. The repentant man does not succeed in reformation by attempting to bar out temptation, thus keeping it ever before him. By filling his time and thought so full of other considerations that there is no room for iniquity, he becomes quite secure in his upward, onward path.

Every day students are newly seized with the idea that they desire above all things to impart the knowledge they possess, to become in turn teachers of music. Would that all who cherish this laudable ambition could be made to realize that to be efficient in their chosen vocation they must not only understand the theory and demonstration of music, but must attain as well to a sympathetic knowledge of human nature, especially child nature. For the latter accomplishment covers fully one-half the equipment for success in this, as well as in any other department of work.

Nor does the truly appointed leader ever cease to expand. Like the pupil himself, must he continue to question, to search, to study, to put in practice and to appreciate. Each day there appears new light upon his path. Himself a part of a progression which is ceaseless, he can then discern the ever-changing requirements of his inferiors and can forward to them instant supply. Whereupon no power on earth can deny him his rightful share of desired and deserved success.

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Aim from the very first to be rid of self-consciousness. You can never play well while you are thinking of yourself, your effort, or another's opinion of your effort. Concentrate the powers of mind and will upon what you are doing. Any current of subconsciousness is sure to run counter to the current of direct mental effort and confuse it. Attention is something which, like a hair, can not be split or divided. If you think of yourself in the least degree, there will immediately be a confusing and blurring of mental energy, during which you will lose control of your fingers, make mistakes and play in a blind and expressionless way. A good music teacher always tries to make a pupil not only forgetful of self, but forgetful also of the teacher's presence. If this habit can once be established, nervousness will entirely disappear, and the undivided, undistracted mental energy of the pupil will be directly applied to the task in hand.

## GÉZA HORVÁTH.

THE races that make up the great Slav family have contributed much to music. One need but stop a moment to think of the Russians, the Poles and Hungarians, the Bohemians, and with them various smaller divisions. Everywhere that one goes in Europe he is likely to meet representatives of musical Hungary in the orchestras and bands, so picturesquely attired, who charm the jaded ear with their captivating rhythms, their bizarre ornamentations and searching melodies. Hungary has done much for music. In the wide plains, along the broad rivers, in the valleys and on the mountain slopes the people of Hungary make merry with song and dance.

Like all states in which the German educational idea is followed, music has a distinct place in the scheme of intellectual training. Teachers in schools generally have had a musical education and provision is made for musical work in the schools. This official recognition of music is valuable to those who follow it as a profession, and is a safeguard to those who study, as inferior teachers cannot secure official sanction to their work.

Géza Horvûth, a number of whose compositions have appeared in THE ETUDE from time to time, was born in Komûrom, Hungary, May 27, 1868. Although his parents expected him to learn a trade, his inclinations were for a different career. He attended college

GÉZA HORVÁTH.

in his native town, and at eighteen decided to enter music as a profession. The best place for a thorough musical education was, naturally, the capital, Vienna, and thither he turned. He studied under the best teachers the Conservatory afforded and received a thorough groundwork in music. In 1892 he took the examination in music prescribed by the State Board of Education, and was licensed to teach music.

American readers probably do not know that no one is permitted to organize and conduct an educational institution in certain European countries without having the sanction and diploma or certificate of the government. Austria is very strict on this point. For a time Mr. Horvâth taught in a large school, but soon started out for himself and built up a flourishing music school in Vienna, which he still directs.

He felt the impulse to use his training in creative lines, and as his compositions proved acceptable both to publishers and public, it did not take long for him to win a considerable reputation as a composer of useful educational pieces for piano and also for violin. In addition he gave attention to works for choral organizations. His compositions are among the favorite publications of leading European houses and also several American publishers. In the literary line his best work is called "Piano Literature for the Young."

# A ROYAL ROAD TO LEARNING

### By ARTHUR L. JUDSON

THE average man and the average musician differ very little in their estimate of music. Both recognize in it a source of keen pleasure, a relaxation from the burdensome cares of daily life. They may go a step further: both may realize that there is a music of the intellect as well as of the emotions. But neither arrives at a conception of music which places it among the contemporaneous arts and sciences. The average man enjoys but does not understand music (it is the only art which ministers to his emotions without making him think), and so he classes it alone and places it in a niche by itself. The average musician is concerned in developing his power to bring forth in his interpretation the emotional power of music (that power which moves the average man), and he is well content if the applause of the audience shows him that he has succeeded.

But of late there has been a tendency to look at music and musical questions from a safer and saner viewpoint. In this new estimate we find not only the emotional value of music recognized, but also the intellectual value of music accorded a place. And it is this fact of intellectual value which brings music down from its solitary niche and places it on a level with the other arts and sciences. This is especially true in an educative sense. Where before we looked on music as an emotional study, and anyone possessing a predilection for it as at best not quite as well-balanced mentally and morally as the rest of us, we now realize that musicians may attain to a high degree of sane, well-balanced intellectual power, and music as a study may rank with other studies long held up as pattern studies for developing in the student the power to think. Who can overestimate the value of the executive training obtained in playing an instrument, the mathematical training of Counterpoint and Fugue, or the development of research power in the study of Analysis of Form and History of Music? But the newness of this tendency has caused the pendulum to swing just a little too far, and as a consequence we have made our Theory, Analysis, and especially our History of Music, a little too dry and academic.

The time was when general history was taught as a mere compendium of dates, names and facts, and History of Music took its cue from this method. But teachers of history are progressive, and now the teaching of general history is anything but a succession of dry, uninteresting facts. In History of Music we have not been as successful for many reasons. Our history teachers are primarily teachers of executive music, and either have no time, or do not care to take the time, to fit themselves as teachers of history. Having little interest in the subject they do not insist on the buying of books of reference and use merely a text-book, which from its very nature is apt to be dry. How, then, can we say of History of Music that it is interesting and valuable as a study? So long as we teach it by rote, as it were, it belongs among the common school branches (and very common at that!); it even does not belong there, for in our public schools everything must be made interesting. If we are to teach History of Music properly, we must do two things: teach the pupil the facts and make them interesting.

For the teaching of facts I find it advisable to use two text-books so that the student may be guarded against rampant partisanship. Then, too, the use of reference books is necessary in order justly to judge on the merits of any disputable question. With this material in hand I proceed to teach dates, names and facts with especial reference to causes and results. However, only the great names, important dates and essential facts are memorized and then in connection with some important movement. This work cannot be made easy: the only way to teach facts is to teach facts. But if we give the facts in homeopathic doses with plenty of good interesting things between, we can, at least, minimize the grind.

There are many ways to relieve the dryness of history study, but only certain of these are of value. In choosing these we must always keep in mind the double aim of teaching pupils to think, and to learn to appreciate music in its broader sense. First, then, I have my pupils prepare papers on the different men connected with the period which we are studying, encouraging the relating of interesting stories or happenings as well as facts. A characteristic anecdote sometimes throws a man's character into relief better than pages of analysis. The pupils also prepare papers on the manners and customs of the times, the geography of places, the history of art and architecture and the influence of religion and politics. We must, as history teaches, learn to realize that music does not, and cannot, stand alone, and that it is only important, or of any value, when it stands in relation to the other governing factors of life. Then I occasionally lecture on interesting or amusing subjects, many of which may be found by patient research. Or I may take an interesting book which gives a picture of national life, such as Liszt's "Chopin," or of a philosophy, like Wagner's "Beethoven," or of musical conditions, like Mendelssohn's "Letters from Italy;" or the picture of a man such as Hector Berlioz's "Autobiography" or the writings of Richard Wagner's show. These may be intensely interesting.

Then we must next realize that while a history class is not a place for the study of Analysis of Form, yet it is the proper place in which to perform historically interesting compositions. I do not require the pupils to do this themselves because it soon becomes a bug-bear, and at any rate, the best performance of a composition is none too good. I have certain programs performed by competent performers, but by far the most of them are given with a pianola. This instrument is used almost exclusively for the classes in analysis and history, and the representative compositions, both rolls and music are kept, so that the teacher and student may play and study them as often as desired. The instrument never tires, never makes mistakes and can be operated by the student as well as by the teachers. We sometimes lose sight of the fact that in music the printed page means nothing and that it is only valuable when re-created by the performer. Of how great value is it then for the student to have at his command a repertoire comprising almost every good composition. For this reason a pianola is indispensable.

And finally all of these things are combined and given as public lectures. Each year I take a series of composers or periods and lecture on them playing the representative compositions on a pianola. But best of all, I have made (in our photographic studios) lantern slides of composers, places, autograph letters, scores, instruments, manuscripts and all interesting matters pertaining to the subject in hand. It takes a hardened student to be oblivious to the interesting things said and done in a lecture illustrated by means of both pictures and music!

And now what is the result? Many of these lectures are public and such advantage is taken of them that the standard of public opinion in regard to the value of music as a study is rapidly changing. It has changed to such an extent that these lectures have been requested for clubs not interested primarily in music, and the College Scientific Association (the publications of which attain world-wide circulation) which is usually given to the discussion of questions of Zoology, Biology, Chemistry, Geology, etc., now has a section in which musical questions such as the "Evolution of Instruments," the "Causes of Polyphonic Music," etc., are discussed with as much interest as the other subjects.

This means that a safe and sane viewpoint of music is bound to win recognition from the most conservative of bodies, and that the future status of music in America depends on musicians acting as rational human beings and not as emotion-mad performers. And the right way to study music in all its phases is so interesting that we may well term the way thereof "A Royal Road to Learning."

# Teachers' Round Table

CONDUCTED BY N. J. COREY

## MATTERS PRACTICAL AND THEORETICAL.

THE ROUND TABLE has a number of interesting letters this month from its readers. A short article from Annie Laurie Alvis, of Indian Territory, gives the result of her experimentation on "systems." She is disappointed because of her failure to find new things in the Leschetizky system. But all teachers should realize that Leschetizky has nothing unique or new to advance along instruction lines. If you will carefully look the various Leschetizky books through, and talk with Leschetizky pupils, you will find nothing in use but standard material, well known to all the best methods. The great Vienna pedagogue's success lies in his thoroughness. An exercise that the average teacher would pronounce well learned, he would say had only been begun, and would insist upon its being practiced for several weeks or even months longer. Miss Alvis' letter is as follows:

### Systems—Technic.

I entered upon my study of the "Leschetizky System" with a decided amount of pleasurable anticipation. Its application began with Mason's four books of technic as the means, the mode of applying being the high lifted finger and vigorous stroke. My surprise may be imagined when, after several months of faithful study, I held in my possession, as fruits of my application, the claw-like appearance of the hands when grasping chords, or arpeggios, and vigorous touches—only that and nothing more. However, the recognition of a failure somewhere, somehow, I used as an incentive, and began a quest, unaided by "systems." I have acquired the following, and impart it in my daily teaching of Mason's "Technic:" power.

1. Correct application of triceps muscles as motive
2. A clear idea of rhythm by even tiny beginners.
3. Tonal beauty, the end.

Surely this is what Mason intends us to receive from his priceless gift. But do all teachers impart this knowledge through the first technical form—the slow, clinging legato? It begins there.

May I speak of my manner of securing best results? A beginner's first lesson includes this one form by dictation: I teach the child, while pulling (or pushing, according to the hand in use) the sliding fingers in place, to lift the attacking finger. The counting is done slowly, evenly, as I tap on the piano, to emphasize the second requirement.

In lesson two, by teaching the student to pull the sliding finger in contact with adjoining higher key, when one is struck, stiffening the muscles of the arm, I convince her of the existence and locality of the triceps muscle. After this she is ready for what we have been working up to, in that one form. It must be obtained from that.

In lesson three comes relaxation. The arm is lifted, hangs limp, drops into the lap. She is taught that that is relaxation. Now for the "devitalized" touch. Placing the hand in position, relaxing, the attacking finger is lifted and let fall, pressing the key and producing the clear, sweet tone we read of. At first the effort is crude. Repetition follows, until the result is satisfactory, so far as I may demand of a beginner. I teach her to listen to the tones as she produces them.

The teacher who loves his or her work, who brings to it enthusiasm, always studying, sooner or later develops an individual method. I have not found that each student needs a different method. The emotional demand one; the intellectual, another, but both must have numbers that each would not have if he exercised his own taste. My mathematical beginner experiences no trouble in scale-writing, metrical analysis, etc., but her tonal work lacks the sympathetic quality which the emotional may produce, the latter finding theoretical work difficult. Here is where my work begins and never ends. My many little students are each given a practice book, with the days of the week indicated on each page. Opposite are the grades for each lesson. Good lessons and required amount of daily practice secure fine grades.

The study of one of the kindergarten methods would prove well worth its price to young teachers. Whatever increases one's knowledge broadens one's usefulness and adds to pleasure in teaching. I have solved theory study by giving each student five questions to be mastered for each lesson. Students of nine years of age are writing intervals, scales, and triads. The labor required of the teacher to give to the world well-rounded musicians will not be comprehended fully save by the laborer alone. Results are his reward.

Mrs. Mary Loomis Hutcheson sends to the ROUND TABLE a letter giving an excellent idea of her method of teaching the fundamental essentials of music. It will be a good idea for young teachers to set down the various items in tabulated form, filling out the details, both from personal experience and from study of the several points in such books, as may be accessible.

Mrs. Hutcheson's teaching of the minor scale differs from my own. The form she has indicated is generally known as the Mixed Minor. It is simpler, according to my experience, to teach the harmonic or melodic first, either of which may be explained in a manner easily comprehensible to young students as derivatives of the major, while the mixed form is in reality a derivative of derivatives. The harmonic should come first, as it is easier to understand and remember, the melodic following after this is mastered. I prefer to teach the tonic minor first, for the reason that its manner of derivation is simpler to understand. One can teach a child that the scale of C minor is derived from C major by lowering the third and sixth, each a half step, and this can be visibly demonstrated to the eye—an important consideration with a new conception. If you first teach the relative, A minor, it means nothing to either a child or grown person to tell them that they should play the same keys as in C major, except that the seventh must be raised a half step. No visible connection appears with anything they have already had. In order to show its derivation the key of A major would have to be used, which would be confusing in this stage of the instruction. It is simpler to the unaccustomed mind to begin with C and follow in regular order. After the minor scales are learned in their Tonic connections, they can be explained as "Relatives," which the pupil will now be able to understand without difficulty. Some teachers object, from theoretical considerations, to explaining the minor scales as derivatives, maintaining that they are as much independent entities as the major scales. Granting this, it is as easy to explain in one case as the other, by simply substituting for "derivation" the term "point of difference." Mrs. Hutcheson's letter follows:

### Mathematics of Music.

It is with no doubt on my part as to the belief of all cultured musicians in the study of Theory and Harmony that I advance my method of teaching the rudiments of the same to very young children. It is true that in my experience of teaching music in a boarding-school very few pupils have any innate conception of the beauty of numbers or rhythm. In fact, it is only by dint of much effort on the teacher's part that very young musicians can be brought to realize the mathematics which govern the realm of music.

To pupils of long study and wide culture, there is an inner depth of esthetic meaning to the statue, the symphony or the poem, revealed through a knowledge of its exquisite proportions and perfect measurements. To only a few heaven-born souls of genius is this knowledge of number innate. Although Pope has written:

"While yet a youth unknown to fame,
I lisped in numbers for the numbers came,"

every student of literature may detect his measuring rod in his skilful couplets, and realize that the height of his art was not attained by chance.

One can no more easily imagine a poem without meter, than music without time, beats, bars. Every violinist must exactly measure the length of his strings in order to form the different notes, even without the help of the frets which makes guitar playing so much easier.

I believe no child should begin the study of music until of such an age as to know the first principles of arithmetic. Let the teacher begin by telling of the wonderful mechanism of the piano as to black and white keys, octaves, etc. We must introduce middle C as the most important key to be met at the first lesson—how it looks upon the keyboard, how it looks to the eye upon the score, and how it sounds to the ear of the child. Let the child count the notes from A to G over and over again (regardless of the black keys), and then the number of octaves can be noticed.

I always present a new pupil with a blank book of music paper, so that no single lesson may pass without writing down some musical notation. After the plain C major scale we must explain the added lines and spaces. In the meantime, whatever music has been set before the pupil, certain figures have confronted his eyes at first glance. Explain at once the fractions, and then teach him to write musical notes corresponding to ½, ¼, ⅛, 1-16, to distinguish the different values as soon as possible. There is no method of teaching the scales so thoroughly as to write one at each lesson, explaining the half-steps between the third and fourth, and seventh and eighth degrees, until each of the major scales has been learned. Then teach the Relative and Parallel (also called Tonic) minors; the Relative first because the signatures remain the same. Give the simple rule to flat the third step both in ascending and descending, and to lower the sixth in descending. Explain why the sharps and flats occur.

The note book may also be used for elementary harmony, beginning by writing major triads on the Tonic, Dominant and Subdominant, not only in the first but in all three positions. After such study how much more beauty is evident in Mendelssohn's "Consolation," as we discover that the arpeggios are only the chords, with which we have already become familiar, in broken form. My method is only the outcome of practical experience, and if these thoughts may be of service to any younger teacher I shall be very glad.

### Playing Without Fixing the Eyes on the Keyboard.

The article, "Keep the Eyes on the Music," in the April ETUDE, has forcibly impressed me. I have been studying the piano for about three years, and while I have felt the importance of overcoming the tendency to look at the keyboard, I have been more or less discouraged in this direction, inasmuch as my teacher lays great stress on striking the right notes. I have never been requested "to keep my eyes on the music" and realizing that I have undoubtedly contracted a bad habit, I have been impelled to ask your advice. I have asked my teacher if he could recommend some exercises to help me master skips, and have been led to believe that as I advanced the problem would seem less perplexing. As the question seems to be a serious and important one (especially as it seems to me to indicate a weakness in the teacher's own technic), I would thank you to give me your opinion.—*In Earnest.*

A player who plays from memory naturally keeps his eyes upon the keyboard. He thus presents a much better appearance, and gives a more perfect interpretation by concentrating his attention upon the keyboard and the sound produced, than by attempting to gaze about the room and divide his attention with the audience. Pianists who perform well without their notes are apt to be poor sight readers. Some of the foremost virtuosi now before the public are said to be obliged to pick out their notes very slowly. This is, however, much more conducive to perfection of technic, for the good sight reader is sometimes impatient of slow processes.

When playing from notes the performer cannot be prevented from frequent glances towards the keyboard, although a student should be taught to do this

(*Continued on page 552.*)

# The Etude

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

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**The year's best time belongs to me;**
**Then sing the birds their melody;**
**The earth and sky's alive with wings,**
**With ceaseless song the welkin rings;**

**And first the nightingale is there,**
**Making all joyous everywhere,**
**Singing aloud her lively song,**
**To her the thanks of all belong.**

**Martin Luther**

CHILDREN and young people who are still in school furnish the bulk of pupils for the private teacher. The problem that has confronted the teacher of music is how to make his work fit in with school work so as to get regular, steady work done and done well enough to count. The trouble usually arises from the demands made upon the pupils' time and strength by school work. These are so great and exacting that frequently little is left to be devoted to music.

Parents have been made anxious by noting the failing strength and energy of their children, generally their daughters, who are trying to carry heavy school work and also learn to play or sing. If they are convinced that the burden is excessive there is but one recourse, and that is to cut off the music lessons.

The special difficulties that impede musical education are presented in the article, on another page in this issue, by Professor Lewis, of Tufts College. We hope that every teacher will carefully read the article, which not only describes the trouble, but also indicates a remedy that has been tried in two progressive cities, and offers a plan which can be adapted to local conditions almost anywhere.

We take it for granted that intelligent school authorities will agree that children have a right to the opportunity of securing a sound musical education along with the pursuit of those general studies that are considered to promote mental discipline. If some one should say that there is no more reason why special work like music should have recognition than should preparation for a trade or business, we reply that it is in the days of childhood that the foundation for future skill and acquirement can most easily and expeditiously be laid. The one point upon which those who direct educational work have a right to be satisfied is that the musical work and training shall be at least equal in value to the development of the child, mentally and otherwise, to the study or studies it may displace.

It is right here that earnest, well-equipped teachers can do valuable missionary work. When you bring the matter before the school management you must be prepared to show the educational value of your teaching, that it is logical and systematic; planned for real progress; that it calls for concentrated mental effort as well as consistent, steady application; that it makes strong demand on memory, imagination, reasoning powers and, in such branches as harmony and composition, on the constructive and creative faculties. Ask that a trial be made, submit your work with your pupils to such tests as a well-qualified superintendent can make from the standpoint of educational methods, and then set to work to prove results. The parents of your pupils will all back you, and with a strong public feeling in your favor, we are sure you will have made a start to solve a serious problem in educational work. Get the pamphlets to which Professor Lewis refers, and study them and adapt the suggestions to your local conditions.

WASTE is one of the great problems of the day. Observers of social and business matters as well as domestic economy accuse us of great waste in our methods of work. Perhaps we Americans are careless in points which should have careful attention. It is so easy to center our minds on general questions and let matters of detail take care of themselves.

But it is not only in the lines indicated that the cry against waste is raised. A school worker of high reputation recently delivered a stirring address against educational waste. And it is quite probable that if we had at hand all the papers read before the recent meetings of State music teachers' associations we should find a strenuous cry raised against waste in musical education.

Just a few words to direct your attention. Think how often one teacher feels it necessary to make over a pupil, instead of carrying right along from the point at which another teacher left off. A waste of time, surely! Think how often a pupil's time is wasted on some piece or study of doubtful or little educational value. A waste of study and effort that is a serious drawback. Think how often a pupil is asked to study some important work without having the theoretical and historical preparation so necessary. A waste since it is working by indirect and circuitous ways!

And, last of all, think of the great waste because teachers do not coöperate to raise the standard of public taste and increase the available field of musical labor. Organization is one great enemy to waste. Try it in your home town. Is it not possible to have a local teachers' club?

EXPERIENCED instructors find that praise and blame are both powerful remedies, but like strong remedies in general lose their effect if used too frequently. As to the first, some one wisely says: "Praise, like gold and diamonds, owes its value to its scarcity." Its value as a stimulus to effort depends, too, upon the discrimination and justice with which it is awarded. Praise is apt to have a relaxing effect; it predisposes to day-dreams, to pleasant saunterings at the foot of the hills instead of resolute scaling of the heights above, whence achievement beckons to the earnest student. When carried to this extreme it becomes flattery and is severely prejudicial to advancement. "Just praise," says Dr. Johnson, "is a debt, flattery is a present"—and, like undeserved gratuities, pauperizes and leads to poverty.

A foreign teacher of singing shared the opinion, not uncommon abroad, that Americans required all possible encouragement to make them work; thus her lavish praise was perilously near the danger line of flattery and often overshot the mark. One of her most conscientious and hard-working pupils remarked: "Nothing discourages me so much as to have Madame Blank laud me to the skies, when I know perfectly well that I do not deserve it."

A contrast to this practice is afforded in the reply of a singer to a teacher who was testing her voice. "Sing me something that your former teacher was satisfied with," he said. "I can judge of your singing to much better advantage." "He was never satisfied with anything I did," she returned.

This, if an extreme, is to be preferred to the other. Then the manner and spirit in which the necessary fault-finding is done makes all the difference in the world. Another singer in relating her experiences with one of the best known teachers of the Old World said: "She was terribly severe—she fairly tore me to pieces; but at the same time she made me feel that I could in the end accomplish what she held before me."

This is the principal characteristic of the ideal teacher—the one who produces results: keen to detect every error, unsparing in criticism, frugal with praise, yet inspiring the student with confidence that the goal will be eventually attained.

MANY a musician does not realize the effectiveness that results from variety of occupation. All of us desire to gain the greatest results possible in the smallest period of time; but all of us do not realize that a change of occupation, a rest from the technical grind or the teaching program, a let-up on the tension of life, makes for increased effectiveness when work again is resumed.

Horace Bushnell used to say, "Let's go sin awhile," and he was a preacher. He meant, "Let us stop doing the hard things and rest by doing that which is easy." Too much conscience and not enough judgment may wreck a man's career.

Perhaps it is well that, in the nature of the case, there is an enforced vacation in the life of a musician along in the summer time—unless he be a theatre orchestra player. Often we are inclined to rail against that modern idea of youth that there must be no work done from the middle of June to the middle of September, for it is productive of a hiatus in the business of teaching. But at the same time it brings about an opportunity for recuperation on the part of the teacher. It gives a chance for re-creation, which is the origin of the term recreation.

The best thing a musician can do with the first and last of the three months of idleness that custom forces on him is to get away from the class room, from the piano. If the finances do not permit an extended trip, the bicycle and the trolley cars do allow numerous short ones. Let the teacher, for the time being, forget he can teach. Let him be a boy again in so far as his nature permits. If, in the central month of the three, he desires to reconstruct his curriculum or to bring up his repertoire, well and good. A month of hard work for himself is his due to himself, and necessary for the continuance of his standing and for the maintenance of his neglected technic, if he be a performer. Then, when the last month of rest comes about he will enjoy the consciousness of work well done and of progress made and of preparedness, mentally and physically, for the next year's battle.

Fortunate is the musician who can view his year's savings with the satisfaction that comes from an enlarged accumulation, for then he may give no thought to the morrow, but flit and fly, sail, ride, hunt and fish, all the time knowing that he is gaining power by seeming to do nothing. But hard is the lot of the one who is forced to continue the grind throughout the hot days of the summer, feeling as tired when the busier days of September arrive as if there had been no vacation going on around him. But even he, by the occasional trip on an evening, a Saturday afternoon or a Sunday, may gain something of the recuperation that all should have before a new year's work.

MANY persons go through life without knowing what it is to live at all. Unless you are living for something, and know what it is; unless you have a definite aim in view; unless you are making the most of every talent; unless you are expanding, growing, achieving better and better and greater and greater results, as the days and months go by, you are not living in the best sense of the world—only existing.—*Tarbell.*

# YOUTH FOREVER!

## VALSE JOYEUSE

GEORGE DUDLEY MARTIN

Intro.

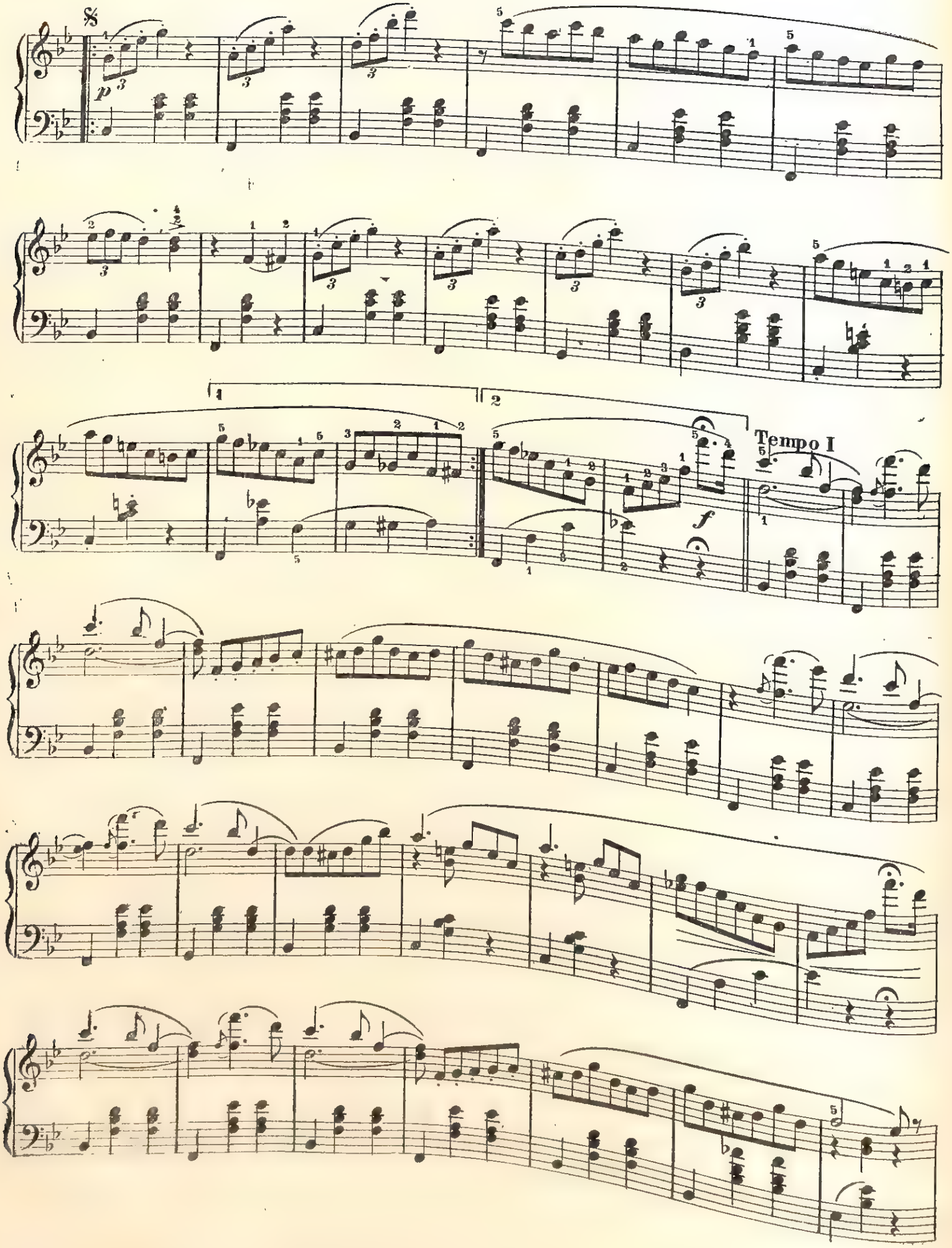
*f* *p* *pp*

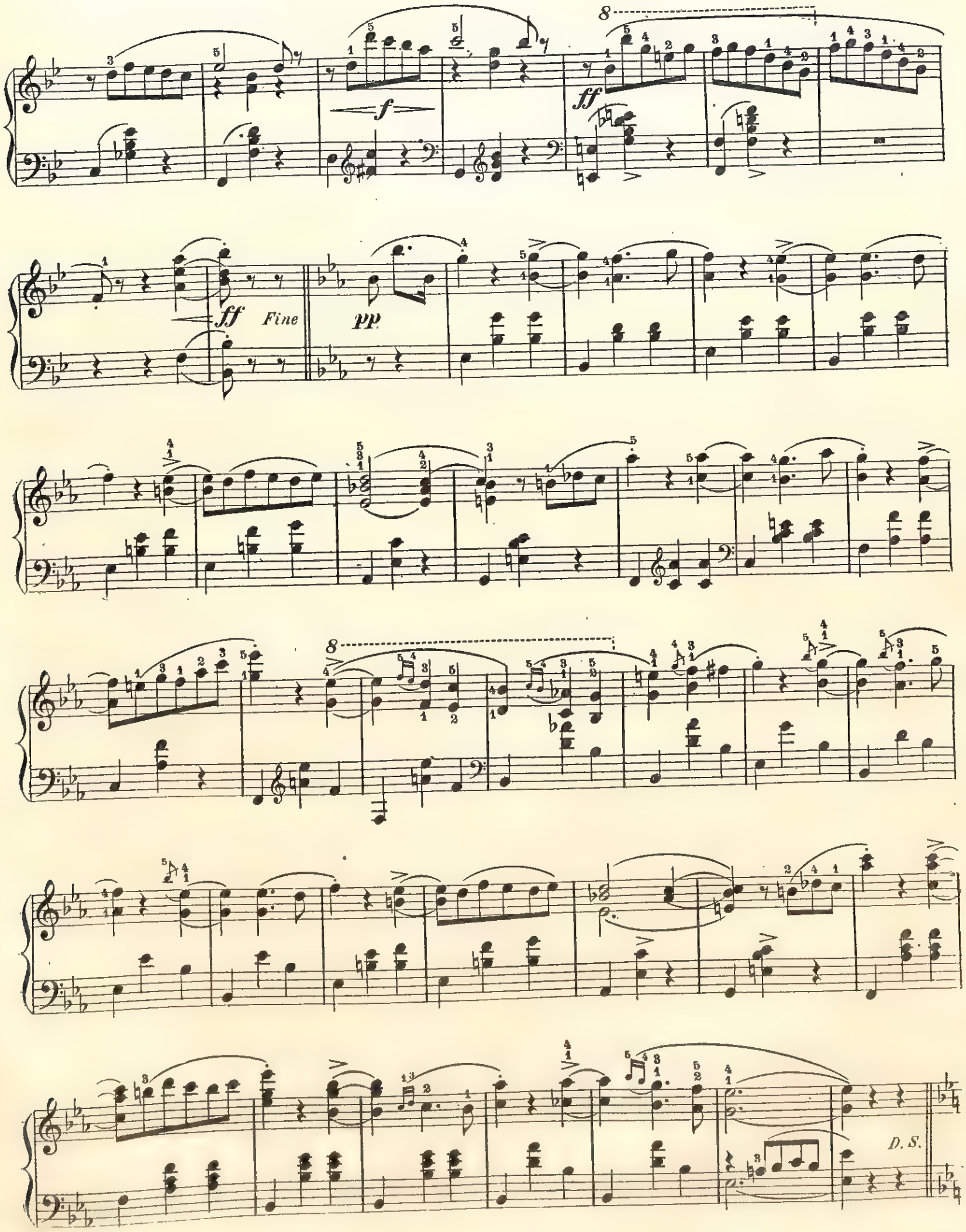
*f accel.*

Tempo di Valse M.M. ♩. = 66

*p*

*dim.è rit.*


Tempo I

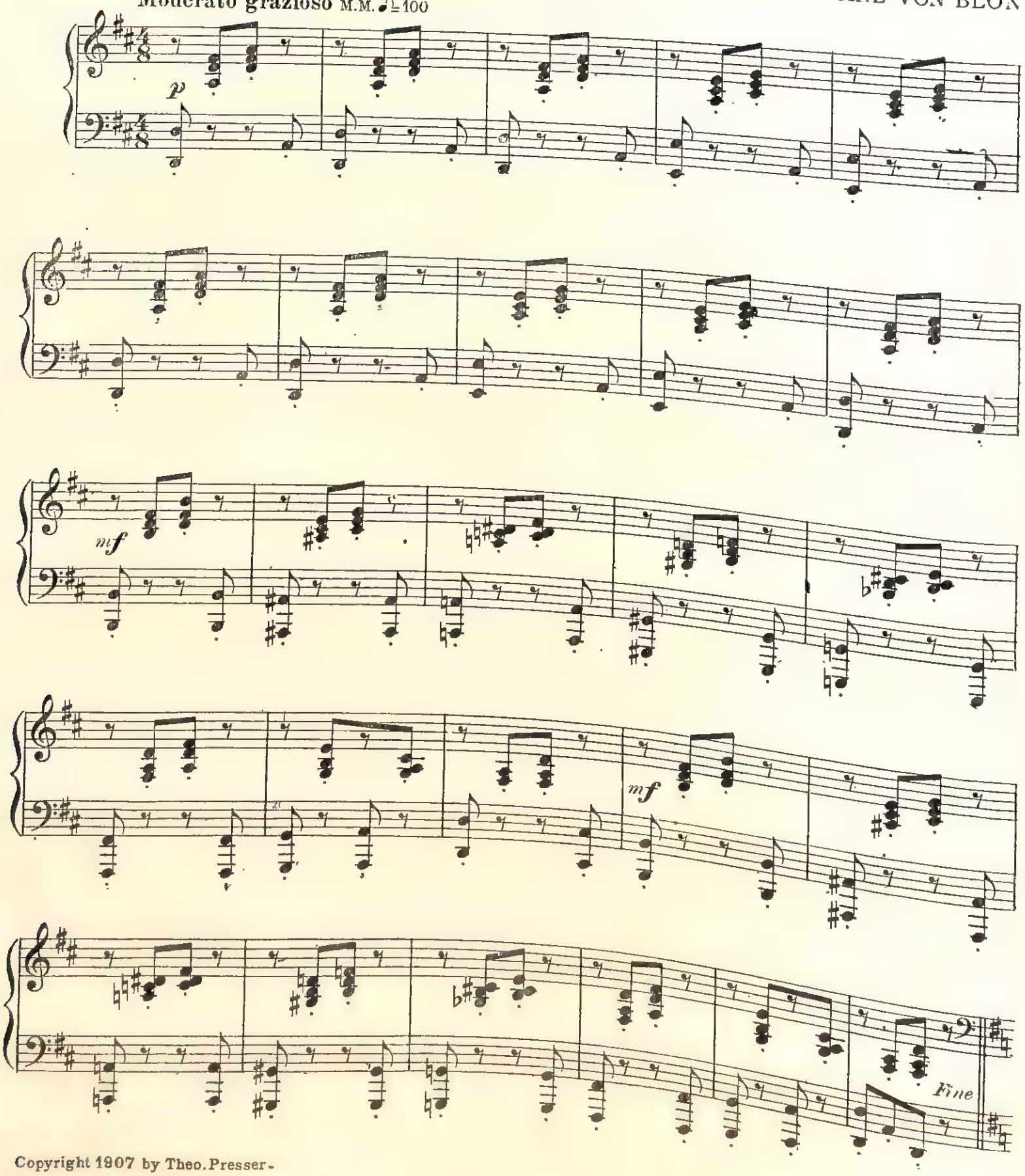

8
f
ff
ff
Fine
pp
8
D. S.

# SÉRÉNADE D'AMOUR

SECONDO

FRANZ VON BLON

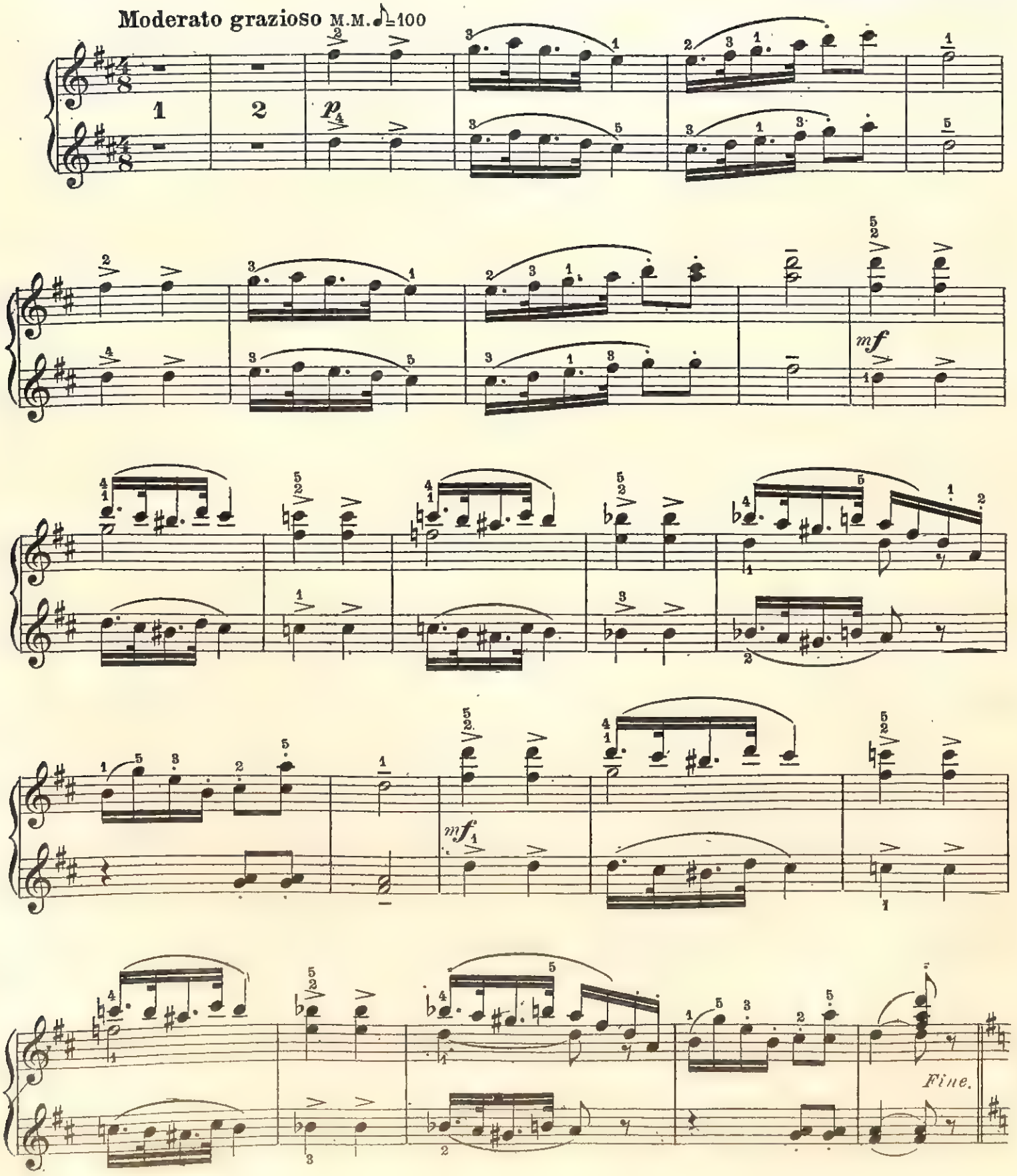
Moderato grazioso M.M. ♪=100



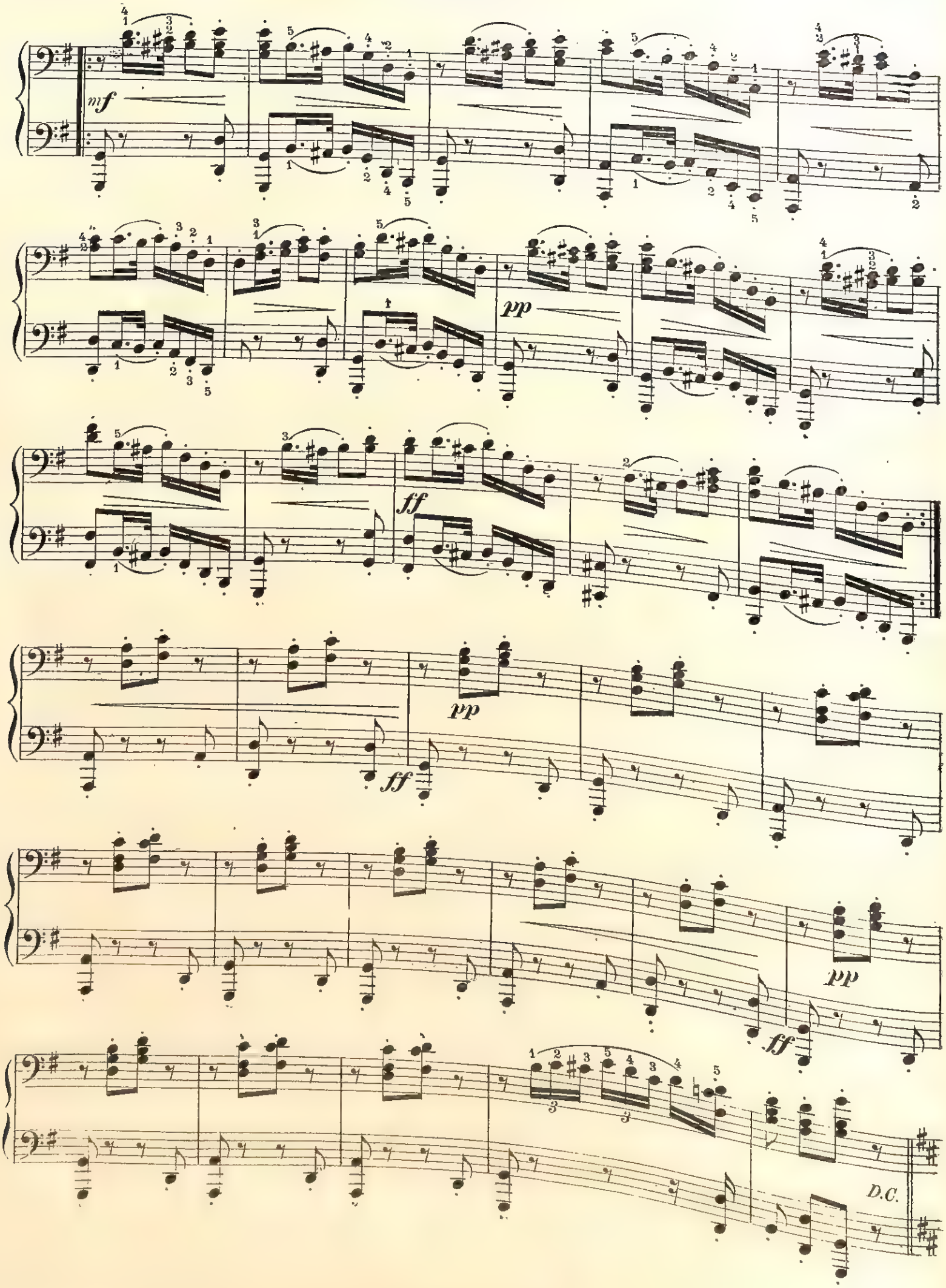
# SÉRENADE D'AMOUR

PRIMO

FRANZ VON BLON



SECONDO



PRIMO

mf

pp

ff

pp

ff

pp

ff

D.C.

# AN AUTUMN AFTERNOON

## REVERIE

Andante con espress. M.M. ♩.= 48

CHAS. LINDSAY

*p*

*rit.*

*p a tempo*

A

*Animato*

*mf*

*p dolce*

*f*

*pp*

*rit.*

✲ From here go to the beginning and play to A, then go to B.

B

*pp dolciss.*

*sempre stacc.*

*p poco morendo*

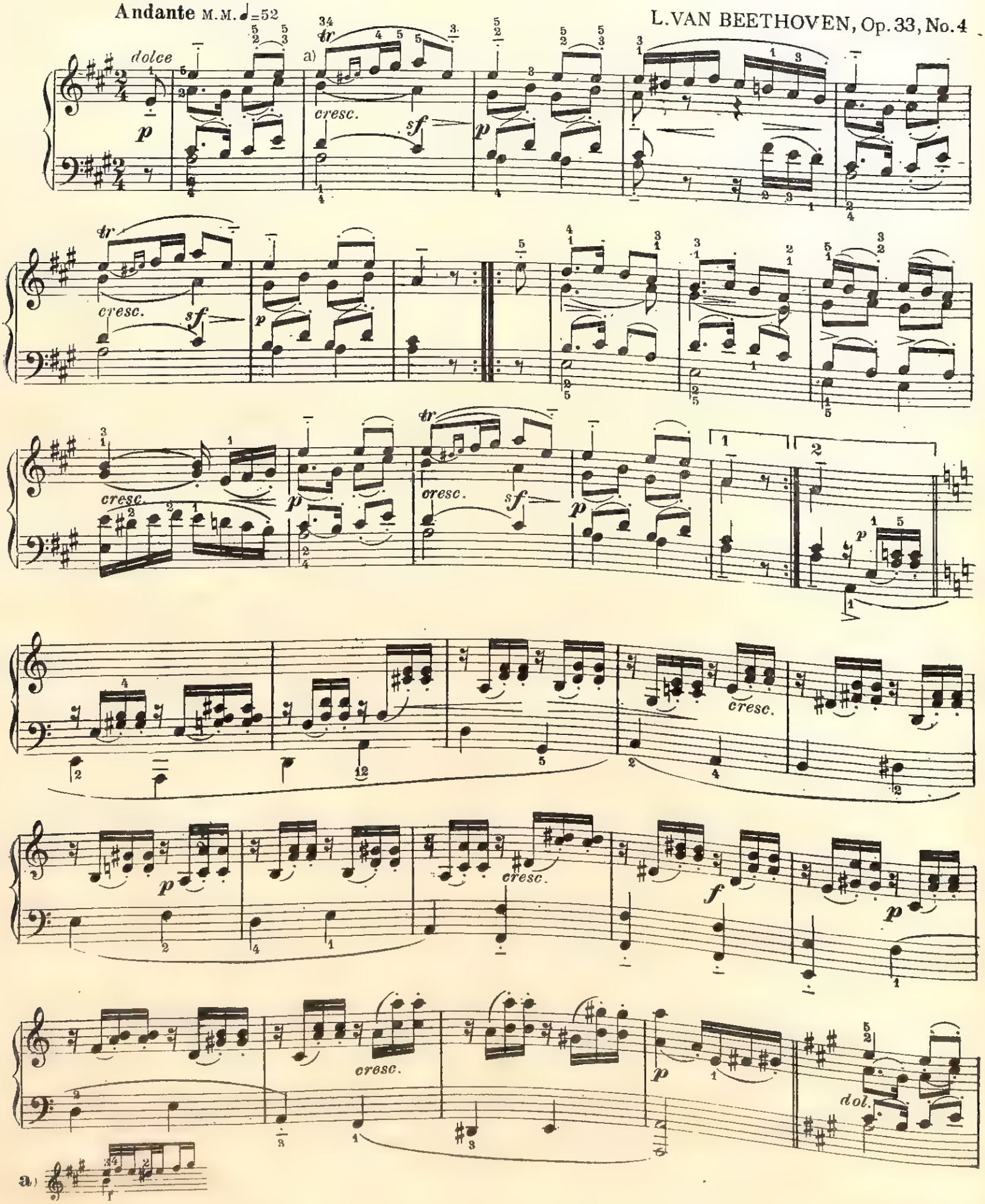
Adagio

*pp*

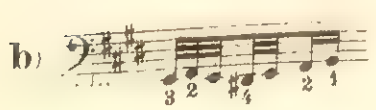
# BAGATELLE

**Andante** M.M. ♩=52

L. VAN BEETHOVEN, Op. 33, No. 4



b) In this measure, the upper voice in the left hand must be brought into prominence.

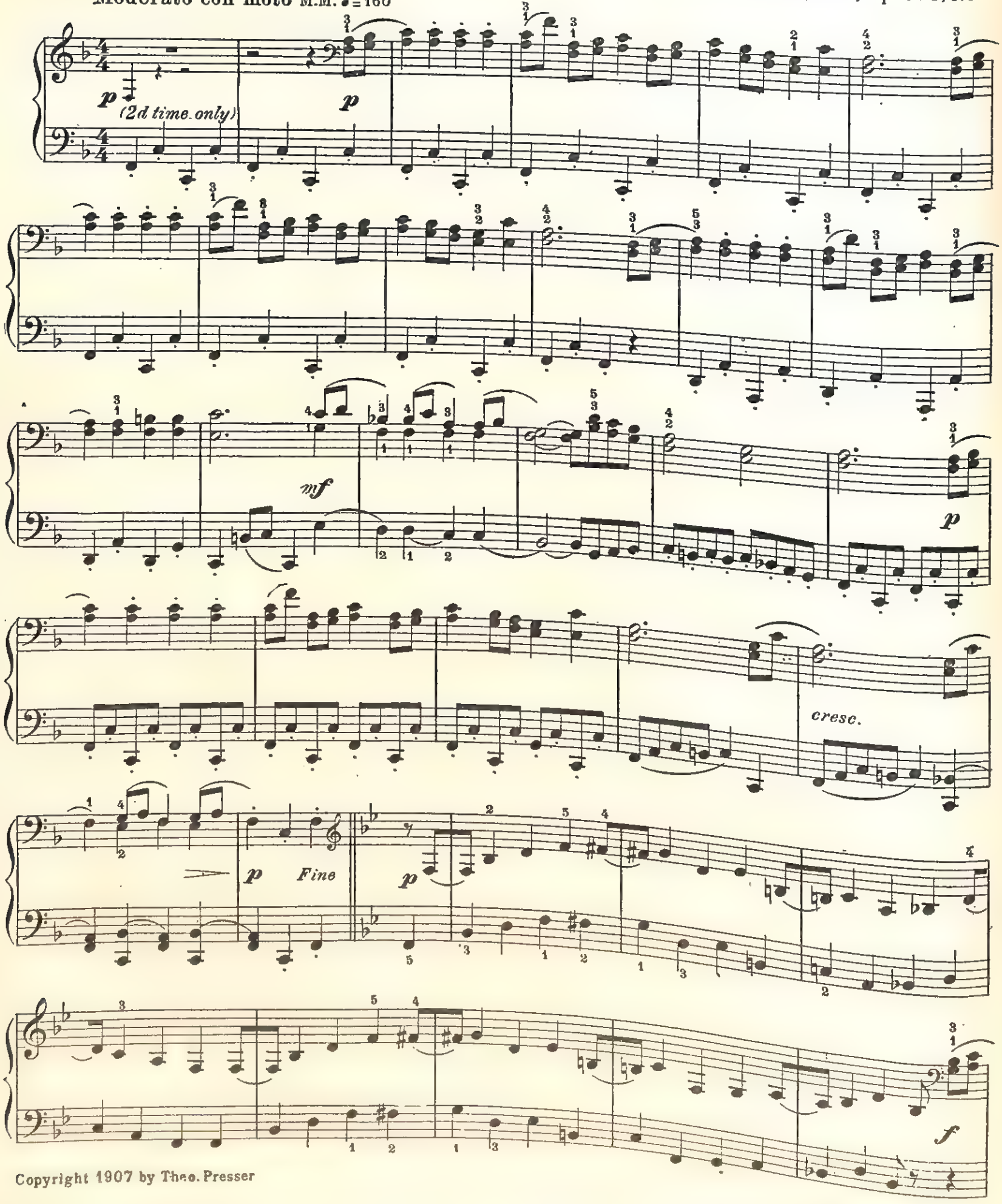


c) In these three measures, the upper voice in the left hand must be brought into prominence.

# SAILORS' MARCH

## MATROSEN MARSCH

CARL KOELLING, Op. 378, No.1



*f*

*p*

*p*

*rit.*

*a tempo*

*ff*

*p*

*f*

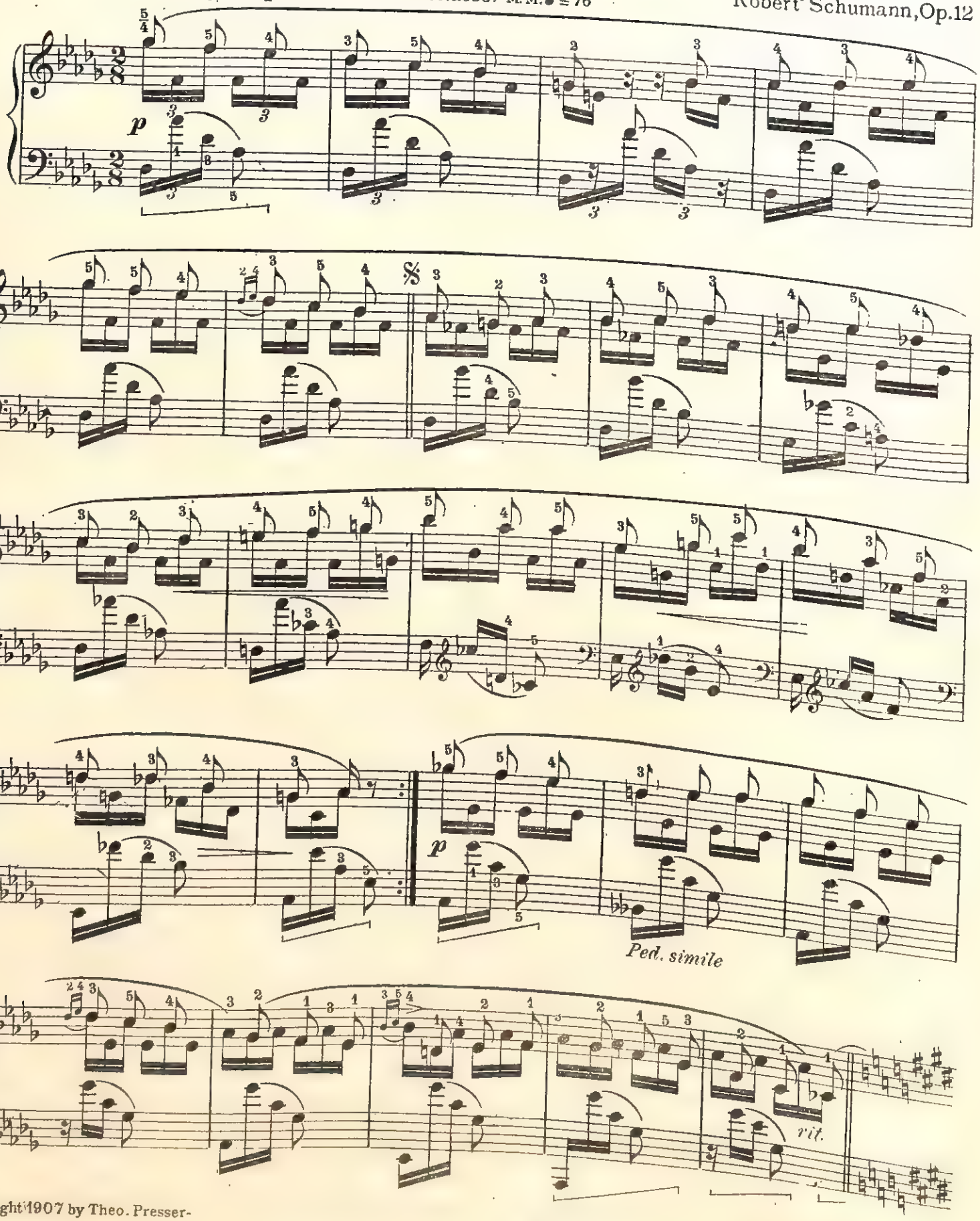
*D.C.*

# AT EVENING

## DES ABENDS

From the Phantasy Pieces, Op. 12. (1837)
Robert Schumann, Op. 12

**Sehr innig zu spielen** (Molto affettuoso) M.M. ♩= 76



Ped. simile

senza Ped.

Ped. simile

Dal 𝄋 senza replica

Ped. simile

rit.

# THE MERMAID

## DIE MEERNIXE

Moderato M.M. ♩.=88

L. SCHYTTE, Op. 69, No. 5

*f*

*p*

*f*

*Fine*

Piu lento e cantabile M.M. ♩.=69

*p dolce*

*D.C.*

# ON GUARD DUTY

## AUFZUG DER WACHE

### Military Scene

H. NECKE

Vivace

Buglers' Call

*f*

Fifes and Drums

*f*

Tempo di Marcia M.M. ♩= 120

Parade March

*mf*

*mf*

*f*

*mf*

*f*

*ff*

*p*

poco a poco decresc.

pp

Tattoo

mf

f

rit.

Molto Moderato M.M. ♩=72

All is quiet in the Guardhouse

p

Only the patrolling of the sentin-

als is heard

Call the Guard!

The Relief!

Passing a church. Morning prayer

CHORALE

Tempo di Marcia

The relief guard approaching in the distance

poco a poco cresc.

# A MOTHER'S LULLABY

ANGELO DE PROSSE

Andante

*p*

Close your eyes my
Sleep my pre - cious

*p*

ba - by, close your eyes.—— Sil - ver stars are twink - ling
darl - ing, moth - er is nigh.—— Lay your head on moth-er's breast like the

in—— the—— skies;—— The big round moon is on the hill,
birds in oak trees nest;—— You're the sweet - est Babe in all the land, Go. to

*rit.*

Hark! and hear the "whip - poor-will"; Hush - a - by my ba - by,
sleep while hold - ing moth - er's hand;

*pp* *accel.*

Hush

*rit.* *accel.*

- a - by. Go to sleep my ba - by, darl - ing go to sleep!

*p* *p*

Shut your blink-ing eye - lids, don't, don't you peep, Morn - ing comes to

*pp* *rit.*

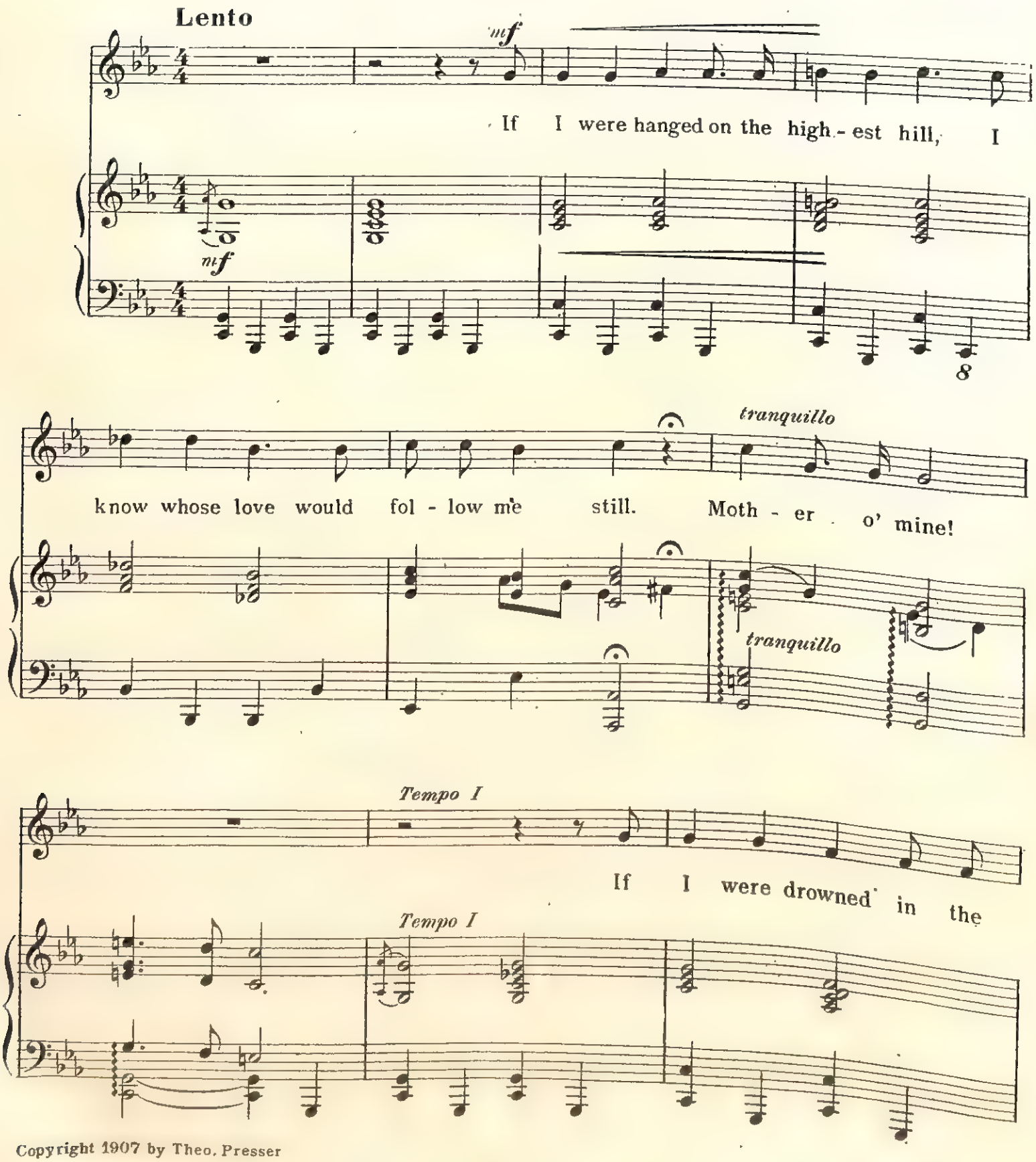
ba - by soon, Be not a-fraid of the man in the moon. Hush - a - by my ba - - by,

*rit.*

hush - - - a - by.

# MOTHER O' MINE

BERTHA REMICK



deep - est sea, I know whose love would come down to me.

*tranquillo*

Moth - er o' mine!

*Tempo I* *f*

If I were damned of

*tranquillo*

*Tempo I*

*f*

bod - y and soul, I know whose prayers can make me whole,

*mf tranquillo*

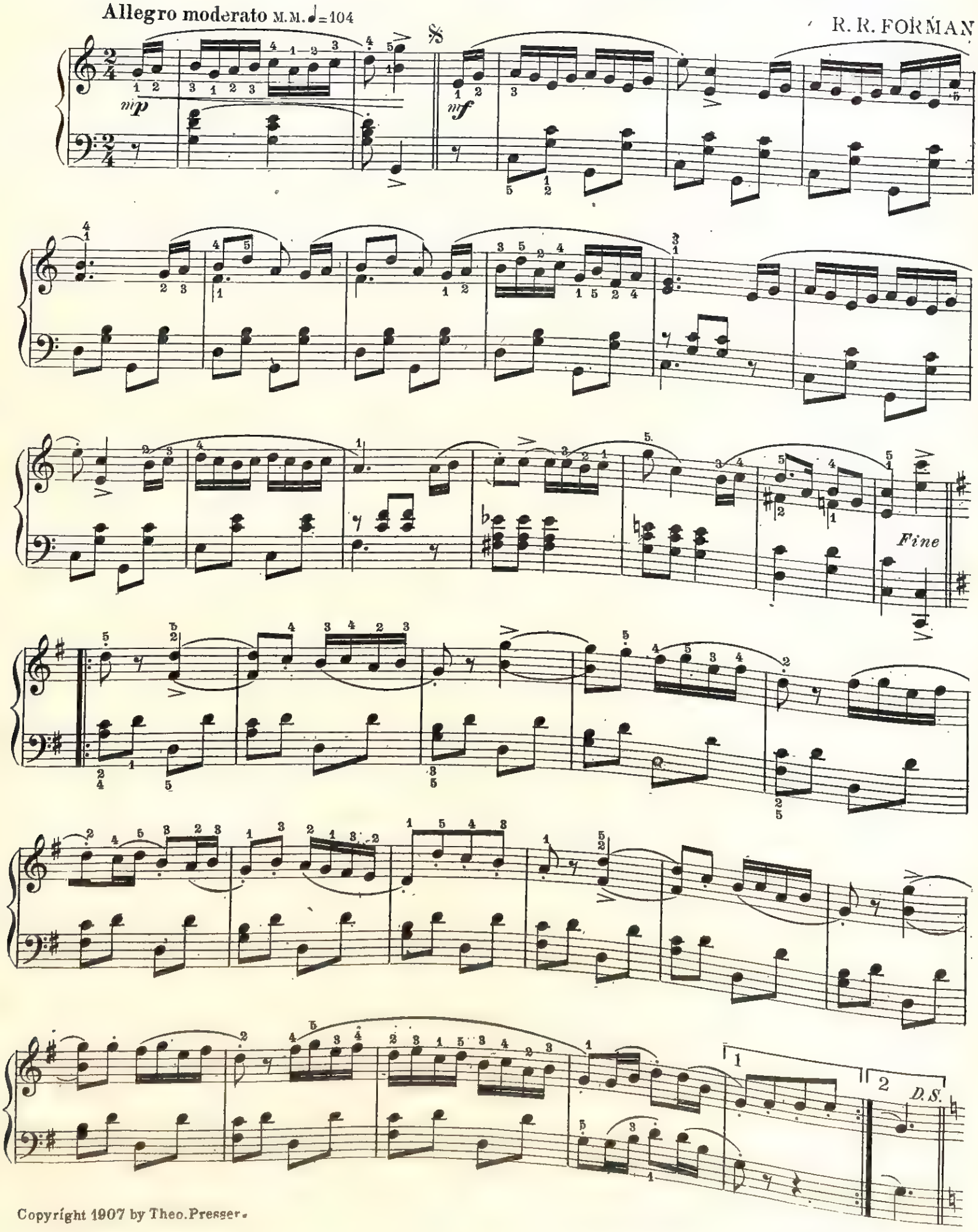
Moth - er o' mine, Moth - er o' mine!

*mf*

# DANCE OF THE WOOD SPRITES

**Allegro moderato** M.M. ♩=104

R. R. FORMAN



# VOCAL DEPARTMENT

The articles in this issue were prepared under the editorial supervision of Mr. D. A. Clippinger, of Chicago. Mr. Louis C. Elson, of Boston, will be in charge of the Department for September.

## EDITORIAL COMMENT.

EUGENE THAYER used to say, "Decide what you want, then make the conditions right and you will get it." This applies to the whole business of living, but can be specially applied to the teaching of singing. I believe in working from fundamental principles. So does every other teacher, but there is always difficulty in reaching an agreement as to what constitutes fundamental principles.

Difference in the point of view, or an error of refraction somewhere, has prevented us from having the same focus. We might, however, substantially agree that

### The Tone is the Thing

There is no going back of that. Every teacher will agree that in developing the voice his aim first, last and always is good tone.

Theory counts for precious little if the result is not good tone quality. Anatomy, with its mysterious awe-inspiring words from the dead languages, offers little assistance in the solution of the problem. Much reading of vocal methods avails not to produce this seemingly intangible thing called a musical tone. Acoustics may be committed to memory and yet this tone may fail to appear. Physics may be exhausted with no musical results. Great singers are not produced in the physical and anatomical laboratories.

To find the origin of musical tone we must go back of the vocal mechanism to the intellectual and emotional part of man, where originate love, sympathy and all the finer sensibilities. It is to these we must make our constant appeal in developing the musical tone.

On account of the seeming intangibility of this method of securing good tone many teachers pass it by and adopt what, on the surface, looks like a much easier and more practical way of solving the problem—namely, seeking the musical tone through the development of what they term right muscular action. Right action of the mechanism must be associated with the perfect singing tone, but muscular action alone will never produce it.

The man whose emotional nature is undeveloped may be exercised physically until the day of judgment and yet his tone will never be anything more than mechanical. We come, then, to this fundamental proposition.

### Know What You Want. Then Make the Conditions Right

On these two statements hang all the law and the prophets, musically speaking. They involve the principle that one must know what he wants to do before he does it. Any one who is mentally susceptible to the operation of logic must recognize the validity of this process of reasoning.

### Know What You Want

means to know what constitutes a musical tone. To say that every one knows a good tone when he hears it is far from the truth. If every one knew that the voice builders would soon have the "For rent" sign on their doors.

The student who knows good tone when he hears it, in the same way that the skilled musician knows it, will always have in mind a perfect model to guide him in his practice, and this is essentially all he needs. But he has no such tone concept, and in most cases could give no definition of a musical tone. The beginner is satisfied with almost any kind of tone, because his taste demands nothing better, and his taste is the measure of his development. The so-called musical ear is another name for musical taste.

To know what you want, then, is not the simple thing it appears to be. It means the formation of the right tone concept. The development of artistic taste. This requires time and perseverance on the part of both teacher and student.

### Make the Conditions Right

This is far the simpler proposition of the two. In brief, it means freeing the throat from all interference and properly managing the breath.

The student should remember that the good tone is always easy. It is the bad tone that is difficult. If the tone is not easily produced it is because there is interference somewhere. This interference will be in the form of muscular tension in some part of the vocal mechanism. Freeing the tone, therefore, must come through relaxation. The proper relaxation of the vocal mechanism cannot be secured without perfect breath control. Hence, the first step in making the conditions right is to see that the student knows how to manage the breath.

In summing up, I should say that "What to do" should precede "How to do it," that the idea must be conceived before it can be expressed, and the more definite the idea the easier will be its expression.

## DISSONANCES

RICHARD BURTON

From "MEMORIAL DAY."

**Oft in the midst of music rare**
**Comes a break in the fluent air;**

**Seeming dissonances creep**
**Into the chords once tender, deep**

**But as the deft musician plays**
**On to the end, the music strays**

**Back to harmonies that are meet**
**Making the whole a thing more sweet.**

**So from the strings of the harp of life**
**Notes may be struck with this cord rife;**

**But when the air is played, you see**
**They were a part of the melody.**

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### Elevating the Profession

At this season of the year music teachers are having their annual round up. Throughout the various States associations are held with the avowed purpose of exalting and dignifying the profession of music. At these annual meetings we are harangued, jollied and drubbed. The spellbinders, verbal swashbucklers, and they of the valorous puissant quill, all combine to elevate us. We shall hear much of the refining and regenerating influence of art, and woe betide him who questions it. In the past we have shrieked it from the rostrum and mouthed it in the market place. We have harped on it in the studio and hammered at it wherever any one would listen. We have tried to convince ourselves that it is only necessary to get art into our system and our salvation is assured. We have made the mistake of looking upon art as something we take in rather than give out. Art is not in the atmosphere. It is in the individual consciousness and its character and quality depend upon that of the individual. Man makes music. Music does not make man. If we remember this, much of our prattle about the great things art will do for us will cease.

No one will ever become an artist or an angel by sitting down and waiting for some outside influence to regenerate him. Everything must come from within. Art is an expression of mind. It is therefore evident where the process of elevating the profession must begin. It is an individual problem and each one must decide what he needs.

The music profession is neither better nor worse than other professions. There are many members of it who are not in dire need of elevation. They are alive to their shortcomings and are conscientiously working out their salvation. They do not need to be legislated into the kingdom of heaven. As in other professions, however, there are some members, doubtless, to whom the elevating unction could be applied beneficially, but not until there is an individual desire for it.

The reputation of a lack of musicianship has attached itself to vocal teachers and singers, not alone in this country but in all countries, and it is partially true. The young man whom nature has gifted with a fair voice takes a few vocal lessons, learns to sing a few songs passably well, and then what happens? He buys space in the music journals, his name appears in broad-faced type and forthwith he prances gaily into the arena as a full-fledged musician. What he has to give in return for money is not quite clear. In such cases there must be an awakening of the individual conscience to the fact that such practice is dishonesty, both to one's self and the public.

When this awakening comes the process of elevating that part of the profession which needs it most will be comparatively simple, for each one will attend to it for himself.

### Automatism

In good singing there is no visible evidence of effort. The mechanics of it is concealed. All the processes have become automatic. That is, they continue without the conscious effort of direction of the singer. There can be no artistic singing until this condition is attained.

If we consider for a moment we shall see that most of the acts of our everyday life are done in this automatic way. We talk, laugh, eat, sleep and walk automatically, and I am told some people say their prayers in the same way. The most perfect processes are those of which we are least conscious. The one who is conscious of his digestion knows there is something wrong with it. Note the familiar example quoted by Herbert Spencer, "A horse stopped two or three mornings in succession at a certain house, thereafter stops of its own accord." A man walks down street in the morning and, turns into his office building in the same way. If he goes down town without his watch he will be reaching for it automatically all day long. And when he goes home at night, in a normal condition, his hand goes automatically to the pocket containing his latch key. This principle of automatism is fundamental in all artistic expression. No musical performance, particularly singing, can be artistic if it bear the marks of conscious effort.

But this does not dispose of the problems in teaching singing, for the reason that anything may become automatic. Singers indulge in all manner of facial contortions and general vocal atrocities, of which they are blissfully unconscious. The man who sings worst is, perhaps, as much of an automatum as the one who sings best. The mere fact that things are done automatically is no argument in their favor. It is making the right action automatic that produces the artist.

This means that every action must be controlled by the right concept. Many things are involved in the production of a tone, and they cannot be ignored. There is the organ which produces pitch—the vocal chords. The larynx with its extrinsic and intrinsic muscles. Also that part of the mechanism which gives the tone its quality—the pharynx, mouth, lips, tongue and soft palate. Each of these things has a certain right action in the production of a tone.

I believe the surest and most rapid way to secure right action is in connection with the effort to produce a musical tone. All muscular activity should be controlled by a musical effort. The development of muscles separate and apart from musical tone is physical culture, not voice culture.

When the student has the correct tone concept, he need only have the proper degree of relaxation of the vocal mechanism to have, in a very short time, the

right kind of automatism. Is this natural? We hear much in these days of

### Natural Method

Does it mean anything? That becomes a question of definition. Strangely enough the world holds most peculiar views as to what is natural and what is unnatural.

A thing which is extraordinarily bad is called unnatural. If it is extraordinarily good it is called supernatural. According to this the term natural can be applied only to that which is medicore. To call natural that which is habitual, or which has become involuntary, does not help the situation. If it did, then the man who gets red in the face when he sings might be said to have a natural method, because his throat closes involuntarily.

Which is natural, that which is good, or that which is bad? Both cannot be, for they are the direct opposites of each other.

Every day we hear it said that the natural man is a sinner. That it is natural for him to have this, that and the other thing the matter with him. I draw from this, that in order to be well, honest and upright, man must be unnatural—that is, he must be going in direct opposition to nature. With the whole theory and machinery of nature operating against him, the outlook for man is, indeed, most unpromising.

I venture the paradox that the so-called natural man is the most unnatural thing in the universe. I cannot imagine nature being a party to such a consummate blunder. To believe such a thing is pessimism of the worst type. The whole world is engaged in a tremendous struggle to reach more harmonious conditions. It is not working away from nature. It is working toward nature.

The psychology of this is of the utmost importance to the student of singing. To be engaged in the task of learning to express that which is good, beautiful and true through the medium of his voice, and to feel that nature is against him, cannot fail to affect the student injuriously. I have had too many students who believed themselves to be handicapped by natural limitations not to know the pernicious effect of such teaching. It paralyzes effort, and, which is worse, puts the student in the attitude of semi-failure rather than success.

Let us follow this a little further. When one begins to sing he is clumsy about everything. His tones are imperfect, his phrasing crude. He finds great difficulty in making his voice flexible. But as he proceeds, these difficulties disappear one by one, and he finds that the better he sings the easier it is. We are forced, then, to the conclusion that nature is a state in which all activity is perfect, spontaneous, and right. Any other condition is unnatural.

We approach nature as we learn to express without effort that which is beautiful and true. In other words, we approach nature as we approach perfection. Any system of study which leads to such results may properly be called a natural method.

### Music Study as an Investment

The struggle for existence has so instilled into man the necessity of a tangible return for money and effort expended that it is not surprising that before engaging in any form of activity he involuntarily asks, "will it pay?" This question is asked the music teacher as often as is the price of tuition. He is asked in almost every case to pass on the character of the investment, and, in many instances, to guarantee it. In which case he becomes not only a vocal teacher, but a surety company, and should so label himself.

Divest this matter of its artistic halo and consider it in the nature of a cold-blooded business proposition. Will it stand the test? Remove all the esthetic sentimentality that is wont to surround this wonderful art, and consider what the returns are likely to be in currency.

In the business world six per cent. is considered a good return on the investment. If a proposition offers more than that investors shy at it. If we consider music study as an investment it should be figured in the same way. Would any musician be content with six per cent. on his investment? I trow not. Suppose, for example, that John Smith studies three years and in that time invests a thousand dollars in tuition. We cannot figure his living expenses in this, because were he to invest his thousand dollars in any other business his living expenses would not be included. What must he earn to have a six per cent. investment? Sixty dollars per year. Five dollars per month.

Let us go a step further and include his living expenses. Suppose he spends three thousand dollars in his three years' study. He must earn but one hundred and eighty dollars per year, or fifteen dollars per month. Oftener than otherwise the man who takes a three or four years' course of study is earning his living out of it all the time.

I have in mind a man who studied three years and carried on his regular work at the same time. During that time he spent less than a thousand dollars in tuition. At the end of that time he took a position which paid him the first year twelve hundred dollars for ten months' work. This is at least 125 per cent. on his investment.

Some one will urge that he puts in his time in order to make his investment pay. Very well. Should he invest in a thousand-dollar stock of hardware he must do the same thing. But where is the business that pays 125 per cent. on the investment when the investor gives it all his time and energy? The number of such instances is so small that they are scarcely worth considering. In fact, the number of men who engage in business and carry it to any reasonable degree of success is very small, if we are to believe the reports of commercial agencies, which show a record of over 95 per cent. of failures. I am sure there is not so large a per cent. of financial failures in the profession of music.

A very small per cent. of those who engage in the profession of music ever leave it. In some way they make it yield a living. Do they always give full value for what they receive? The finer sensibilities of the profession will not permit the discussion of that point. We might, however, with propriety ask the same question of the profession of law and medicine. I am sure the musician's sins are no deeper scarlet than those of the professions mentioned.

On the basis that one has naturally a good voice and reasonable talent there is nothing that will enlarge his earning capacity so quickly as the study of music. Particularly can this be said of singing. Many students of singing are earning their tuition by singing in a church choir. I have in mind several who are doing much more than that. It would be difficult to find any other line of study in which this can be done.

The profession is crowded only on the lower levels. But one does not need to remain on the lower levels. Nothing can keep him there except his own inclination. If he stays there it is because he is not imbued with the spirit of work, or of the dignity, usefulness and possibilities of his profession.

I should say, then, that to the one who combines business sagacity with musicianship the profession of music offers very satisfactory returns on the investment.

## ON THE USE OF THE "PORTAMENTO."

BY GEORGE CECIL.

THOUGH the *portamento* is one of the graces of singing, many persons so abuse its use that on their lips its significance is lost. It is proposed, therefore, to explain its legitimate use in the hope that the reader who has fallen into the bad habit of "scooping" will take an early opportunity to mend the error of his (or her) ways. It may be added that the *portamento*, according to the well-meaning Grove, is "a lifting of the voice, or gliding from one note to another," and that French composers appreciate it sufficiently to frequently mark passages *portez la voix*.

Many a singer—several of whom are of considerable standing—abuse it to such an extent that one wonders if they are aware of the result. Instead of using the *portamento* to heighten the effect of a note, they clutch at it as the drowning man does at the proverbial straw. The Conte di Luna changes the phrase "*la tempesta del mio cor*" in "*Il Balen*" to "*la tempes-es-ta del mio cor;*" the phrase "rising once again" in "O Moon of My Delight" may be ruined in like manner, and the last words of the phrase "*Salut! demeure chaste et pure*" usually prove a pitfall to the singer who has not learnt to make the best use of the *portamento*. Not only are these embellishments overdone, but to utilize the *portamento* as a ladder is sheer bad singing. Some people insist that the *portamento* is as great a fault as is a pronounced *vibrato*, and that it should never be resorted to. But the objection is not worth consideration, for it is (when discreetly applied) a legitimate and pleasing ornament.

Briefly, the singer must never dwell on the stepping-stone to the high note, for the ugly "scoop"—to say nothing of the scathing remarks of intelligent music critics—will be the result. Nor should a beginner use the *portamento;* it only is intended for students who have made sufficient progress in their art to be able to discriminate between its use and abuse.

## BREATH SUPPORT.

BY KARLETON HACKETT.

THE foundation of tone production is breath support. In this all teachers are in agreement, though there is much dispute as to manner in which this support to be obtained. However, there are some thoughts on the subject that are easily understood and should always be kept in mind by teacher and student. The first is that the voice is one of the instruments which Nature has fashioned, that when we sing we are doing something that Nature intended us to do, that the machine is all prepared within us and that we need only to learn how to use it. This idea is not impressed on many students; in fact, they receive a very different idea, for instance, that until they have gone through some long process of lung development and muscular training that it is quite impossible for them to produce a good tone.

Now this is fundamentally wrong, a mistaken attitude towards the voice, one reason why so many study so long and ardently and in the end sing so poorly; it makes the pupil pay too much attention to muscular development, with the likelihood of acquiring great tension in the muscles where all should be elasticity and ease. A man or woman may have magnificently developed lungs and sing very badly, and he may have weak lungs and sing well; it all depends on how he uses his breath. But many pupils work away on heavy breathing exercises with the idea that if the lungs are sufficiently developed this of itself will enable them to sing well.

No idea could be more erroneous. If the lungs are not healthy and well developed the voice will not grow and the results will be unsatisfactory, but no matter how healthy the lungs, or how strong the breathing muscles, if the pupil does not learn how to use them properly, they will not do anything for him. Having well developed lungs is like having a fine violin. Here is the instrument. The question is, "Can you play on it?"

Develop your lungs by every means in your power, for they furnish the very foundation of your voice; but never forget that lung development is not singing; it merely furnishes you with an instrument that you may use for singing if you have the talent and the patience. Above all, in your breathing exercises keep the muscles elastic; don't grow rigid and strain. If in your breathing you train yourself to set the muscles and stand tense all over, you are making a bad beginning for good tone production. Remember, too, that the tone is made by the outflowing of the breath, by the even, steady outflowing column of air, so in the exercises always exhale slowly.

A few simple exercises are all that are necessary, and the very best exercise to develop the lungs for singing is actual singing. Exercises in which breath is held a long time in the lungs, then expelled violently, may be good for the development of the lungs themselves, but they have nothing to do with singing. Easy, quiet, deep breathing, the body erect but not stiff, and the breath slowly and evenly exhaled, is quickly mastered; may be practiced anywhere and is always beneficial. All out-of-door exercise is good—running, swimming, rowing, riding—anything that builds up the body and increases the lung capacity is good for the voice, though of course violent sports in which there is liability to strain are not good.

Vocal development is a process of long growth, and the attempt to expedite the process by continuous heavy practice of violent breathing exercises is perfectly useless; the lung capacity may be increased, but if the understanding of how to use this capacity be not there, matters are at a stand. In fact, there are innumerable cases where having fine lung capacity and not knowing how to use it was the worst kind of a handicap for the student; for if the breath is not properly used, the greater the lung capacity the more likely that the throat will be forced.

Don't forget that Nature provides. Anyone in normal health who has reached eighteen years of age has breath enough in his lungs to make a good tone if he can find out how to use what he already has; and the student learns what breath control means, not by breathing exercises but by correct singing. Singing is not exactly like anything else in the world; it is only to be understood by singing; and breath control is not acquired by any form of exercise, but only by singing. Many forms of breathing exercises are beneficial to the lungs and help the pupil in preparing and developing the instrument, but no one has any idea of what breath control in singing is like, except the good singer.

It is an altogether mistaken idea that the young pupil in beginning to sing should make any attempt to control the breath. He should leave it alone. The more he seeks to control the breath the more sure he is to stiffen the muscles, and when the muscles are rigid it is impossible to make a pure tone.

This feeling of so many pupils, that they must control the breath, arises from the failure to remember that to sing is a natural function, one of the spontaneous acts of Nature whenever she is left free to do as she wishes. Everybody with any experience in singing has observed innumerable instances of the truth of this. People singing about the house in pure joyousness many times give out tones that they cannot, to save their lives, reproduce when they go to the piano to practice. Why? Because when they are singing for the joy of it they relaxed the tension unconsciously and gave Nature a chance to produce a tone under favorable conditions, and so were producing tones in accord with the best modern teaching; but when they went to the piano they were trying to do something, they did not quite know what, and the first thing was to take a big breath and then let it out as slowly as possible. This is wrong. This does not have anything to do with breath control; it is simply stiffening the muscles and holding the breath back so that it cannot perform the function Nature intended. The resulting tone is laborious for the maker and not pleasing to the listener; for there is one great fact in tone production from which there is no escape—the tone sounds the way it feels. If it comes out easily without any straining of the muscles you don't have to tell people, they know it as soon as they hear it. On the other hand, if you have to use a lot of muscular effort to get the tone out of you, that is precisely the way it sounds.

Tone is made by the free outflowing of the breath. If the tension on the muscles is relaxed so that the breath can flow out easily through the throat, the tone will feel comfortable and sound pleasant. Relax the tension on the breathing muscles about the waist, let the breath come out of itself, get yourself and your theories of muscular control out of the way, and give Nature a chance to show how she intended the apparatus to work; then you may learn to sing. The basis of all good tone is the even, steady, quiet outflow of the breath.

When you have felt this times enough to recognize it, then you know something of the original action of the breath in singing, and in time may learn the laws under which this action takes place and may discover how to govern the action—in short, may learn to control the breath. But if you seek to control the breath before you have experienced the sensation of free breath flow, you are trying to control something which you do not possess; you are sitting in the wagon trying to drive the horse before he is harnessed.

This error is widespread, and its effects are far-reaching. Pupils are laboring earnestly to control the flow of the breath, and yet are all confused and feel that they are not accomplishing their purpose, and the fact is very simple—they are trying to take the second step before they have taken the first; trying to control the flow of the breath before they have any conception of what breath flow means. This, too, because their mistaken idea prevents them from doing the one thing needful—relax the tension on the breathing muscles and let the breath come out of itself. The breath always does this when it gets a chance, in obedience to natural law, just as water runs down hill, but students forget, or never knew, that singing is a part of natural law, and that all they need is to relax the tension and let Nature show them the way.

The more earnest and conscientious the student the more trouble he is apt to make for himself in trying so hard to do for himself what Nature would do for him so easily if he only would permit it, but many times it is a question of two or three years' work to bring about this state of mind in which a pupil is willing to relax. The singer never gets the best out of his voice until he learns this great lesson—relax the tension on the muscles and let the breath come out freely. If you learn this, then in time you may gain breath control. Keep before your mind that to sing is something that Nature intended and for which she made full provision; relax the tension, surrender to Nature's laws and let her show you the way.

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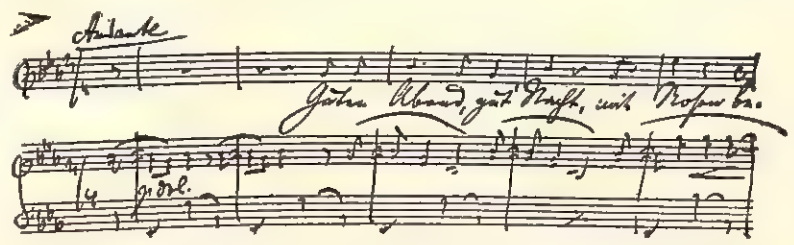
## ENUNCIATION IN CHORAL SINGING.

THE most unsatisfactory part of the average choral performance is the slovenly way in which words are uttered. This is owing to the inertia of the muscles of the tongue and mouth.

The director should insist upon his singers saying their words apart from the music—he patterning the precise sound required, and then getting the same sound sung.

Another thing which calls for extended treatment is expression; as upon this the success of the choral singing largely depends, many directors fancy that they have merely to observe the common pianos and fortes, crescendos and diminuendos of a composition.

Mere "light and shade" is only one of many points that go to make "expression" in choral singing. The chief factors are rhythm, attack, phrasing, tone color of voice, and balance between the essential or primary feature of the music.—*Omaha News.*



FACSIMILE OF BRAHMS' MANUSCRIPT TO HIS SONG, "WIEGENLIED."

## A SINGING MASTER OF TWO HUNDRED YEARS AGO.

BY W. F. GATES.

IT is no uncommon thing to read criticisms of singers whose entire purpose, judging by their actions, is to exploit their technic; nor is it rare to find diatribes against those who fail in pronunciation or who exalt agility over sentiment. And how common is it to see the statement that "we have no such voices now-a-days as they had in the golden period of singing a century or two ago!" Each day and epoch laments its failings in pessimistic terms. Each relates the glories of some former period at the expense of its own.

And yet, as we look back over the years and the musical epochs, we may find the same complaints in each. The present is ever maligned; the past is ever the golden period. For instance, there is Pier Tosi, who, writing in 1723, says that "Italy hears no more such exquisite voices as in times past, particularly among the women," and this was in that golden age to which we are continually pointed by those who would have us admire their erudition.

Musicians of the olden time were not prone to set down their ideas and methods in writing or to put them into print. The former was too troublesome and the latter too expensive, and the reading public in those days was small. Yet Tosi was an exception to the rule and one may see in his "Observations on the Florid Song" what one of the greatest masters of singing in the early part of the eighteenth century thought of vocal conditions in his time.

It has been quite a fad for a century to advertise one's method as being the "true old Italian school;" yet this very fact of the reticence of the old teachers and of the little that was written and printed concerning their vocal methods leaves no final court of resort as to what this old Italian school of singing really included. Consequently, scores of diverse methods have been sailing under the Italian flag that would sink in dismay if they saw an Italian. While we may not know in physiological detail the methods these old Italian singing teachers took to get their enviable results, Tosi's book gives considerable information as to the good and bad points of the art of his day and proves him a man of wisdom and acquainted with many points we are accustomed to regard as modern. Many a "new" and "exclusive" idea might find its ancestor in Tosi's work.

Tosi was born thirty-eight years before Handel and Bach. Making a success in Italy as a singer, he went to London, where he became one of the most famous of vocal teachers. This book of his was translated into English in 1742 (the year Handel wrote his "Messiah") and has been reprinted as a curiosity. There is much in the volume that would repay the perusal of the singers of the present day—not, however, that one may find therein any secrets of vocal methods that are not exposed in a score of modern works on singing.

We are prone to think the singing of the days when Handel's operas were new was entirely of the florid style, and especially do we think this of the Rossini period a century later. But here is Tosi, in 1723, drawing the line between virtuosity and the higher art of expressing emotions, and discounting the practice of imitating the floridities of the violin and oboe and the tricks of other instruments. He advises the cultivation of an intensity of style as well as mere technical agility. He regrets that "good taste is nearly lost and that the Profession is going to ruin"—the world has gone to the dogs a good many times since Tosi's day, vocally and otherwise.

His remarks against the vocal practices of his confréres sound a good deal like the fulminations hurled at the Wagnerians by the Italian school a hundred and fifty years later, for he says they neglect true study, sacrifice beauty of voice to a number of ill-regulated tonal contortions, and neglect the clear pronunciations of the words; some overdo the recitative, some bark it, some hiss it, some bellow it and some sing it—out of tune; furthermore, there is a scarcity of good singers and a swarm of the worst. And here is a shot that has quite a modern ring to it, for "many who never sang nor knew how to sing pretend not only to teach but to perfect in the art and they find persons who are weak enough to be imposed upon." (We still have them, Mr. Tosi.)

It is good to find this caustic writer declaiming against the wobbling tone which mars the work of so many singers who consider themselves the exponents of "the true Italian method;" furthermore, he advises singers on many points of their art, one of which the modern "Italian exponent" may still hear with advantage, and that is not to practice on one vowel exclusively. He urges the study of the score without singing it, silent practice, as it were; to sing before a mirror, in order that facial grimaces may be discovered and corrected; to hear great singers at every opportunity and not to forsake careful study after a reputation has been made, for it is only by practice of the most careful sort that the vocalist may retain what he had acquired.

If we had our way, we would find in this interesting book more concerning the methods of imparting vocal instruction in that day and less of the general good advice such as is given to books like "Advice to Young Men" and "A Woman's Counsels to Young Women;" but at any rate these things were newer in musical literature at that day, though they now appear as old friends. For instance, in speaking of the necessity for continual study, the writer remarks in his quaint style. "Whatever does not aspire to the first Rank begins already to give up the second and by little and little will rest contented with the lowest."

Evidently the critic in that day had not reached the point of the present, where he is regarded as the natural enemy of the artist, the slayer of reputation and the destroyer of talent, for our erudite Tosi says of him, "The more intent the critics are to discover Defects, the greater Benefit may be received from them without Obligation"—a kind of music lesson without fee, as it were.

Of late years there has been much written on the art of singing and many pet theories have been exploited; but many of their writers lack the clarity and good sense of good old Pier Francesco Tosi, singing master, writing in 1723.

# ORGAN AND CHOIR

**The material in this department was prepared under the editorial supervision of Mr. James H. Rogers of Cleveland, Ohio. Mr. Homer A. Norris, of New York, will be in charge of the Department for September.**

THE NEW ORGAN CONSTRUCTION.

In so far as the actual tone, produced from individual pipes, is concerned, there has been little change in organ building in half a century, or more, as a study of older organs, in Europe especially, will show.

Diapasons, reeds, flutes, are all essentially the same. The string tones have been developed more than any other in the last few years, both as to quality and volume. But, broadly speaking, we have, save in one particular, much the same instrument as that our fathers and grandfathers had. This particular—and most important one surely—being the mechanical construction, which, it is not too much to say, has been absolutely revolutionized. The introduction of pneumatic and electric actions has had, save in the sub and super couples, no influence on the tone. In ease of manipulation, however, there has been great advance because of these newer systems.

But we have now come so far in the way of progress that it seems to me it may be well to pause for a moment, long enough to catch our breath, perhaps, and to take a look both over the innovations of the past twenty years and those now being introduced into some of our newest organs.

It is interesting to note that M. Widor, without a doubt one of the greatest organists in the world, has recently declared in substance his conviction that many of the newer devices are worse than useless; and further, M. Widor advises us to go back to the old-fashioned tracker action. Now, I am sure this is going too far. But it is folly to pass lightly over the opinions of a man whose authority will be questioned by no one.

And if M. Widor can not approve of the change from the tracker action to the pneumatic or electric action, what will he say to the "unification" of the organ, a system now being introduced in some of our largest and finest new instruments? Here is something to make even the mildly conservative "sit up." By this system every stop on the organ, excepting the Pedal stops, is available from each manual. The essentially differing tone qualities (and quantities) of Swell, Great and Choir are all abolished, with one fell swoop, and all manuals look alike to the organist. It is quite true that they would not *sound* alike, since, of course, no organist would draw the same combination of stops on each manual. He may, of course, even preserve the characteristic and traditional tone qualities of each manual, by habitually using only the stops on Swell, Great and Choir, which we are accustomed to find in those divisions. And he will often be able, no doubt, to produce effects impossible under the old system. I am open to conviction, but I have my doubts.

I have not seen any large organs built on this new plan. With a quite small instrument it seems to work very well. But take an organ with, say, forty manual stops; forty knobs, or tablets, for each manual, one hundred and twenty in all: four combinations and release buttons for each manual, duplicated with pedal levers; add to these the various unison, 16-foot and 4-foot couples and the other necessary mechanical appliances, and your sum total will likely be a sadly bewildered organist. It may be that such an instrument would be easier to manage than would appear from a hasty view of the general scheme. And, as I said before, I am open to conviction.

There is one point, however, which I would like to impress on organ builders, should any chance to read these remarks, and that is, that it is not so much new methods that are a crying need in organ construction, but greater reliability, be the methods new or old. At a liberal estimate, perhaps, one-half of the organs put up by our best builders work well from the start. How about the other half? Why have not people who buy an organ at a round price the right to expect an instrument in perfect working order at the start, not only as to voicing and tuning, but as to mechanism as well? Organ builders will tell you that that is often impossible. "An organ must find itself." Let them substitute the word "difficult" for "impossible" and then find some way to overcome the difficulty.

Too often the one incomplete and unsatisfactory feature in a new church auditorium is the organ. It strikes me that here is a worthy field for the energy and ingenuity of organ builders. Work for betterment in this direction will richly repay all the effort put forth, if we can be relieved of notes that cypher, pipes that do not respond at all, slow speaking pneumatics, poorly regulated wind pressure, and all the other ills our newer organs are so often heir to. —*James H. Rogers.*

ON THE CHOICE OF ORGAN VOLUNTARIES.

Three times during the ordinary church service the organ sounds independently of choir or congregation; as a prelude, during the collection of the offering, and at the close of service. Most important, then, is the choice of the voluntaries, since by these must the orgainst stand or fall as a solo performer. It may well be that the manner of playing is more vital than the judicious selection of music. But that is another story. Let us consider at present only our original proposition; and, in the first place, the Prelude.

Here there should be dignity without dulness; clearly marked rhythm, yet nothing suggestive either of march or minuet time; and flowing, stately melody, yet not of the lighter and more appealing character suitable for the offertory. To make my meaning quite clear, consider how inappropriate would be, for example, Lemare's "Andantino" in D flat as an opening voluntary.

In short, the Prelude should be a worthy introduction to the whole service. The extremes of *fortissimo* and *pianissimo* are equally out of place. Let the prevailing tone be a mellow *mezzo forte*, varied, as the composition may require, with *piano* and *forte*. Let the purely organ tones (diapason, flutes) predominate, and use stops sparingly.

This, at least, is my own preference in the matter. On joyful occasions like Easter and Christmas the organ prelude may and should take on a more brilliant and festive tone, the dynamic contrasts may be more vivid, the rhythm more spirited; and the organ should here also sound the keynote of the service. But to find something effective for special occasions is easier than to provide interesting and suitable material for the services which have no unusual significance, and which make up the bulk of the organist's task. Let me suggest a few pieces which seem to me excellent opening voluntaries: Rheinberger, Vision; Hollins, Andante in D; Dubois, Offertoire in D flat, from the "Messe de Mariage;" Glazounov's Prelude in D flat; Guilmant, Andante from the Fifth Sonata; Elgar, Sursum Corda; Stebbins, Cantilene (in G).

The last two, it is true, call for the use of so-called "solo" stops, but their general character is broad and sustained. I do not think the andantes of the sonatas by Merkel and Rheinberger (and similar movements by other composers) make, generally speaking, good service preludes. They are most musicianly, of course, and contain many beautiful movements; but, as a whole, they make little impression on the auditor. Merkel, especially, in his avoidance of the Scylla of the bizarre, sails dangerously near the Charybdis of the commonplace. I am speaking only of his andantes. The first movement of his D minor sonata makes a noble prelude, and so, also, does the first movement of Rheinberger's A minor sonata (the fourth). In both the fortissimos should be discreetly treated, having regard both for the size and quality of the organ, and the dimensions of the church auditorium.

And now let us consider for a moment the Offertory. Here we have a far easier task in finding good material than in the case of the opening voluntary. The character of this selection should be in strong contrast to the prelude. Most suitable are expressive melodies by solo stops, accompanied by soft string or flute tones, or by both. But let the organist beware of treating the congregation to an unvarying diet of Oboe, with Dulciana accompaniment; and let him not disdain the favorite old melodies like Schumann's "Träumerei" and Handel's "Largo." Old they may be, but beautiful they still are, and they always find favor with an audience, and rightly so. But do not let these and similar familiar airs become staled by frequent repetition. Constantly seek for attractive novelties, even though this is often a most discouraging quest. Here are a few names of pieces which the writer has found useful and effective: Matins, Faulkes; Chant du Soir, Elgar; Chant du Cygne, Saint-Saëns; Adagietto, Bizet; Canzone, Wheeldon (this should be shortened somewhat); Berceuse, Iljinsky; Benediction Nuptiale, Hollins.

Some of the slow movements in the Mendelssohn sonatas are also well adapted for the offertory, especially those in the first, third and sixth sonatas.

Now, as to the Postlude—a most difficult question—what shall we play? A rousing march, a lively fugue? This is the common practice, and—without wishing to bar entirely either fugues or marches—in my judgment it is not the best way to close the service. In the first place, do not follow the benediction with crashing chords played on the full organ; still less by a lively fugue theme. Let there be a few measures—so much the organist may safely improvise—leading up from, say, a *mezzo piano* to the *forte* or *fortissimo* required by the composition to be played. Excellent postludes are the following: Marche Religieuse, Guilmant; Grande Choeur in B flat, Dubois; Grande Choeur in E flat, Faulkes; Song of a Hero, Gade (Parker's arrangement); March movement from the "German Requiem," Brahms (Parker's arrangement); Hosanna, Wachs.

Several of the "Eight Short Preludes and Fugues" by Bach make many satisfactory postludes. I would recommend those in D minor, E minor and G major especially. They are easy to play, but by no means ineffective. The greater preludes and fugues are too long, in most cases. There is little satisfaction in putting forth one's best efforts in an empty church. Some of the oratorio choruses make good postludes, notably the "Hallelujah Chorus" from "The Messiah," and "Thanks be to God" from "Elijah." The first-named, however, seems somehow only in place on some special occasion, as on Easter Sunday or Christmas.

All in all, the Postlude, as I have said, is a difficult proposition. But, although it naturally receives far less attention from the congregation than either the Prelude or the Offertory, the organist should not make that fact an excuse for careless and inaccurate playing.—*James H. Rogers.*

THE EVOLUTION OF THE ORGAN AND ORGAN MUSIC. II.

Let us now look at modern organ music. Here evolution has been at work as it has been in all departments of composition. With the old classic writers Form was the watchword. With the modern authors color, shading, contrasting and sweetness of melody claim the chief attention. Formerly musical sculpture, to-day musical painting. So marked has been this change from form to color and so regular the gradation that a connoisseur could nearly locate in point of time an old composition, new to him.

Organ music never did have the great number of old dance forms so well known in the time of the harpsichord and clavichord. These were doubtless regarded too gay and worldly for an instrument so dignified and stately as the organ. But other recognized forms, the Toccata, the Passacaglia, and especially the Fugue, commanded instant recognition as peculiarly suited to the instrument. Even the Fantaisies were simply a species of melodic development within certain strict and conventional limits, which sound to us quaint and stilted.

When the Sonata form became fairly developed, its seriousness and earnestness of style made it equally a

favorite for the organ, the piano, and the violin. Easily at the front of all the old-form lovers stands the name of John Sebastian Bach, the most profuse and elegant of all the old writers for the organ, always taking a short, pregnant theme and then developing it, yet always fresh and vigorous, never repeating himself in different compositions, with original ideas enough to set up in business several of the contemporaneous or succeeding great world composers, always in the strict countrapuntal school, yet with an exhaustless fund of geniality and spontaneity.

Handel, the sublime, having shaken off the dust of his feet from the Hamburg Opera House, for which he wrote his first twenty operas, and leaving behind him what others would have called the best years of his life, betook him to London, where, after twenty-four more operas, no one of which has survived in public remembrance, he began the real work of his life, his oratorios and his organ music. These organ compositions consist of Fugues and Concertos. The Fugues, while interesting, are so far overshadowed by those of Bach that they are little known to the present generation, while the concertos are indeed masterly and worthy the famous composer of "The Messiah" and "Israel in Egypt." As the Symphony and Concerto forms gradually developed and unfolded themselves for the orchestra, the Sonata likewise expanded for the organ. So it is but natural that the earnest, system-loving Germans and Dutch should take the lead in organ music, and every well-stocked musical library has the masterpieces in Sonata or Fugue form of Mendelssohn, Ritter, Kuehmstedt, Reubke, Thiele, Merkel and Rheinberger.

Meanwhile the French absorbed in the cultivation of dramatic and orchestral music, and Italians in that of the *bel canto*, seem to have taken a back seat in organ music. So perfect had become the development of the recognised forms in almost all styles of composition throughout the musical world, and especially in organ music, that many writers maintained that the millenium had arrived, that perfection had been attained, that henceforth nothing remained but to "dust the butterfly's wings."

About 90 years ago Choron, the renowned and scholarly musician and literateur of Paris, wrote, "We find that within the space of three centuries all the parts of the musical system, namely, melody, the principles of musical construction and design, and every kind of composition, have attained a stability and arrived successively at a degree of excellence which it would seem cannot be surpassed. And this during the same period in which our languages, our literary character, in a word, all the various parts of modern science (founded for the most part, as well as our we are descended, and combined with the remains of Greek and Roman art) have attained a similar appearance of perfection and stability."

Since the writing of this a whole generation of organ composers came and went, and added to our list of fine organ music, almost entirely however in the conventional styles, so it really seemed as if Choron had truly forecast the situation. But even then the musical world was in a feverish, fermenting state. Weber's "Der Freischütz" had already sketched the outline of the romantic school. Berlioz, Mendelssohn, Schumann, Chopin followed on, each enlarging the boundaries, accepting in considerable measure the existing forms and limitations, although Berlioz, the "Peck's bad boy" of music, would occasionally kick over the traces, to the horror of all real good people, and even Schumann was looked upon with suspicious eyes.—*S. N. Penfield.*

*(Concluded in The Etude for September.)*

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ORGAN ARRANGEMENTS.

Many excellent organists look askance at all organ arrangements of music written originally for orchestra, string quartet, piano, etc. It seems to me they take an extreme position in their stand for what they term "legitimate" organ music.

There is no denying that some of the late transcriptions for organ are rather far-fetched. But the reason for this is that the organ is given a task for which it is unsuited. Transcriptions may be "legitimate" as well as music written solely with the organ in view. Parker, Shelley, Brewer, Lemare and others have done valuable work along this line, and our organ literature has been greatly enriched by their efforts.

If a composition be well-written, interesting and suitable as to its musical contents for either church service or recital, why not arrange it, regardless of its original purpose, providing only that it is possible to do so in a musicianly manner? Meaning by this, that the piece in question must be so arranged that both the intentions of the composer and the resources (and limitations) of the instrument are given due consideration.

We find no fault with the skilled pianist for playing the transcriptions of Liszt, yet the scope of the organ, in reproducing orchestral effects, especially, is vastly wider than that of the piano.

Let us have all the good, effective music we can get, and be thankful for it; not forgetting that while much license in regard to transcriptions from distinctly secular sources (the Wagner operas, for example) may be permissible at an organ recital, a church service is quite a different matter.—*J. H. Rogers.*

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A USEFUL LITTLE BOOK.

A Cleveland organist of excellent repute, Mr. Frank C. Wade, has compiled a small handbook which should be both interesting and useful to organists and choir-masters.

Mr. Wade wrote to twenty or more organists throughout the country, asking them for a list of the anthems and organ pieces which they had found most effective in their work. The answers he received contained so many valuable suggestions that he decided to have them printed, although he had no such intention when he made the requests. Lists were sent in by some of our best-known organists; and altogether the little book may be heartily recommended to everyone interested in church music.

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A SUGGESTION OR TWO FOR THE CHOIR.

If I were conducting a choir of four, eight or a dozen singers in an evangelical church, where they had not already used the works, I would stock up with Dudley Buck's two collections of motets. In the first one, made while he was in Germany, there are several very excellent pieces; the best being one which Buck improvised one Saturday afternoon for the hymn next morning: "Brightest and Best of the Sons of the Morning." The second collection, made in 1871, contains a dozen motets or more by Buck, which, while shorter than the octavo music, are gems of high value. He has also in the book two or three Te Deums, made on the potpourri principle, one on melodies from Mendelssohn's "Elijah" and one from the "Creation;" I think there is also one from "Eli." These pieces are very effective, and I see no objection to the fact that the music has been selected from some that was too good to lose, in place of being composed originally for the purpose.

Among the older octavo music of Buck, I like very much the Te Deum in B minor. I mention these things because, owing to the books having been published so long ago, they have gone out of sight.—*W. H. Clarke.*

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LONGEVITY OF ENGLISH ORGANISTS.

Some interesting facts are given in an article published in the *Musical News* of London, called forth by the celebration, a short time since, of the sixty-fifth anniversary of the appointment of Dr. Ford to the position of organist at Carlisle Cathedral. Several organists, for instance Dr. Buck, of Norwich, Mr. Turle, Wesminster Abbey and Dr. Longhurst, Canterbury, served over fifty years. The late Dr. Steggall and Mr. J. B. Calkin were in their eighties when they died.

If we turn to the history of St. Paul's Cathedral we find that the post has had but five occupants in the past 150 years: John Jones, appointed in 1755; Thomas Attwood, 1816; Sir John Goss, 1838; Sir John Stainer, 1872; Sir George Martin, 1888. Westminster Abbey has had five organists in a little more than 100 years; Dr. Cooke, 1802; G. E. Williams, 1814; Thomas Greatorex, 1819; James Turle, 1831; Sir J. Frederick Bridge, 1882.

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All art begins with a groping after form, then attains form, and then emancipates itself from too great insistence upon rigidity of form, without, however, reverting to its early formless condition.—*Kobbé.*

# VIOLIN DEPARTMENT

Conducted by GEORGE LEHMANN

**HOW MUCH TEACHING DO WE REQUIRE?**

During the progress of his technical development, more especially during the earlier stages of his technical growth, the serious player is constantly confronted with a question of vital significance. More often than not this question assumes no definite shape in his mind, but is rather a vaguely defined and disquieting mental condition. But even when the student can, and does, shape this question for himself quite clearly, he finds himself groping in the dark for a satisfactory solution of its difficulties, and, as a rule, soon abandons the attempt which anxiety for his future attainments has impelled him to make.

This question, reduced to a simple form, is: What constitutes an ample technical equipment for the artist?

At best, as will be easily understood, the very nature of such a question precludes the possibility of absolute solution. But it is easily possible, on the other hand, to discuss it with intelligence and profit; and even though we fail to obtain scientifically accurate data from such inquiry, we can at least feel assured that our investigation will yield a few important facts.

With this understanding of the matter, and hoping for no better results than what might be termed a bird's-eye view of violin technic, let us proceed to inquire into the technical needs of the artist of the present day.

### Before Paganini.

Before the days of Paganini, violin technic may be said to have been in its infancy The technical "feats" of Paganini's predecessors were, with but few exceptions, hardly such achievements as would dismay the present generation of violin students; and even the most complicated technic of all periods antedating the advent of Paganini may be regarded as simple in comparison with the astounding possibilities which the great Italian virtuoso revealed to us.

Since the days when Paganini discovered the remarkable possibilities of his instrument, many changes of thought and feeling have taken place in musical people of all countries. Natural as it was, more than half a century ago, for even the most cultured musicians and amateurs of Europe to crave stupendous exhibitions of left-hand technic, it can hardly be said that such craving was wholesome and destined to be lasting.

Paganini revealed to a gaping and incredulous world the wonders of the finger-board; and so completely did he succeed in astounding and mystifying his audiences, that ordinary technical achievements were soon sneered at, and the average excellent violinist despaired of attracting attention or exciting respect. Intelligent musicians—even men like Schumann—easily forgot the nature and character of the violin and its noblest uses. Their frenzied admiration of Paganini's skill was all-absorbing. The revelation of a new world of technic stunned them, and nothing, not even the most exalted musicianship, could appease their thirst for virtuosity.

### Since Paganini.

The musical world has greatly changed, however, since Paganini's day. The Italian virtuoso created new standards and higher ideals of technic. He revealed unsuspected possibilities which his contemporaries and successors were not slow in attempting to achieve; and the intricacies of the new school of technic which he founded became, in time, and have remained to this day, the highest peak of digital technic which the violinist may hope to attain.

But whatever may be said in praise and admiration of Paganini's skill as a technician, it can hardly be said that he contributed one significant chapter to the purely musical, or esthetic, side of his art. On the contrary, the ambition for purely technical display which his skill created in others retarded rather than assisted in the growth of higher musical ideals. His immediate successors and imitators were more than content if they succeeded in winning admiration for pyrotechnical displays; and even to the present day there are players who devote their gifts and their entire strength and time to the mechanism of their art, wholly oblivious of their higher duties and the truer purpose of violin technic.

Now, if we stop to consider the nature and character of the violin, we will experience little difficulty in determining its highest usefulness, and with a sane appreciation of the beauties of the instrument—as a medium of interpreting musical thought—we can easily decide what, in general, are the real technical needs of the artist of to-day. Surely we should not look to Paganini's compositions for the solution of such a question, for these were written, not by a great musician, but by a great virtuoso, who utilized them for the exhibition of his own marvelous technical skill.

### Classical Repertoire.

It is in the compositions of our best and our more serious musicians that we may easily discover our technical needs. The concertos by Beethoven, Brahms, Mozart, Mendelssohn, Bruch, etc., are well-recognized masterpieces of musical thought. To master the technical contents of such works, highly developed scale-work, broken chords, trills (single and double), thirds and octaves are absolutely essential. In other words, honest, solid technic is required for the performance of all the good works in violin literature, not the technical specialties, so to speak, which we find in Paganini's compositions. Spohr's concertos, angular and antiquated though most are, clearly solve the question of a violinist's technical needs; for in his fifteen concertos the student will find practically every form of technical difficulty which a cultivated musical nature would care, or dare, to utilize.

The true technical requirements of the artist of to-day should not be confounded with the utmost possibilities of finger and bow. Illustrations of the latter abound in the compositions by Paganini, his imitators and all our modern virtuosi; whereas the best evidences of the former are to be found in the works of our genuine tone-masters. A *possible* musical effect is not necessarily beautiful or desirable; but virtuosi of all times have never seriously considered the beautiful. For obvious reasons they have always sought technical effects which the thoughtful musician would scorn and shun. The "Rondes des Lutins," by Bazzini, for instance, is a capital illustration of the point we desire to make. Making the most generous allowance for the character of this composition and the obvious intention of the composer, its profusion of pizzicato passages, for example, is alone sufficient to vulgarize it and render it distasteful, or even obnoxious, to a cultivated lover of music. The pizzicato effect in itself, be it understood, is not one which even a Bach or a Beethoven would be justified in scorning to utilize; but even the lesser composers of any age or clime would intuitively shrink from employing this effect as our virtuosi, from Paganini down, have delighted in it in most of their compositions.

Pizzicato technic, regarded solely from the viewpoint of left-hand technic, naturally comes under the head of essential specialties. From the purely technical standpoint, no violinist can afford to ignore it absolutely; but there is a vast difference between reveling in it and putting it to sane uses—between devoting much time and strength in the acquisition of a facile pizzicato technic and giving its peculiar difficulties only such attention as may prove generally beneficial in the development of digital brilliancy and strength.

This one illustration should suffice to make our meaning clear. The necessary technical equipment for even the greatest violinists should be gauged, according to our apprehension of the question, not by the technical demands which the compositions of virtuosi make on our players, but rather by such demands which all dignified compositions in our violin literature disclose. Our best composers are, as a rule, familiar with the technical possibilities of the violin, and when they write a concerto, or any important work for the instrument, they neither ignore its possibilities nor deny the player the opportunity to exhibit his instrumental skill as well as his musicianship.

Mendelssohn, for example, was particularly happy in this respect, for in his ever-beautiful concerto he penned not only musical thoughts that will long outlast our age, but he also, and most cleverly, gave the violinist every opportunity to display his skill. Nor was Mendelssohn a solitary example of the composer who knows how to satisfy both the music-lover whose chief desire is to listen to the beautiful music and the player who naturally craves recognition of his skill. Beethoven surely gave the player the opportunity he desires; Brahms was relentless in the technical demands which he makes in his concerto; Bruch has written the most grateful kind of technic.

But in the compositions of these and all other earnest composers we look in vain for the clap-trap effects which so many of our virtuosi regard as indispensable—the technical specialties, as we have called them, which make endless demands on the player's time and strength, and which, at best, are but pitiable sensationalism, powerless to give pleasure to the heart or the mind, and of as little real value as any other form of jugglery.

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**THE ART OF CORELLI.**

When we compare the complexities of modern violin-playing with the "first-position technic" of Arcangelo Corelli, we may well gasp in astonishment at the evolution of violin-playing from the days of Corelli to Paganini. Yet, deeply impressed, as we must be, with the genius of a man who could so far outstrip all his gifted predecessors and stop at a point which long has seemed the culmination of all technical possibilities—we should, nevertheless, remember, and teach the student world to remember, that Corelli, with all the simplicity of his technic, remains one of the sanest, safest, noblest guides for every ambitious player.

Corelli's technic, it is true, is the undeveloped technic of more than two centuries ago; but it is essentially violin technic—the technic of a *singing* instrument, which is far greater praise than can be bestowed on many of our modern men. It is the kind of technic, the kind of violin-playing which, if taken to heart, makes sincere artists, not superficial gymnasts. It develops purity of intonation and style, and enriches the player with power and variety of tone.

In a paper read some time ago by a Mr. Broadhouse, of London, before a body of men and women who style themselves the "Cremona Society," a tribute was paid to Corelli's genius which, though the tribute of an enthusiastic amateur, is worthy of reproduction. It is just this sort of enthusiasm which would work wonders with our younger students if it emanated from their teachers, instead of from an unknown amateur.

"Now, if you sit down to-day to write music," said Mr. Broadhouse, "the influence of the great dead is upon you, around you, within you. You cannot get away from it. In spite of yourself, you are the 'heir of all the ages;' and you can no more escape from your legacy and its subtle power than you can escape from the atmosphere or from gravitation. But Corelli's legacy was vastly, well-nigh infinitely, smaller than

yours. He had scarcely anything upon which to build; almost nothing whereby to shape his course; and yet this solitary man, living nigh two-and-a-half centuries ago, gave the world a model for the solo sonata, and, through that, for all composition for the violin as a solo instrument."

"But," you may say, "with an instrument in his hands which has since developed such amazing possibilities, it is marvellous that he never got far beyond the third position; while his music is so simple as to be quite out of date!"

No, my friend—put it the other way about; *Corelli's music is so simple that it will never be out of date.* Do you marvel that he never got far beyond the third position? Believe me, the marvel with me is that he *ever got so far.* Do you blame the early mariners who kept in sight of shore, for not discovering America or Australia? The vast illimitable deep was all before them, just as all the possibilities of a Paganini solo were in the violin handled by Corelli; but their ocean was boisterous and perilous; the time had not yet come for sailing out of sight of land; they had no compass but the everlasting stars; and so they hugged the shore.

And just so, Corelli kept to the first three positions, and built a reputation on the small piece of ground whereon he could stand firm. The marvel is, not that he got no farther, but that he ever got so far. It was probably by the merest accident that some early scraper found out the third position at all. He would, all unwittingly, slip his fingers along the finger-board until his hand was stopped by the body of the instrument; and lo! he could play A on the E string with his first finger instead of with his third! Here was an accident—if it was an accident—pregnant with great possibilities; and that early adventurer had "builded better than he knew!"

All credit is due to those pioneers of the sea who, in their little cockle-shells, ventured at all on the mighty deep, and, though they knew it not, led the way towards our great Atlantic liners and monster battle-ships of to-day. And, *pari passu*, let all praise and honor be paid to Arcangelo Corelli, who in an age when there was very little music of any sort to guide him, and when the compass which enabled the end of the finger-board to be reached was yet in the future, gave us, in practically the first three positions, music which is destined to live as long as the art shall endure.

Don't despise Corelli for his simplicity, but rather admire him, love him, and burn to him the incense of devotion; for, believe me, there is a halo around his noble head which is unique. No man before him ever attained to his height; and none who came after him enjoys the crowning distinction of having been the first to reach that height.

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## THE INSTRUMENTS OF JOHANN SEBASTIAN BACH'S ORCHESTRA.

An article on the instruments employed in Bach's orchestra at Coethen—published in a German contemporary—enables us to give our readers some curious facts regarding the popularity, in those days, of makers that are wholly unknown to-day, and the apparent disregard of the Italian masters whose instruments are now coveted by every artist and amateur.

It was in 1723, after six years' activity as director of the Court orchestra at Coethen, that Bach handed in his resignation and departed for Leipzig, where he entered upon his new duties as Cantor of the Thomas Church. At Coethen, Bach had organized and developed what, at that time, was considered a most excellent orchestra. The instruments used in this orchestra were not, it seems, as nowadays, the property of the individual players, but were purchased and owned by Prince Leopold, who supported both the orchestra and its director. After Bach's departure from Coethen, no successor, for reasons of economy, was appointed to take his place, and when Bach's art-loving friend and admirer, Prince Leopold, died (1728), the orchestra began greatly to deteriorate, and, in 1754, was finally disbanded. For some time thereafter the instruments of Bach's orchestra remained stored away in the music-room of Prince Leopold's successor, but eventually they disappeared, one by one, and all trace of them is now lost.

Rudolph Bunge, Court Councillor at Coethen, has unearthed many interesting documents relating to the Court of Coethen, among which is the following inventory (dated October 9, 1773) of the instruments used in Bach's orchestra. This inventory, apparently complete, contains wind instruments, spinets, kettle-drums, etc., as well as all stringed instruments found in the Prince's music-room; but we reproduce below only the list of stringed instruments, as it is in these that our readers will probably be chiefly interested.

INVENTORY.

1.—A light-brown violin, made by J. C. Hoffmann, Leipzig, 1725.
2.—A violin, made by J. C. Hassert, 1728.
3.—A violin with lion's head, made by Steiner, 1675.
4.—A violin, made by Steiner, 1673.
5.—A violin, made by J. C. Hoffmann, 1732.
6.—A green-colored violin, made by Baltaser Paulus, 1746.
7.—A brown violin, J. C. Hoffmann.
8.—A black violin, Adam Eulnstein, 1728.
9.—A light-brown violin, C. Hoffmann, 1731.
10.—A viole d'amour, George Kretschmann, 1739.
11.—Two violins, made by Rupperten, one in 1736.
12.—A light-yellow violin, Steiner.
13.—A viola, Jacob Steiner, 1650.
14.—A viola, Eichentoph, 1726.
15.—A viola, Hans Andreas Doerfler, 1728.
16.—A violoncello piculo, five strings, J. C. Hoffmann, 1731.
17.—A violoncello piculo, four strings, J. H. Ruppert, 1724.
18.—A violoncello, Jacob Steiner, 1650.
19.—Two violoncelli, J. C. Hoffmann, 1715 and 1720.
20.—A contra violin, J. C. Hoffmann, 1719.

Among the makers' names which appear in this inventory, one only—Jacob Steiner—is familiar to our readers. The other makers were probably held in high esteem by musicians of Bach's time, but their names, as well as their instruments, have long since been forgotten.

Obviously, not one Italian violin found its way into Prince Leopold's collection. This is difficult to understand, for several reasons. In the first place, the Italian makers' instruments were well known, and in much demand, even in Bach's day; they were not difficult to procure, nor were the prices they fetched in those days exorbitant even for men of slender means; the Amatis, and more especially Nicholas Amati, were already celebrated makers; and Stradivari's labors were almost ended when Bach left Coethen for Leipzig. That not one of Nicholas Amati's or Stradivari's instruments was used in Bach's orchestra seems enigmatical to us; and the only plausible reason for such apparent refusal to employ the celebrated Italian makers' violins may be found in the general admiration bestowed on Steiner and his imitators. Steiner, in the eighteenth and early part of the nineteenth centuries, was perhaps the most popular of all violin makers. The flat model adopted by Stradivari in his third, and last, "period," and whose tonal virtues are so well understood to-day, did not strongly appeal to the tastes of musicians and amateurs of the eighteenth century; whereas the higher arching of Steiner's violins, and their smaller, sweeter tone, found favor everywhere in Germany and, we believe, in England. But in the latter country, according to historical data, considerable interest was manifested in the work of Stradivari even during that master's lifetime; and we are told that Stradivari received many orders from England, though a number of the violins which he sent there, apparently on the mere chance of finding purchasers therefor, were returned to him on account of their high price—$25.00!

The complete inventory of October 9, 1773, contained 49 items. A later inventory disclosed the fact that many of these instruments had, in the meantime, disappeared. What became of them no one knows. Some were probably destroyed by accident, others stolen and sold for sums which the cheapest fiddles of Markeukirchen fetch to-day.

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The distinguishing characteristic of Chopin's piano-playing was his lovely musical and poetic tone, his warm and emotional coloring, and his impassioned utterance. In those days one was not afraid to play with a great deal of sentiment, although pianists who were capable of doing this poetically were rare. In modern times it has become the fashion to ridicule any tendency toward emotional playing and to extol the intellectual side beyond its just proportion. It seems to me that there should be a happy combination and a delicate and well-proportioned adjustment between the temperamental and intellectual, with a slight preponderance of the former.—*Dr. Wm. Mason in "Memories of a Musical Life."*


**AUGUST MUSICIANS.**

The reader will probably be struck with the fact that quite a number of musicians prominent in modern music were born in July. We do not attach special significance to the month in which one is born, although, in the older days, astrologers and those who cast horoscopes claimed that the sign of the Zodiac had much to do in shaping the character and disposition of human beings, and thus in fixing destinies. A careful reading of biographical material does not show any striking preponderance in favor of any one month.

The value of these lists lies in the fact that they make good material for study by classes of children and by any persons who are seeking information about musicians. We suggest that each member of the class be asked to bring to a meeting such facts about each of the musicians in the list as, where he was born, of what nationality, what service did he do for music, in what branch or branches was he famous, is he still living, etc.

Musicians Born in August: A. Thomas, A. Pougin, Granville Bantock, Th. Koschat, C. Chaminade, W. Berger, A. Glazunov, J. L. Nicodé, S. Coleridge-Taylor, H. Marschner, G. Pierné, S. von Hausegger, N. Porpora, L. Wüllner, Christine Nilsson, E. Silas, A. C. Mackenzie, C. Debussy, Moszkowski, Th. Dubois, E. Napravnik, F. Mottl, E. Paur.

There are some significant names on the list of

Musicians Who Died in July: G. Silbermann, Fr. Wieprecht, S. Erard, N. Vaccai, A. Krug, H. Litolff, E. Hanslick, M. Haydn, H. Kjerulf, G. Gabrieli, J. Peri, F. Durante, M. Klotz, Ole Bull, E. Audran, V. Righini, Emanuel d'Astorga, L. Marenzio, Fr. Nietzsche, F. Silcher, Claude Goudimel, J. Servais.

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**OUTLINE FOR BIOGRAPHICAL ESSAY. VIII. SCHUMANN.**

A study of the life of Schumann is full of interest to young musicians. As a boy he was fond of reading and literature; and while he had a love for music his marked creative ability was not so evident at first. That developed later, especially under the stress of a misfortune which practically ended his playing. We trust that teachers who cannot use these outlines now will hold them until later when they can be worked up. Divide the different points between pupils so that no one will have too much to do.

Works for Consultation: Biographies of Schumann by Wasielewski, Maitland, Reissmann and Patterson. Articles in Grove's Dictionary, Naumann's and Baltzell's "Histories of Music," in "Famous Composers and Their Works," Elson's "The Great Composers," Parry's "Art of Music," Finck's "Chopin and Other Essays," and Fillmore's "History of Pianoforte Music," as well as Schuman's own translated writings.

Schumann, the Man: (Owing to the importance of Schumann to pianists, he will be treated under two heads, thus simplifying the essayists' work and permitting assignment to pupils of the proper age and understanding.) What composers were destined by their parents for other professions? Schumann's birthplace and date. Early musical training. Literary education. Goes to Leipzig and Heidelberg. Conflict between law and music. Studies piano assiduously. In anxiety for technical advancement injures his hand. Starts a musical journal. Admiration for Chopin and Mendelssohn. Acquaintance with Clara Wieck. In love with her. Parental opposition. Experiences in Vienna. The steel pen from Beethoven's grave. Gets his wife by law. His search for an opera libretto. Conducts choral societies. At Leipzig, Dresden, Düsseldorf. Meets Brahms. Mental disintegration. Confined in sanitarium. Death.

Schumann's personal appearance. His manner and personality. Other composers' opinions of him. High sense of humor. Affectionate nature. His aid to struggling composers. His voluminous letters.

Schumann, the Composer and Critic: Schumann's early abilities as a pianist. How attracted to professional musical life. His place among the great composers. The depth of his work. Did not have the thorough training in composition that Mendelssohn had. His many short pieces. Compose in all forms. His piano sonatas. Symphonies. Quartets. Not successful in opera. Great ability as writer of songs expressive of wealth of sentiment. The completeness of his song accompaniments. Sympathy with the weird and fantastic, and with child life. A deep musical poet. His power of concentration. Tendency to the abstruse.

Schumann's great service to the musical world in his writings. His musical journal. His unusual equipment for musical criticism (technical knowledge, ability to express himself, keen insight, high ideals, helpful disposition). Does much to awaken public appreciation for the classics. The imaginative character of his essays. The ideal music critic, learned yet kind. Early recognition of Chopin and Brahms. His defense of romanticism in music and his own compositions of that nature.—*W. F. Gates.*

BOY PLAYING LUTE.
*From a painting by Vittore Carpaccio.*

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**THE STORY OF A FAMOUS HYMN—"MARCHING THROUGH GEORGIA."**

On the very first day of October, 1832, a baby boy was born. At first he could not see or hear very much, but as his body grew he came to do both exceedingly well, as you will see, for it is only they who look and listen who ever accomplish much in life.

This little boy was named Henry Clay Work. He lived with his father in a little town called Middletown, in the State of Connecticut, but while he was still a very small child they moved away to another home in Illinois.

Here little Henry grew and grew until he was old enough to go to school every day, and to listen when he was at home to the conversation of his father and their neighbors about other children who could not go to school, because they and their fathers and mothers were dark-skinned and were slaves to white people.

People in other States, as well as in Illinois, were talking about slavery also, and often helped a slave to escape from his owner. Henry's father did this too, although it was forbidden by law, and for this he was sent to prison for twelve years.

At the time this happened Henry had grown to be a lad of thirteen or fourteen years of age, and as he was now fatherless he was sent back to his native State of Connecticut, where he was apprenticed to a printer—that is, he was to live with the printer and work for him, and in return the printer was to teach him all about printing newspapers and books.

In this position he proved himself to be a very thoughtful and diligent boy, for when he was not engaged in printing the writings of others he was trying to put his own experience into verse.

He also wished to know about the science of music—the spelling and grammar of it—and as he had no one to teach him he studied in his leisure moments all about scales and phrases, metre and rhythm, chords and how to combine them, until one day the verses sang in his brain, and he wrote a song.

This song was so pleasing that he sold it for twenty-five dollars, but this success did not content him, and, like a sensible boy, he continued to study and write, and more songs came to him.

These songs were almost always about the lives, habits and conditions of the slaves, of whom he had heard so much when a boy in Illinois, and for whom his father had suffered so much.

One of them he called "Nicodemus, a Slave;" another, "Kingdom Comin'," and he wrote one about an old clock—"My Grandfather's Clock" was the title he gave it.

Now, while he had grown to be a man and had learned to do all these things, the whole country had become very excited and angry over this question of slavery. Great armies of soldiers were formed by the Northern States of the Union, which marched away "down South" into the land where the slaves were held, and here they and their brothers of the Southern States fought the battle of the Civil War.

In his mind he hears the bugle call and follows the mighty regiments marching from State to State, bearing the flag of the Union, and shouting, "Hurrah! Hurrah! we bring the jubilee! Hurrah! Hurrah! the flag that sets you free!" He hears the "darkies" cheering, he sees the little pickaninnies at the cabin door, and as he looks and listens another song, telling of all this, begins to sing to him, and he sits down to write "Marching Through Georgia."

It became very popular with the soldiers, and has become one of our national songs.

Our baby boy, with his bright eyes, quick ears and busy brain, has made a place for the name of Henry Clay Work in the history of American song-writers.

He died in Hartford, Conn., June 8, 1884.—*Elizabeth H. Dunham.*

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**"THINGS TO TRY."**

The beginning of our hand silhouttes and what we have done.

A little girl sat patiently drawing the outline of her left hand, her fingers were stretched far apart, the tendons rose in white ridges over her knuckles. She traced carefully each finger's likeness on the blank paper beneath, then she held up the finished picture

for my commendation. "Look, Miss B.! See me put it right back in again!" She began fitting each finger into place and Sarah's delight was so genuine when she found her hand an exact fit, that I could not help being interested. This was the real beginning of our hand silhouettes. That was three years ago, and from an amusement they have developed into a permanent feature of our technical work.

Every new pupil has the outline of his hands made upon sheets of white paper large enough to take in a generous part of wrist and arm. To assure some degree of fairness in stretching the hands for the outlines, draw a horizontal line about one inch from the top of the paper, then drew a vertical line down the center of each sheet. Place the tip of the third finger at the intersection of these two lines, press the hand gently, keeping the fingers well spread out, until the palm of the hand rests flatly upon the paper, then trace the outline. Place the date and the pupil's name upon each sheet. In four or five months make another drawing and compare the two.

By keeping this simple record of hands you can create an unusual amount of interest in stretching exercises and in hand culture. Keep the drawings within reach of all the pupils so they can fit their hands to them whenever they wish.

Remember this: In every other art the hand guides the instrument—the painter using his brush, the sculptor the chisel, the architect his rule, while in the art of piano playing the hand is the instrument itself. Learn to use it skilfully and do not abuse it for, unlike the brush, the chisel and the rule, one cannot throw it away for a new one.

As an amusement the silhouettes are equally diverting. After cutting out the drawings, we paste them upon black paper. It is interesting to note the character and feeling portrayed in these crude outlines. While it is easy to distinguish the tight, closely knit muscles of the unyielding hand from the supple pliableness of the yielding one, it is not easy for the pupils to tell their own hands. Not until the game has been played several times, are they able to guess their own hands with any degree of accuracy.

This is accomplished by holding up the silhouettes, one at a time and commenting upon the characteristics of the hand and the pupil.

One of the catchy decorations in our studio is a band of these silhouettes fastened upon the wall by a half round moulding. We have used fifteen silhouettes, of the left hand only, cutting them out of white paper and pasting them upon a dark blue background. These pictures are provocative of many interesting and amusing questions from visitors, besides being an incentive to thorough work in muscle building and in hand training. Sarah is repeatedly trying her hand over Marie's silhouette to see whether she has gained on the third and fourth finger stretch, and Jane was delighted, the other day, to find the great, wide curve between her thumb and first finger "bigger" than Eugenia's.

We have gathered the exercises from various books and "methods." Frl. Prentner, in "The Modern Pianist," gives an excellent stretching exercise in the first chapter. There are four admirable exercises in preparatory hand training in "First Steps in Pianoforte Study," compiled by Theodore Presser. For the modest sum of five cents you may buy "Hand Gymnastics," a set of splendid stretching exercises, published by Presser.

Do the stretching carefully, plan the exercises systematically, work persistently, and you will find this one of the most effective and beneficial "things to try."—*Jo. Shipley Watson.*

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## A CHOIR BOY WHO BECAME A GREAT COMPOSER

THOSE of our boy and girl readers who have an opportunity to visit London should attend services at several of the great cathedrals, such as St. Paul's, Westminster Abbey, and hear the boy choristers. There is a charm about the well-trained boy's voice, even in ordinary surroundings, but in a great vaulted cathedral, with the support of a grand organ, there is a beauty that is peculiarly its own. From the cathedral choirs of England have come some of the best-known musicians of England. Membership is eagerly sought for, and a boy who is accepted for such a position has an assured future, for along with their musical training goes a solid general education.

One of the places most desired is in the Chapel Royal Choir, which provides musical services for the Court. The boys have robes of scarlet with gold lace, the distinctive mark of court service.

A place in the Chapel Royal Choir is a distinguished position for any boy to fill; but it is not every one of these gorgeously dressed choristers who attains to the high distinction in after life which marked the career of the subject of our present sketch.

Born on May 13th, 1842, sixty-five years ago, Arthur Seymour Sullivan at the age of twelve entered the choir of the Chapel Royal, under the late Rev. Thomas Helmore. Little Sullivan's father was a bandmaster, so that he had been reared at home in a "musical atmosphere." At ten years of age he could play upon all of the band instruments as well as on the piano, the last named having been taught him by his mother. Like most boys, young Arthur had a great capacity for mischief. Being lost one day for five hours, he was found in a remote room picking to pieces a venerable piano, in order to know the secret of its construction. As an eleven-year-old schoolboy, he led his master a sorry life. His career was one of mysterious disappearances. Where could the lad be? What dark deeds was he plotting? Investigation disclosed the pardonable crime of an irresistible fascination for Westminster Abbey. The playing of the organ, the chanting of the choir, the mystery of the mediæval architecture—all these things held the boy's artist-soul in enchantment as it were.

The influence of these early surroundings stood him in good stead all his life. In the lovely old choirhouse in Cheyne Walk, Chelsea, he made such rapid progress with his musical studies that the very next year—whilst he was only thirteen years of age—his first song was written and published. A short time after this, Sullivan saw the advertisement announcing the first competition for the Mendelssohn Scholarship. He obtained permission to enter for it, and sent in a composition—with twenty-three others. The day before the result was made known, Sullivan passed a somewhat anxious time. Study was impossible. The hours came and went, and at every door-knock his heart "leaped into his throat." At last, at 6 o'clock in the evening, the postman delivered *the* letter. Sullivan tore it open, read of his success—he, the youngest of the twenty-four competitors—and rushed to Mr. Helmore's study, where the good man received him with a kiss.

Although he was elected first Mendelssohn Scholar at the Royal Academy of Music in 1856, a competition in which he had as rivals his friends Sir Joseph Barnby and Sir John Stainer, he did not leave the Chapel Royal Choir until the following year, 1857, when he entered the Academy as a student. There, he studied under Sir John Goss and Sir William Sterndale Bennet, and in 1858 he went to Leipzig Conservatory where his teachers were Plaidy, Hauptmann, E. F. Richter, Moscheles, and others. Returning to London in 1861, Sullivan quietly pursued his studies, and in the following year produced his *Tempest* Music at the Crystal Palace. At the conclusion of this performance he was met outside the concert room in the nave of the palace by the great novelist, Charles Dickens, who, on shaking him warmly by the hand, said, "I don't know much about music technically, but as an ardent lover of it, I am delighted." From this moment Sullivan's career became easy.

At the early age of twenty, he may be said to have entered the Temple of Art by the front door, which was flung wide open to receive him. For a short time he fulfilled the duties of a church organist and choirmaster, first at St. Michael's, Chester Square, and afterwards at St. Peter's, Onslow Gardens.

But the work of his riper years lay chiefly in the direction of comic opera, the Savoy Theatre being the scene of his many triumphs. He was made a Doctor of Music at Cambridge in 1876, and at Oxford in 1879. In 1883 he received the honor of knighthood at the hands of Queen Victoria. He died suddenly on the Feast of St. Cecilia, November 22d, 1900, and was buried in the crypt of St. Paul's Cathedral, his body being taken first to the Chapel Royal where he had sung in the choir as a boy. Our readers may have heard on the stage some of Sullivan's comic operas, like *Patience*, *Pirates of Penzance*, *Pinafore*, *Yeoman of the Guard*, and the *Mikado*, but they all know his hymn tunes, "Onward, Christian Soldiers" (St. Gertrude), "Alleluia, Alleluia" (Lux Eoi). His part-songs also, such as "O hush thee, my baby," or "Joy to the victors," must be familiar to most of our juvenile readers, whilst it is not improbable that some may have themselves tried to sing his songs "Orpheus with his lute," "Sweethearts," "Let me dream again," "Thou'rt passing hence," "O fair dove, O fond dove," or the ubiquitous "Lost Chord." It will be a long time before the music of Arthur Sullivan is forgotten. To be born clever is good; to be born lucky is better; to be born both clever and lucky is best.—*Adapted from the Organist and Choirmaster.*

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## PICTURES IN TONES

By JO. SHIPLEY WATSON

**If I could do just as I please**
**I'd let my fingers press the keys,**
**So softly, with the pedal pushed way down.**

**I'd hear the lovely sounds go by,**
**Like downy wings of birds that fly**
**Across the gray and silver clouds of night.**

**I'd like to play just awful light,**
**To tap each key a little mite,**
**Like sounds of bugs that stir in summer grass.**

**Whenever I begin to play,**
**Like whispering shadows, far away,**
**Mamma calls out, quite loud, "Marie, don't drum!"**

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## CLUB CORRESPONDENCE.

Do not forget that THE ETUDE is glad to have a report of club work, and especially accounts of program novelties, exercises and entertainments that have proven attractive. The Editor would address a personal letter to every teacher if he knew just what is being done in every club that is interested in class work. But all that he can do is thus publicly to announce that it is a good thing to pass on to others suggestions that have helped you.

YOUNG MUSICIANS' PERSEVERANCE CLUB: Pupils of Mrs. F. S. Melvin; 15 members; motto, "Rowing, not Drifting;" colors, green and gold; meets twice a month; studies harmony, history and biography. THE ETUDE is a valuable help.

BEETHOVEN MOONLIGHT STUDY CLUB: Pupils of Clark's Conservatory of Music; meets twice a month; musical program; studies biography, history and theory; a special musical program at every fourth meeting.

ETUDE MUSICAL CLUB: Pupils of Mrs. J. W. Hall; meets twice a month; motto, "A High Ambition is the Secret of Success;" colors, red and black; studies Baltzell's "History of Music;" has a musical program at each meeting.

ETUDE CLUB: Sixteen pupils of Mrs. Minnie Porter Baldwin; meets twice a month; a small fee is charged, proceeds to be used in providing an outing; studies the great composers and their works, each program consisting of a paper on the composer studied and a short musical program, spelling match of musical terms and composers' names. THE ETUDE is used at meetings.

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A FEW years before I arrived at Leipzig, Schumann's genius was so little appreciated that when he entered the store of Breitkopf & Härtel with a new manuscript under his arm the clerks would nudge one another and laugh. One of them told me that they regarded him as a crank and a failure because his pieces remained on the shelf and were in the way.—*Dr. Wm. Mason.*

MUSICAL TRANSFORMATION: THE CLEF.

## A SUGGESTED METHOD OF INSTRUCTION IN SIGHT-SINGING.

BY J. W. LERMAN.

MUCH of the sight-singing instruction, especially in classes and choral unions, fails of its purpose in that very few who join such organizations in the hope of learning to sing by note are able, after a course (or several courses, for that matter), to sing even a simple hymn-tune alone, unaided by instumental accompaniment. Many of the sight-singing classes of the day exemplify the adage *E pluribus unum*. They turn out fairly good *guessers in a crowd*. These classes and choral societies render choruses, cantatas and oratorios very creditably after many rehearsals; but take the members of these organizations individually, ask them to sing a simple strain of unfamiliar music, and, dollars to doughnuts, they will hem and haw, emit two or three wrong tones, wabble and quit. Of those who can successfully weather such a test a large percentage will confess to previous musical ability, either vocal or instrumental; these are not fair examples of the sight-singing class product.

### INDIVIDUAL SIGHT READING NEEDED.

It must be admitted that while sight-singing institutions may be successful in ensemble work, they cannot boast great success in developing individual sight-readers. The reason for this, in the opinion of the present writer, is the lack of thoroughness in drill, separately, on the component essentials to sight-singing—syllabification of all keys, solmization, rhythm (time), and chromatics—before attempting them simultaneously.

This conviction as to the cause of failure (arrived at through investigation and experiment) logically suggests the cure embodied in the following method of teaching singing from note, which, in a course of twenty lessons, should enable individuals of average talent and intelligence, who will study and practice between times, to sing at sight, alone and unaided by instrumental accompaniments, hymns, songs, choruses or anthems of easy grade, affording them a sure foundation for self-improvement in more difficult music.

While this method is equally applicable to class and individual instruction, the suggestions which follow furnish a scheme for class work in a course of twenty lessons of an hour and thirty minutes each.

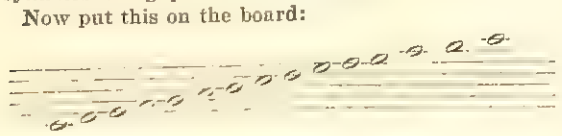
### THE FIRST FOUR LESSONS.

Taking for granted that the class knows what a musical scale is, and can, by ear, sing the major diatonic scale up and down, proceed thus:

Teach the pitch names, A, B, C, D, etc., showing their positions on the staff in the treble clef, using the blackboard (which, of course, is a necessity). Drill well on this, having the class name lines and spaces as you point to them; then introduce the bass clef, explaining that notes on lines in that clef are read one line higher, and space notes one space higher than written. Drill on that, and then in both clefs alternately. State explicitly that these pitch names (letters) are arbitrarily fixed—lines and spaces always representing the same letters, respectively. It may be well to illustrate the tenor clef, explaining that in modern vocal notation it is practically the same as the treble clef, the latter, in fact, being often used for the tenor staff instead of the former. Spend thirty minutes on the foregoing.

Next take up syllable names, *Do*, *Re*, *Mi*, *Fa*, etc., explaining them as relative names designating intervals or skips—that they are movable, since *Do* may be represented on any line or space, the other syllables being placed accordingly.

Now put this on the board:



and repeat that any one of these notes may be called *Do* (but say nothing about "keys"), making the next above *Re*, the next *Mi*, and so on. Draw attention to the fact that if a line note is designated as *Do*, the line above will be *Mi*, and the line above that will be *Sol* (skips of thirds), while the high *Do* (an octave above the line *Do*), being a skip of a fourth from *Sol*, will come in the space above the next line. Illustrate the same process with a space *Do*. Tell how the syllables *Re*, *Fa*, *La*, *Ti*, thus skipped, are represented in the lines and spaces skipped. Proceed with a thorough drill in manning the notes by syllable (spoken—not sung), taking, say, E as *Do*, running up and down the scale and skipping round at random until all are thoroughly at home on that scale; then take, say, F for *Do* and drill equally well on that. Do the same with each of the five remaining pitch names. In this way they will be taught to syllabify every key before they are aware of the extent or importance of the ground they have covered. Use thirty minutes on this line, *but don't mention "keys."*

Next take up vocalizing intervals. Have this diagram on the board reading:

Sol
Fa
Mi
Re
Do
Ti
La
Sol
Fa
Mi
Re
Do*
Ti
La
Sol

and with middle C as the pitch for the *Do* marked * let the class sing up and down the scale several times as you point to the syllables; then have them SING *Do*, THINK *Re* and SING *Mi;* drill well on this interval. Then have them SING *Do*, THINK *Re*, *Mi*, *Fa*, and SING *Sol;* drill until this interval is firmly fixed in their minds, after which proceed in the same manner with all the diatonic intervals from *Do*, giving extra time and care to the difficult skips, such as *Do-Fa*, *Do-La*, *Do-Ti*. When they have a firm grip on single intervals, let them start with *Do* and skip about, both up and down within compass of their voices (slowly at first, of course), *thinking* all the intermediate tones and *singing* the ones you indicate. In this exercise move the pointer up or down the syllables whose tones they are to think, but strike the with the pointer the ones they are to sing. Take the easier intervals at first and move quite slowly, gradually proceeding with the more difficult intervals and greater speed as the class improves. Give thirty minutes to this exercise in solmization.

The foregoing three lines of work furnish the schedule for each of the first four lessons. At every one of the four sessions adhere rigidly to the prescribed course and introduce nothing beside. Above all, be sure to make no explanation yet about the various keys, and discourage—yes, forbid—any attempt to sing from note; the time is not ripe for either, and premature progress (?) will precipitate failure.

You should strongly impress upon your class at every lesson the urgent necessity of private study and practice if they would have a good working knowledge of this delightful art, and not a mere smattering. They should spend as much time as possible between lessons in the study and practice of each element taken up in the class, but separately, as there taught.

### THE FIFTH AND SIXTH LESSONS.

By the fifth lesson the class should have thoroughly learned the pitch notation; therefore you can now omit that drill from the lessons and give the half-hour to instruction and drill on "time." Explain note values, rhythm and measure signatures with blackboard illustrations; then write several measures, say, in quadruple ($\frac{4}{4}$) measure (explaining the use of bars), using a variety of note values, but representing one pitch only. Drill on this by having them sing in this *one* pitch (using the syllable *La*) the note values represented in each measure while you count. The first exercises should consist largely of whole notes and half-notes, working in, as seems advisable, quarters, eighths, dotted notes, etc. Count slowly at first and see that the class holds each tone its proper value.

For the fifth and sixth lessons use thirty minutes on this, and thirty minutes each on syllabification and solmization, as in the first four lessons.

### THE SEVENTH LESSON.

At the seventh lesson you may combine these last two and let the class try to sing from note some simple exercises in all the keys (taking a different note for *Do* in each exercise), spending a few minutes on each without regard to time, then a few minutes singing in time, you doing the counting; take forty-five minutes for this work.

Next come chromatics. Explain about sharps and flats, teach the syllable names of both, and then have them name the chromatic scale upward with sharps, downward with flats; ten minutes or so should suffice for this, after which you may let them attempt the singing of accidental chromatics. Begin with *Sol, Fi, Sol;* then try *Mi, Ri, Mi*, following with other half-steps of the same order (the lower note of the interval sharped). Then try intervals with the upper note sharped (*Do, Di, Do*, etc.). When these are well mastered work in the same manner on semitones with accidental flats, then gradually introduce larger intervals with accidentals, such as *Re, Fi, Sol*, and *Do. Me, Do*. Time for chromatics, forty-five minutes.

### THE EIGHTH LESSON.

The eighth lesson should be devoted to the same work as the seventh, with the exception of a little variety in the exercises you give.

### THE NINTH LESSON.

At the next lesson—the ninth—take thirty minutes to illustrate key signatures (at last we've come to it). First of all make clear the fact that, for singers, the sharps or flats placed at the beginning of a piece serve but *one* purpose—the fixing of *Do*. Beyond that the vocalist need give the signature no further thought.

Show that one sharp or six flats as a signature fixes *Do* on G, so far as the eye is concerned, although there is a difference in pitch, you may explain in passing; show how and where the other key signatures fix *Do*. As your class should by this time be quite at home in all the keys, the signatures finish this portion of their equipment. Oh, yes—beg pardon—there's the minor mode. Well, if you are looking for trouble explain about minor, but do not put much time on it, and be sure to say that the relative minor of any major key has the same *Do* and the same order of syllables as the major, the changes necessary in the minor mode being designated by accidentals as they occur.

Half an hour should now be given to instruction in slurs, ties, repeats, dynamics, expression and musical terms, and the remaining time to practice on exercises covering all points learned.

### THE TENTH LESSON.

For the tenth lesson spend as much time as may be necessary, reviewing or drilling any of the foregoing elements wherein the class shows weakness or indecision, and the remainder in general practice of the elements in combination. Do not allow the class to sing any exercise more than twice; write fresh ones.

### THE LAST TEN LESSONS.

There will still remain ten lessons in which you may put the class on simple hymn-tunes, anthems or part songs, each of which should be sung first by syllable, then with words, then—discarded. Let the work be graduated in difficulty according to the aptitude of the class, and no more.

If you do your part thoroughly with these lessons and the members of your class are studious and diligent at and between lessons, the method set forth will produce sight-singers at the end of the course.

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THE Paris FIGARO tells the following anecdote of Rossini, who was noted for a rather caustic wit: One day a pupil of his asked permission to play several of his own compositions. Hardly had the pupil finished the first piece before Rossini interrupted him, saying "I like the second one better."

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## THE STUDY OF ENVIRONMENT.

BY T. CARL WHITMER.

OUR slowness in the application of physiological and psychological verities is proverbial. Not our least debt to science lies in the greater knowledge we have of *environment*. Its relation to several musical matters is worth noting.

*a*) The environment of compositions in a program.

Program makers, with a genius therefor, are rare because they fail to note that beauty is *relative*. The late Theodore Thomas *was* a program maker because he knew that, for example, Bach's "Suite in D" had one effect in one place, and a radically different one in another place. A program maker is one who brings about the "psychological moment" of effectiveness by an adjustment of moods.

*b*) Themes within a composition.

I refer especially—here in this brief presentation—to the *repetition* of themes, when dynamics and tempi, all factors indeed, should have some variation leading towards intensification for the most part, perhaps.

The psychology of the repetition has not been sufficiently studied. One of the essential differences between our great artists and our small lies right at this point. A most excellent motto to read at least occasionally, is:

Environment in the esthetic world changes tonal forms, or themes, as surely as environment in the physical world changes bodily forms.

# PUBLISHERS' NOTES

**EARLY CLOSING.** The house of Theo. Presser and the office of The Etude, during July and August, are closed daily at 5 P. M., and on Saturdays at 1 P. M.

Our patrons are reminded of this so that due allowance may be made for delays in answering correspondence or in filling orders. We attend to all orders as soon as received, but, of course, those arriving in Philadelphia after 1 P. M. on Saturdays, or after 5 P. M. on other days, will not reach us until the next business day, which, if Monday, means a delay of perhaps forty-eight hours; so, to the best service, we recommend that all important correspondence, orders, etc., be mailed as early as possible. This is a good rule at all times, but is especially worthy of observance at this season.

* * *

**SPECIAL DELIVERY LETTERS** may now be mailed without the "special" stamps hitherto in use for that purpose; in its place it is necessary to affix five extra two-cent stamps (or stamps of any denomination to the value of ten cents) in addition to the usual stamp for regular mailing, and then write the words "SPECIAL DELIVERY" plainly above the address on the envelope.

We treat "Special Delivery" letters and telegrams from known patrons alike; that is, such orders are all rushed through without delays of any kind, and goods ordered in this way we send at once by special messenger to the post-office.

* * *

**ON SALE MUSIC FOR 1907-08.** It is an excellent plan for teachers whose classes begin work early in September to anticipate their needs in the way of suitable teaching material by placing their orders with us this month, with instructions as to shipping on or before a certain date. We cannot too strongly recommend the early forwarding of all orders for music supplies. The very considerable number of our regular patrons whose "selection" orders reach us during the few weeks at the beginning of the season, while not causing any congestion beyond our usual capacity, still necessitates a little delay—just enough to enable us to do everything as nearly right as possible—and we would like to feel fully warranted in taking sufficient time to make up each selection just as the customer wants it. We cannot be quite sure of accomplishing this in each case if we are obliged to make up several hundred in one day, all wanted "at once," generally because orders are not sent in until pupils are actually waiting for instruction books, studies, or music. Therefore, while soliciting a renewal of each patron's orders for the new season, we also ask that they be sent in as early as possible, so that we may be able to do our share toward the avoidance of delays and their consequences.

If your teaching work begins the first week in September, why not write us about your supplies not later than August 15th? We would highly appreciate the coöperation of our patrons in this regard, and are confident the results will more than justify compliance with the suggestion.

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**THE ON SALE PLAN.** Teachers who are not acquainted with our "ON SALE PLAN" are invited to write for details. A postal card request will bring a prompt response and a fund of information, catalogs, etc., without cost to the applicant.

The "ON SALE PLAN" is one of the most important branches of our business, and its operation for nearly a quarter of a century has been of untold benefit to thousands of music teachers, especially those not located within easy access of a well-stocked music store. Teachers availing themselves of the plan are practically independent of all the petty annoyances incidental to the almost daily selection and purchase of music for this or for that pupil. As a means of saving a teacher's time alone, it merits consideration, but its best claim to the attention of those engaged in teaching music is its usefulness in keeping on hand a good supply of standard teaching material of the right character and in grades properly adapted to the needs of different pupils. Our publications are almost exclusively of an educational nature, and as such are standard the world over. All these points and others just as valuable are more fully explained in a circular, descriptive of the "On Sale Plan," which we mail to teachers only, upon request.

* * *

**CATALOGS** and other information with regard to our business methods, terms, etc., are cheerfully mailed to all teachers, schools, convents or colleges applying for same. Drop us a post card to-day.

* * *

**CHOPIN ALBUM.**—We are pleased to announce that Isidor Philipp, of Paris, has agreed to edit the new volume of the Chopin Album which was announced last month. Mons. Philipp ranks as one of the great teachers of the day, and he is preëminent as an editor. The whole work will receive a thorough revision at his hands and we may look for something very superior. The "Chopin Album" is about the most popular collection of high-class music of the day. It contains possibly the greatest collection of purely piano music extant. We hope to have the work out in time for Fall teaching. The advance order price on this important work is only 30 cents postpaid. Let us have your order as early as possible, as the offer will not continue many months.

* * *

**STANDARD COMPOSITIONS FOR THE PIANO, VOLUME III.**—This volume is a continuation of the series of books intended to go with Mathews' "Graded Course," They contain the very best material for teaching in this grade. This volume will be issued during the present month, and it is the last month in which the special offer will be in force. Therefore we will urge on all who desire to get a copy at a nominal rate, to send in their orders this month, as it is positively the last month it can be had. The advance price is only 20 cents, cash accompanying the order, and the book will be sent postpaid to all advance subscribers. Those who have used the first volume will know exactly what to expect. There will be no disappointment in this volume.

* * *

**MACFARREN'S COMPREHENSIVE SCALE AND ARPEGGIO MANUAL** will be continued on special offer during the current month. This work will meet all the requirements of those in search of a complete set of scales and arpeggios. The work will be engraved on extra large plates, nothing being abbreviated. All the scales, major and minor, are written out in full, and in all their various forms, with proper fingering. In addition to the usual four-octave forms, the scales are given in thirds, sixths, tenths, double thirds, double sixths, chords of the sixth and double octaves, all in similar and contrary motion; also the various forms of the chromatic scale. The arpeggios of all common chords are given, together with the dominant and diminished seventh chords in various forms. The special advance price on this work will be 40 cents, postpaid, if cash accompanies the order.

* * *

**LAUS ORGANI.**—We wish again to call attention to this new collection for the cabinet organ. It is especially useful for those in search of more advanced music for this instrument, since the supply of good teaching material in the higher grades is decidedly limited. These pieces are of a high order, well adapted to the instrument and worthy of careful study. They will be of special use as voluntaries in churches, and chiefly where the cabinet organ is used instead of the pipe organ. The entire collection is comprised in a set of three volumes. The price of each volume is $1.25. We shall be pleased to send any or all of the volumes "On Sale" to those who may be interested.

* * *

**VOX ORGANI.**—We still have a number of copies of this fine collection of pipe organ music in the original edition of four volumes. We are offering the complete set for $10. This collection was compiled by Dudley Buck, and contains fine examples of the work of some of the best American composers, in addition to representatives of the English, French, German and Italian schools. The pieces are suitable for both church and recital purposes.

We shall be glad to send the four volumes on inspection to any who may be interested, provided the transportation be paid by the customer.

* * *

**SCHUMANN ALBUM.**—We have now in the course of preparation a "Schumann Album," which will consist of a compilation of the favorite works of this master. It is the aim, in preparing this volume, that it shall embody all the good points of all the Schumann Albums published in the various standard editions. The selections will be those that are mostly in demand. The editing and typographical work will be of the very best.

This work will be placed on "Special Offer" for a short time for introductory purposes. We give a partial list of its contents: Op. 15, Scenes from Childhood, the favorite numbers; Op. 68, Album for the Young, the favorite numbers; Op. 12, Fantasie Stücke, four numbers; Op. 18, Arabesque; Op. 19, Blumenstücke; Op. 21, Novellette in F; Op. 23, Nachtstücke, two numbers; Op. 26, Faschingsschwank (Scherzino); Op. 82, Forest Scenes, the favorite numbers, and others. The special price on this work will be 35 cents, postpaid, if cash accompanies the order. Orders should be sent in as early as possible.

* * *

**MENDELSSOHN'S "KINDERSTUCKE"** will shortly be added to the Presser Collection. These six "Children's Pieces," which comprise Mendelssohn's Op. 72, are especially useful with third grade pupils, as a preparation for the "Songs Without Words" of Mendelssohn, and introductory to the classics in general. They are in the master's most genial style, highly melodious and beautifully made, and should form a portion of the regular educational repertoire of all piano teachers. During the current month we will make a special introductory offer on this work. The price in advance of publication will be 10 cents, postpaid, if cash accompanies the order.

* * *

**CROISEZ'S ETUDES CHANTANTES,** Op. 100, will be added to the Presser Collection. These are 25 easy studies, suited to the work of second grade pupils. They are very graceful, melodious and in contrasting styles and rhythms, with plenty of work for both hands. It is always a good idea to have as much variety as possible in teaching material in the early grades. It is beneficial both for the teacher and the pupil. These studies of Croisez's may be used as substitutes for many of the better known second grade studies; once made use of they will be used again many times. They are intended to develop style and expression as well as technic. Many have names and are really short little pieces, such as "Styrienne," "Aria," "Eleganza," "The Bells," "Hymn," "Regrets," "March," "Smiles and Tears," "Impatience," "Anxiety."

During the current month we will make a special offer on these studies. The price in advance of publication will be 20 cents, postpaid, if cash accompanies the order. If the book is to be charged, postage will be additional.

* * *

**VIOLIN TEACHERS AND STUDENTS** know how important it is to have a thorough foundation in the use of the bow and in shaping the hand to strength, steadiness, endurance and the correct position on the finger board to ensure accuracy of intonation, a clear, firm tone, and an absence of scraping. The work for beginners now being prepared by Mr. George Lehmann, editor of the Violin Department of The Etude, gives the sum of the best teaching and will form the best and safest method for beginners in violin playing. The exercises have been specially written by Mr. Lehmann and are progressive and thorough. None of the exercises exceed the limits of the First Position. Special attention is given to the training of the bowing arm. Until the work is published, we will accept orders at our special advance price, 40 cents, postpaid, if cash accompanies the order. The book will be mailed when ready.

* * *

**BALTZELL'S HISTORY OF MUSIC** has been adopted by a large number of colleges, schools of music and conservatories as well as teachers of private classes, and is now recognized as the best arranged and most complete text-book on the subject

in the English language. In less than two years it has gone into a second edition, which was revised and brought up to 1906, a feature not possessed by any other work now available. The needs of teachers are fully met by the introduction of questions on each lesson, review outlines and questions, suggestions for short essays, supplementary study, pronunciation of names and terms, and a system of paragraph headings and emphasis of important words that enable pupils to get the gist of a page in a few minutes. Teachers who have classes in the subject should send to us for a copy for examination with a view to introduction. The book has 560 pages and is fully illustrated. It retails at $1.75, postpaid.

**SONGS FOR CHILDREN.**—Few children are there who are not interested in bright, tuneful songs. In the day school, in the Sunday-school, and at home our little folks love to raise their voices, and, keeping time with the music, introduce motions and drills that add grace to the vocal effect. So great is the interest in this kind of work that we have felt it necessary to meet the demand for a collection of songs that can be used in schools and children's music classes for instruction and also for public entertainments. We have selected the most successful pieces in our catalogue, by such composers as Bristow, Gottschalk, Bertha Metzler, Frances Robinson, L. E. Orth, Franklin, Troyer, Lewis, etc. The selections include character songs, action songs, drills, as well as simple little songs for the young players, with easy accompaniments. Those who are interested in such a book may order in advance of publication at the special price of 30 cents, postpaid, if cash accompanies the order.

**PUBLICATIONS TO START THE SEASON.**

The mail order music supply house of Theodore Presser, situated in our newly arranged six-story building, is fully equipped to take care of the trade of every school teacher and convent and conservatory in this country. A large proportion of that trade we are now supplying, for the reason that besides guaranteeing satisfaction on every item of our dealings we publish the material for educational use that the people want.

We don't overcharge for that material by making the retail price high (we ask particular investigation and comparison on this point), and we give the best discounts that we can possibly afford. These facts are only a reiteration of what we have been saying for twenty years or more. We have never swerved one point from our original plan and principle.

Our business systems and publications have been well received. We have never followed the publications of any other house, but have tried to create publications according to the needs that were felt as musical culture and education advanced, and we have been, to a degree, successful. Our imitators have been many. We invite careful comparison between any of our original works and the copy that has been made from them.

We want at this moment, before the opening of the new season, to impress upon the minds of every teacher the importance and the value of the following works, every one a leader and a standard in educational work. Sold upon the best terms at the best prices. All of our works are sent "On Sale" to responsible persons.

For instruction books we recommend *"First Steps in Pianoforte Study,"* compiled, with the aid of a number of specialists, by Mr. Presser. Also *"Foundation Materials,"* by C. W. Landon.

For piano studies we recommend the new *"Selected Czerny Studies,"* revised, edited and fingered by Emil Liebling. They have met with much favor. A graded course selected from all the studies by Czerny. We cannot overlook in this connection Mathews' *"Standard Graded Course of Studies,"* universally used. We invite comparison and investigation with any other like set of studies.

*"Touch and Technic,"* by Dr. Wm. Mason, needs little introduction, an original system for the development of a complete technic from the very beginning.

*The Presser Collection* of piano studies and pieces contains all the standard studies at popular prices in an edition both mechanically and editorially equal to the best.

For harmony, theory and counterpoint we recommend the works by Dr. Clarke and Mr. H. A. Norris. The subject of beginner's theory, harmony and counterpoint is not more lucidly and attractively presented than in the above works.

We then come to history, and Thos. Tapper's *"First Studies in Musical Biography"* has found great favor. Baltzell's history text-book is fully treated in another note. Gibbon's *"Catechism of Music,"* arranged in the style of questions and answers, at the popular price of 50 cents, is invaluable.

For vocal works the collections by F. W. Root and H. W. Greene under the head of *"Technic and Art of Singing"* and the *"Standard Graded Course of Singing"* will, without doubt, supply in the most modern way all that is necessary for a finished course in singing.

All of the above-mentioned works and a great many more are described carefully in our "Descriptive Catalog of Music Works," which will be sent free to anyone. It costs only the postage to make a personal examination of any books or music in our catalog.

* * *

**STRINGS.**—This house makes quite a specialty of strings and supplies for all instruments. We mention particularly violin strings, because the interest in those is more general. For summer use we supply the best quality of fine French silk strings at the price of 20 cents.

For regular use we import and sell German, Russian gut and Italian.

We will mention the E string as being of the greatest interest. The German string is very popular, not susceptible to climate, and therefore to be recommended to players troubled with moist fingers. This and the Russian gut in four length strings retail for 25 cents, as well as all of the gut strings with the exception of the finest quality Italian strings. These come in both four and six length strings at the retail price of 35 cents.

Cheaper strings of a fair quality are also kept in stock. We also import the finest quality of Italian 'cello strings, as well as pure silver G's at $1.00, 75 and 50 cents each.

All of the above subject to the usual discount. Let us supply you with a music stand when you are in need of one, with perhaps a leather case in which to carry it.

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**MUSICAL POST CARDS.**—Our art department has just imported a series of Beethoven pictures, portraits of the composer, at different ages, sixteen to fifty-three, which have unique historical value and interest. There are twelve pictures in the series, postal-card size, and we offer them at the low price of thirty cents for the set, postpaid. These pictures will make good reward cards or prizes for careful work in lesson or class work. Order early, as the supply is limited.

We are also arranging to carry in stock a series of fine post-card portraits of famous composers and executants of the modern and classical periods. We are not yet prepared to announce the list of names, but it is quite complete. We have already published in THE ETUDE reproductions of portraits in this series, such as Ysaye, Joachim, Chopin, Saint-Saëns, etc. They will be sold at five cents each, or six for twenty-five cents.

* * *

**MUSICAL PICTURES.**—No studio is complete without the adornment of such art works as pictures, busts, etc., of composers, representations of musical subjects, plaster casts, medallions, and other forms of decoration. Artists of high reputation have delighted in painting musical subjects, yet, singularly enough, the regular art dealers, even in the large cities, rarely have in stock pictures of this kind. Realizing the demand among music teachers and amateurs who wish to add the art tone to the walls of their music rooms, we have made arrangements with leading European art publishers to carry in stock a number of choice pictures of musical subjects, mostly in the desirable style known as photogravure, the size of the picture being 8 by 10 inches, mounted on a larger card, 13 by 19, sent to any address, securely packed and postpaid, for $1.00. These pictures can be suitably framed for $1.00 to $1.50, and make attractive presents or prizes.

We now have on hand a stock of ten different pictures, at the above-mentioned price, centering upon such characters as Beethoven, Mendelssohn, St. Cecilia, Bach, Handel, as well as pictures of fancy, which are intended to portray a mood, such as "Adagio," "Even Song," "Sunday Devotion," etc. We will send to any address a descriptive list of these pictures upon application. This department is in the hands of an experienced art clerk, and we are prepared to furnish pictures on musical subjects, although not on our published list. Write to us for anything in this line that you may want.

# SPECIAL NOTICES

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

WELL-TEMPERED CLAVICHORD FUGUES in score. Two Volumes. Each $1.50. Thomas J. Donlan, Boston.

THE ETUDE and PICTORIAL REVIEW both for one year to the same address, including a Dress Pattern, for only $1.85, is the best magazine offer of the year. See page 493 of this issue.

WANTED. Positions by two teachers; excellent musicians, chorus-training, voice, piano. English branches, Latin, German. Address, "Musician," Staunton, Va., Box 466.

AGENTS WANTED in every locality to solicit subscriptions for THE ETUDE. Liberal commissions are offered to those who are active and reliable. The work is pleasant and not difficult. Write for particulars. The Etude, 1712 Chestnut Street, Philadelphia, Pa.

VIRGIL CLAVIER for sale; twenty-five dollars. Sarah Reynolds, North Adams, Mass.

A HIGH GRADE METRONOME, guaranteed for one year, for only 5 subscribers to THE ETUDE at $1.50 each. See offer on page 493

GRADUATE of Music desires a position as teacher of Piano and Pipe-organ in a school. Nellie Funger, Taneytown, Carroll County, Md.

CHAS. W. LANDON, the well-known musician, author and teacher, would like directorship of music in a College. Address, 129 Fleming Ave., Oakcliff, Texas.

ORGANIST AND CHOIRMASTER, of ability and experience, desires position in a church in city where there is a good field for teaching. Accompanist and solo player. trainer and conductor, etc. Graduate of London, England. Highest references and testimonials. Address, "Director," care of THE ETUDE.

## FOR SALE—MUSIC SCHOOL

A music school of established reputation and widespread influence in an educational centre in the Northeast is for sale. Has been in successful operation for over fifteen years and continues to do so with a large and growing attendance. Full curriculum and some features of its work very profitable. Physical equipment is unexcelled and includes a music hall and modern three-manual pipe-organ Splendid opportunity for a capable, energetic musician who can command some capital. Present owners have satisfactory reasons for wishing to sell. For particulars address "Opportunity," care THE ETUDE, Philadelphia.

# TESTIMONIALS

We express great satisfaction in our dealings with you.—*Sisters of Charity.*

The selection of Spanish music which you sent us was excellent.—*M. L. McDonald.*

The Presser Edition of the "Czerny-Liebling Selected Studies" is excellent.—*Arthur Cole.*

I have been much pleased with the "On Sale" music which I have received.—*Mamie R. Young.*

I am delighted with "Vox Organi." It certainly contains ideal church music.—*Mrs. E. Dreyer.*

I am using "Childhood Days," and it is exactly the work for teachers wishing to interest beginners. I use it with my kindergarten pupils.—*H. E. Irish.*

I received the "Anthem Worship," and think it excellent. Send me two copies more.—*Mrs. H. E. Wilson.*

The "Pocket Dictionary," by Clarke, is excellent, and so handy; but, best of all, is THE ETUDE.—*Mary Kelley.*

I have received "Chopin Nocturnes." It does meet with my approval. I am delighted with it.—*Mary E. Bellows.*

## EXPLANATORY NOTE ON OUR MUSIC PAGES.

NINE instrumental numbers will be found among the music in this issue. There are, as usual, a number of novelties, as well as a judicious selection from various classic and modern composers.

Important among the novelties is a new waltz, "Youth Forever!" by George Dudley Martin. It is a vigorous and brilliant bit of writing and, as may be expected from this composer, it displays a certain vein of originality in design and treatment. While the technical demands of this piece are not exacting it must be played at a good speed to be effective.

An easier novelty is the "Dance of the Wood Sprites," by R. R. Forman. This clever little piece is one of an interesting set of four entitled "Nature Sketches." It is suited to small hands and, in addition to its musical interest, will afford good finger practice for the right hand.

Still another novelty is Koelling's "Sailors' March." This is one of a set of six characteristic pieces entitled "New Flying Leaves." In this piece the sturdy harmonies in the lower register of the piano carry out, admirably, the idea of a capstan chorus or sailors' "chanty." This is one of the best pieces by this veteran composer.

Lindsay's "An Autumn Afternoon" is a melodious drawing-room piece of but moderate difficulty which is bound to achieve popularity. It is well within the capabilities of the average player, yet its effects are as well-managed and striking as those to be found in many more pretentious pieces. Necke's "On Guard Duty," is a seasonable descriptive piece of military character. Its picturesque effects and atmosphere are exceedingly well planned and carried out.

Schytte's "Die Meernixe" is a graceful lyric by one of the better known contemporary composers. This piece, in addition to its technical demands, requires musical intelligence for its successful interpretation. The broad second theme must be well sung, contrasting with rippling effect of the first theme.

The Beethoven "Bagatelle" is one of the smaller representative works of the great master, displaying several characteristic phases of his inventive genius. It must be played with delicacy and refinement of style, giving regard to the motion of the inner voices.

Schumann's "Des Abends" from the "Fantasiestücke," is one of his most striking piano pieces, a beautiful tone poem. The soft and flowing melody must be played caressingly, with subdued accents, the peculiar rhythm of the accompaniment lending color and atmosphere.

The "Serenade d'Amour," by von Blon, lends itself very effectively to four-hand arrangement. In this form it is possible to carry out faithfully the orchestral effects of the original. Both players are given interesting work.

### OUR VOCAL MUSIC.

No recital program is really complete and representative of the range of emotions that can be set forth in song unless a lullaby or cradle song is included. An inquisitive minded German, after poring over catalogues of music publishers, found that several thousand settings of Heine's charming lyric "*Du bist wie eine Blume*" had been issued. This count does not include probably four or five times that number which never reached the printing press. It is well known in publishing circles that out of the large number of songs offered for examination probably ten per cent. will be lullabies, or in that style. The Editor feels that he has a lullaby of exceptional quality to offer to the readers of THE ETUDE this month in Mr. De Prosse's "Mother's Lullaby." It is distinguished by a tender, simple melody, clear, unstrained harmonies, and a rhythm that perfectly portrays the rocking of cradle or chair. The whole atmosphere of the song is that of the mother crooning to her child. The song just mentioned conveys one side of the maternal love, the care of the child in arms. In Bertha Remick's song "Mother O' Mine," to Kipling's verse, is displayed the love and devotion of a mother, which is not bounded by age, condition, or even crime, but follows even to the grave and the great beyond. This song is not for a young and inexperienced singer, but for one who can give full expression and dramatic rendering to a melody in any register. While the prevailing color is in the minor, the composer gives a powerful effect by the closing melodic passage, introducing the major third with its appealing, poignant expression.

## TEACHERS' ROUND TABLE.

(*Continued from page 518.*)

no more than is absolutely necessary. If you have the habit in too pronounced a manner, the only way you can overcome it will be in the practice of a great deal of comparatively easy music, in the same manner as you would practice sight reading. For this purpose you should play the music as nearly as possible in correct tempo, and should stop for no errors, but forge right ahead. Continued practice of this sort will improve your power of quickly grasping the printed page, and you will gradually acquire greater accuracy in striking the keys. For long skips you will probably never be able to avoid taking quick glances at the keyboard.

### Note Drill. Training Adult Pupils.

"I have a pupil, a young lady, who has taken music lessons for about two years, although none of these have been taken lately. She has very great trouble in reading notes in the bass clef readily at sight. As she formerly studied with a good instructor, I cannot attribute this fault to her teacher, but would like, however, to remedy it as soon as possible. Can you give me any suggestions as to how to go at it? A regular note drill of course I shall try, but thought there might be some special method not known to me. If so I shall be glad to be enlightened.

"I should also like to know what you consider the best way to teach an adult the beginnings of piano playing. Would you follow the instruction book plan, such as Köhler's or Presser's 'First Steps in Pianoforte Study,' as we do with children, using other additional material as necessary, or is there a better way?"

Your own suggestion of a note drill is probably the only solution of the problem. Lack of facility in reading the notes of the bass clef is often due to its having been too long deferred in the early stages of instruction. If deferred too long, or until the reading of the treble clef becomes a fixed habit, the pupil will then feel the bass clef as merely something that contradicts the treble, and will therefore find it proportionately harder to learn. The earlier it is introduced in elementary study the better for the player's future comfort. Many teachers do not permit their pupils to attempt to play with both hands together for several weeks after the beginning has been made, or until correct habits have been thoroughly formed in each hand. In such cases the pupil is generally taught to read the left hand part in the bass clef from the very start, a method that has much in its favor.

The only difference in the training of adults and children is in the class of music that may be given. The fundamental material may be the same in both cases, but mature minds can grasp a more mature class of supplementary music, pieces about "Dolly" and her troubles, for example, being hardly suitable for the grown mind. A most admirable supplementary book that may be used with an intelligent adult pupil, is "Suggestive Studies for Music Lovers," by Caroline I. Norcross. You can secure it from the publishers of THE ETUDE.

In conclusion I append the following additional information in regard to transposition, which was sent by Miss C. A. Dennison, of Cincinnati:

### Transposition.

In the March issue of THE ETUDE, there was a request for information concerning methods for teaching transposition and a query as to whether it should be done mechanically or by ear. The writer would say by a combination of each. Much depends upon having the right material to begin with, and one of the best things for beginners is a little collection called "Song Stories for the Piano," by Miss Alchin. After the first few studies, which are for rhythm only, the little melodies are constructed from two tones, then three, four, etc., until the entire scale is employed. The first melody is made from 1 and 2 of the scale. Draw attention to the sound of the interval and to its location on the keyboard, then let the pupil play it in various keys, seeing as well as learning the whole steps. The second melody is formed of 1 and 3 of the key. Explain a major third, let the pupil hear, play and see it, then find it in other keys as in the preceding lesson. The next exercise combines 1, 2 and 3, and in this way the work develops naturally and logically for both technical and musical requirements. If the teacher will use three minutes of each lesson in dictation, the average pupil will get all of the ear training needed at this period of work. It is not the best use of time to transpose everything in the advanced grades, but it should be done with all difficult passages and mechanical studies that require much repetition. It is better to alternate every transposition with the original key. Nearly everything can be reduced to a scale or chord. The ability to so reduce and name these things in key makes transposition not only possible, but easy. There are those who teach it mechanically, the pupils having no idea of the key in which they are playing. There is no reason why they should not do it in a musicianly way and at the same time get some of the much-needed ear training.

## RECITAL PROGRAMS.

*Pupils of Miss Sarah E. Harkness.*

March Solennelle, Evening (4 hds.), Löw; Happy Ending (4 hds.), Gurlitt; Hurrying to School (4 hds.), Gurlitt; The Angelus (4 hds.), Gounod; The Young Trumpeter, Spaulding; Rondo, Hunter's Song (4 hds.), Löw; Little Brothers (waltz), Krentzlin; Queen of Fairyland, Trojelli; Apple Blossoms, Engelmann; Sonatina No. 1, Beethoven; Lullaby of the Flowers, Lindsay; Minuet, Op. 25, Karganoff; Magic Flute (6 hds.), Mozart; Staccato, Wachs; Country Dance, Farrar; The Music-Box, Poldini; Bridal Song (4 hds.), Jensen; Valse a bien aimée, Schütt; Norwegian Bridal Procession, Grieg; Valse, Op. 31, Jadassohn; Finale, "Meistersinger" (2 pianos, 4 hds.), Wagner; Intermezzo, Brahms; Kreisleriana, Op. 16, Schumann; Nocturne, Op. 32, Chopin; Lapsion, Lavallée.

*Pupils of Mrs. Robertson.*

At Full Tilt (4 hds.), Van Raalte; Gentle Billows, Cramer; Heather Bells, Losey; Robins, Virgil; Scherzo-Caprice, Kern; Consolation, Mendelssohn; Fairy Land, Warren; Sontag Polka, D'Albert; After Wild Flowers, Strabbog; Gavotte in B flat, Handel; Charge of the Uhlans, Bohm; Sonata, No. 2, Mozart; Opus 100, No. 3, Burgmüller; Isabella, Grobe; Fifth Nocturne, Leybach; Opus 63, No. 5, Streabbog; Heather Rose, Lange; Rustic Dance, Howell; Octave Study in F No. 1, Kullak; Farewell, Read; Duettino, Mayrath.

*Pupils of Miss Ethel Randall.*

Just a Bunch of Flowers, Spaulding; The Tin Soldier, Otto Hackh; Goodnight, Rohde; Joyous Farmer, Schumann; True Friendship (duet) (4 hds.), Mero; Doll's Dream, Oesten; Trumpeter's Serenade, Spindler; In the Boat, Norris; Cupid's Darts, Op. 206, Döring; Morning Flowers, Speck; King of the Carnival (4 hds.), Deshayes; Au Revoir, Op. 78, No. 6, Lichner; Meadow Lark's Song, Op. 38, Zeiler; Hilarity, Lichner; Valse Pittoresque, Op. 50, Reinhold; Joyous Return, Op. 36 (4 hds.), Ringuet; June Bugs' Dance, Holst; Canzonetta, Hollaender; Melody of Love (4 hds.), Engelmann; Narcissus, Op. 13, No. 4, Nevin; Heather Bells, Op. 33, Lange; Au Matin, Godard; When the Lights are Low (4 hds.), Engelmann.

*Pupils of Miss Fannie Elmer.*

Gavotte (4 hds.), Engelmann; Always in the Way (song), Harris; March of the Little Soldiers, Horvath; Wearing of the Green (trans.), Grobe; Clayton's Grand March, Blake; Frolic of the Frogs, Watson; Narcissus, Nevin; Old Black Joe (trans.), Gimbel; The Shepherd Boy, Wilson; Sonata Op. 2 No. 1, Beethoven; Music Among the Pines, Wyman; When You and I Were Young, (var.), Bischoff; Spring Song, Mendelssohn; Tarentelle, Heller; Whither, Koelling; Valse Arabesque, Lack; Dixie's Land (trans.), Grobe.

*Pupils of Mrs. Louise L. Dieter.*

No You Don't (6 hds.), Drumheller; Valse Mignonne, Streabbog; Sur La Glace, Streabbog; Schoolmate Waltz, Fennimore; Floating Song, Gobbaerts; Heather Rose, Lange; Starlight Waltz, Brainard; Hunting Scene, Giese; Fleur Doress, Goebbarts; The Hour of Prayer, Louka; Caprice de Salon (6 hds.), Drumheller; Quartet, Galop de Concert (8 hds.), Trelear; Love Letters Waltzes (4 hds.), Engelmann; La Gazelle, Wollenhaupt; Leota (4 hds.), Drumheller; Danse Andalouse, Ascher; Impromptu Galop (4 hds.), Meyer-Meinotte; Rolling Billows, Meininger; Valse Caprice (4 hds.), Paul; Nearer, My God, to Thee, Bollman.

*Pupils of Mrs. W. H. Neave.*

Andante from "Surprise" Symphony (4 hds.), Haydn; Little Carnival Waltz, Streabbog; May Party Polka, Wachs; To the Playground, Margstein; Irish Folks' Song, Kaiser; Bright Eyes, Schottische, Holcombe; Heather Rose, Lange; Playfulness, Lange; A Little Flower, Voss; Scene de Ballet, Horvath; Il Desiderio, Cramer; Angel's Dream, Ludovic; Sarabande, Prochatzka; Titania, Lefebure-Wely; Silver Moon, Janen; Birds' Morning Song, Missler; Students' Polka, Rathbun; Venetian Gondellied, Mendelssohn; Castanets, Blumenschein; The Dying Poet, Gottschalk; Valse Episode, Kern; Finale, Etude Symphonie, Op. 13 (4 hds.), Schumann.

*Pupils of Katherine Morgan.*

Hunting Rondo (4 hds.), Archer; Serenade from "Don Giovanni" (4 hds.), Mozart; The Race, Kullak; Barcarolle, White; Nocturne, Gurlitt; Serpentine Dance (4 hds.), Horvath; The Water Mill, Spaulding; The Rose Garden, Reinhold; The Wanderer, Kullak; The Wanderer's Prayer, Kullak; Gavotte, Kellogg; Menuetto (8 hds.), Schubert; Joy of the Hunt, Gurlitt; Venetian Boat Song, Mendelssohn; Wedding Day, Grieg; Menuetto (8 hds.), Boccherini; At the Spring, Joseffy; Overture, Tancred (6 hds.), Rossini; Tarentelle, Rubinstein; The Juggleress, Moszkowski; Andante (4 hds.), Weber; Capriccioso, Westerhout.

*Pupils of Miss Lida Berry.*

Scherzo Polka (8 hds.), Behr; Festival March, Gelbel; Dolly's Fast Asleep, Spaulding; Butterfly, Lege; Philomena, Lange; Valse Mignon Behr; Second Valse, Godard; Barcarolle, Ehrlich; Duet—Joyous Return (4 hds.), Ringuet; Chaconne, Roubier; Scherzo-Polka Op. 451 (4 hds.), Behr; Rondo Mignon, Baumfelder; Trout in the Brook Fink; Good Humor, Baumfelder; Valse Op. 86, Durand; Youth and Joy, Schytte; Gypsy Rondo, Haydn; Valse de Soupires Gobbaerts; Silver Stars Mazurka, Behr; Badinage, Herbert; Dornröschen, Rendel; Valse Brillant, Vogrich; Duo—Valse Impromptu (4 hds.), Bachmann.

*Competitive Piano Recital by Pupils of Miss Jennie Hayer.*

Second Grade.—Summer, Op. 169, Lichner; Rondo, Op. 153, Lichner; Morning Prayer, Op. 130, Streabbog; In Uniform, Op. 29, Orth; Shower of Rubies, Magruder; Gallop Burlesque, Gurlitt; Tone Fancies; Song of the Busy Clock, Lullaby, A Yorkshire Hunting Morning, Matthews; Melody in F, Rubinstein; In Der Schmiede, Parlow; Jolly Farmer, Schumann; Auf Der Wiese, Op. 66, No. 10, Schytte; Mignon, Schumann; Le Jongleur, Op. 32, Dennée; Joyous Dance, Op. 68, Scharwenka; The Dolls' Ball, Op. 57, Lichner; Bon Voyage, Durand; The Wood Nymphs, Op. 31, Dana; Star of Hope, Kenney; Adeste Fideles, Mack. Third Grade.—Mountain Bell, Kinkel; United Hearts, Davids; Merry Dance, La Farge; Children's Festival, Zeisberg; Happy Farmer, Schumann; To a Wild Rose, MacDowell; Characteristic Piece, Op. 24, Singing; Consolation, Op. 30, Mendelssohn; Mazurka de Concert, Op. 50, Pessard. Fourth Grade.—Minuet a l'Antico, Seeboeck; Nocturne in F, Schumann; Intermezzo, Mascagni; Au Bergquell, Op. 327, Bohm; Waltz in A Flat, Op. 64, Chopin; To a Water Lily, Op. 51, MacDowell; Träumerei, Schumann; Solfeggio E. Minor, Bach; Prelude E Minor, Bach; Good Night, Op. 25, Nevin; Nocturne in F, Schumann.

*Pupils of Mrs. S. D. Parmenter.*

The Joyous Return (4 hds.), Ringuet; Ding, Dong, Bell, Spaulding; Boris, Polonaise, Beaumont; Class Reception March, C. Lindsay; Funny Old Man Polka, Martel; O! Lovely Night Serenade, Beaumont; The Juggler, Pendleton; The Lark's Song, Tchaikovsky; Dance in the Green, Bohm; "Sailors' Chorus" and "Spinning Song" (4 hds.), "The Flying Dutchman," Wagner; Fountain in the Forest, Williams; Sounds of Springtime, Wenzel; Wedding Dream, Wolf; Madrilena, Wachs; La Regata Venezzana, Nocturne, Liszt; Murmuring Cascades, Pieczonka; Polka de la Reine, Raff; What the Nightingale Sang (song), Parker; Valse Brillante, Moszkowski; Song of the Waves (6 hds.), Raff.

*Pupils of Miss Annie M. Hatch.*

Bloom and Blossom (6 hds.), Holst; Wayside Chapel, Op. 42, Wilson; Bridal Roses, Spaulding; Dorothy (Old English Dance), Smith; Pas des Amphores, Chaminade; Twilight Thoughts, Cadman; Hand-in-Hand, Rummel; Nocturne, Sweet Memory, Op. 315, Turner; Flowers and Ferns, Kelser; Invitation to the Dance, Op. 65 (4 hds.), Weber; Slumber Song, Op. 101, Gurlitt; Fairy Mazurka, Kern; Caprice, "Le Lever du Soleil," Pattison; Redowa, Wallerstein; Over the Hills, Op. 127, Wilson; Babbling Brook, Op. 28, Smith; Teasing (Neckereien), Op. 12, Von Wilm; Spring Song, Mendelssohn; Mazurka in F Minor, Leschetizky.

*Pupils of Mrs. Claire H. Mahon.*

Maybells Bringing, Seiwert; Tulips, Lichner; Les Sylphes Waltz (4 hds.), Bachman; Murmurings of the Deep, Blake; Arie da Chasse (6 hds.), Czerny; Alice, (transcription), Ascher; Over Hill and Dale (4 hds.), Engelmann; New Spring, Lange; Träumerei (4 hds.), Schumann; Il Trovatore, Dorn; Poet and Peasant (4 hds.), Suppé.

*Professional Class of Miss Alice E. Burbage.*

Sonata—Allegro, Andante (2d piano by Grieg), Mozart; To a Water Lily, MacDowell; Etude, Schytte; Valse Brillante, Chopin; Ueber die Steppe hin, Schytte; Nuit d' Eté—Nocturne, Grieg; Rondo, Field; Liebeswalzer, Moszkowski; Third Concerto—Allegro con brio (Cadenza by Reinecke), Beethoven; First Concerto—Largo, Beethoven; Des Abends Aufschwung, Schumann; Liebestraum, Liszt; Waltz in E, Moszkowski; Invitation to the Dance, Weber; Rondo Capriccioso, Mendelssohn; Capriccio Brillante, Mendelssohn.

*Junior Pupils of Mrs. Francis Edgar Crumb.*

Silver Chimes, Ducelle; Boyville Band, Spaulding; In May, Behr; March of the Clowns, Krogmann; Sing, Robin, Sing, Spaulding; Swaying Trees, Demangate; The Mill Wheel, Krogmann; The Young Recruit, Engelmann; The Torch Dance, Sartorio; La Cinquantaine, Lack; Blue Bell Dance, Macey; Morning Prayer, Streabbog; Robin's Lullaby, Krogmann; In Rank and File (4 hds.), Lange; The Fair, Gurlitt; Teddy Bear, Prendergast; La Bergeronette, Mercier; Little Boy Blue, Engelmann; At the Village Blacksmith, Lange; Little Wanderer, Lange; Love's Dream, Brown.

*Pupils of Miss Emily L. Moore.*

Return of Spring, Moelling; March aux Flambeaux (pipe organ), Clark; Hungarian Dance (4 hds.), Lange; Love Song, Good Night, (from "Venezia"), Nevin; Melody, A flat (pipe organ), West; Pizzicato e Valse Lente (4 hds.), Delibes; Hongroise, Kowalski; Simple Aveu (2 pianos, 4 hds.), Thomé; Toreador Song, (2 pianos, 8 hds.), Bizet; Chorus of Angels (pipe organ and piano), Clark; Mazurka No 2, Borowski; Valse in B flat (2 pianos, 4 hds.), Godard; Valse Brillante (2 pianos, 8 hds.), Moszkowski; Valse Arabesque, Lack; Faust Fantasie (2 pianos, 4 hds.), Gounod-Albert.

*Pupils of Miss Grace E. Mehle.*

Summer, Lichner; The Lawn Party, Heins; Enchantment Waltzes, Austin; At Daybreak, Schneider; The Spinning Wheel, Schmoll; Star of the Sea, Kennedy; Hunting Song, Gurlitt; Little Miss Pride, Engelmann; Echoes of the Ball, Gillet; Heather Rose, Lange; Dolly's Dreaming and Awakening, Oesten; Nearer, My God, to Thee—Fantaisie, Ryder; Trio, Le Depart (6 hds.), Schumann; Scenes from Childhood, Nos. 1, 2, 5, 7, Schumann; Valse Episode, Kern; Softly Sings the Brooklet, Wenzel; Romance (left hand), Spindler.

*Pupils of Miss E. Pearl Van Voorhis.*

Gypsy Rondo (4 hds.), Haydn; Serenade in D, Op. 29, Chaminade; Albumblatt, Grieg; First Valse, Durand; Airs Bohemiens, Op. 35 (2 pianos, 4 hds.), Pirani; By Moonlight, Op. 139, No. 3, Bendel; Six Variations on an Original Theme, Beethoven; La Valse et le Galop, Op. 30 (4 hds.), Lemoine; Freudvoll, Op. 50, Rohde; Fabliau, Raff; Tarantella, Pieczonka; Chinese Serenade (6 hds.), Fliege.

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SHOULD a pupil find it impossible to practice on a certain day more than fifteen or twenty minutes, or even a half hour, he should devote the time to finger exercises and the most important daily studies. The time is too short to do useful work on a regular piece. Difficult passages in compositions under study can also be practiced in these short study periods.

Please mention THE ETUDE when addressing our advertisers.

# MUSICAL ITEMS

WILHELM GANZ, the composer, recently celebrated his seventy-fourth birthday. He settled in London, in 1857.

MR. WALTER DAMROSCH and his orchestra have been very successful in their concerts at Ravinia Park, near Chicago.

ORCHESTRAL matters in St. Louis are in an unsettled condition, and a conductor of experience and authority seems to be called for.

A NEW YORK paper announces that the Henry W. Savage Opera Company will give "Salomé" in English, outside New York City.

THE London Symphony Orchestra gave a special Beethoven concert on June 3, to commemorate Dr. Richter's thirty years of conducting in England.

ALWIN SCHROEDER, formerly 'cellist of the Kneisel Quartet, will locate in Frankfort, Germany, and will be connected with the conservatory of music in that city.

THE report is made that Gustav Mahler has been engaged as conductor of the Metropolitan Opera House, New York City. He was opera conductor at Vienna for the past ten years.

A CONCERT for the benefit of the Beethoven Memorial in Paris was held June 4, attended by a large audience. Saint-Saëns directed the "Ninth Symphony," which formed the central part of the program.

THE WEIMAR Court Theatre is to have a variable proscenium, by which means it will be possible to have the space for the orchestra on a level, as is generally the case, or sunken, or even entirely concealed.

MAX REGER is engaged on his 100th opus, a set of variations and fugue, on a theme by Adam Hiller. The work is to be written for orchestra. Why must modern composers have a theme from some outside source?

WASHINGTON correspondence seems to assure the building of a new auditorium for opera at the Capital, with a seating capacity of about 2,000. Mr. Hammerstein, of New York, will supply the company and produce grand opera.

MASSENET'S opera, "Thais," has been secured for performance in the United States by Mr. Oscar Hammerstein, of the Manhattan Opera House, New York City. Mary Garden and Maurice Renaud are to sing the principal rôles.

MUCH interest is manifested in the plan presented by Mme. Nordica to found an American Bayreuth on the banks of the Hudson near New York City. The general impression seems to be that she has a big contract on her hands.

MR. ROSSETTER G. COLE, of Chicago, has accepted the position of professor of music in the University of Wisconsin, succeeding F. A. Parker, who retires from executive duties although he will retain some class work during the next school year.

A BACH FESTIVAL was held at Eisenach, May 26-28. The New Bach Society received a number of contributions to the fund to purchase the house in which Bach was born and fit it for a museum. The Emperor William sent a contribution of $2,000.

MR. CLARENCE EDDY has located in New York City, and will devote a portion of his time to teaching. He recently accepted the post of organist in the Tompkins Avenue Congregational Church, Brooklyn, which has just installed a large four manual organ.

CHARLES LECOCQ, the French composer, now seventy-five years old, celebrated the fiftieth anniversary of his appearance before the public as a writer for the stage. It was in 1857 that he won the Offenbach Prize with a one-act musical play called "Doctor Miracle."

A COLLECTOR living at Florence, Italy, has bought Beethoven's manuscript of the "Waldstein" cantata for a price reaching almost to $11,000. Both the Berlin and English museums were bidders, but could not compete with the private collector, whose name is given as M. Olschki.

VLADIMIR DE PACHMANN, the famous pianist, is now in the United States, in retirement, preparing for his concert trip in the fall, which opens in New York, October 2. Mr. de Pachmann is expected to play at Bar Harbor in August, at the dedication of the Building of Arts, recently erected there.

A MUSICAL ART CLUB is to be organized in Philadelphia the coming season, the membership including professional musicians and non-professionals prominently identified with musical interests as writers or patrons, although the governing body of the club shall have a majority of professional members.

THE concerts of the Philharmonic Orchestra, at Berlin, are given on Sunday, Tuesday and Wednesday. The admission fee is 15 cents, and the people sit around at tables in the most informal manner. Beer can be purchased during intermissions. Conversation is promptly hissed down, if some thoughtless person essays to talk during the musical numbers.

A DISASTROUS fire in one of the studio buildings of Kansas City, several months ago, inflicted severe losses on a number of musicians. Among the instruments destroyed was a violin that once belonged to Spohr, which later came into the possession of Mr. H. E. Schultze, of Kansas City. Mr. Schultze received it from his father, who played under Spohr.

WHAT a difference between the program of German opera houses and those in the United States! The report of the Lortzing Theatre, in Berlin, shows operas

by Lortzing, Flotow, Nicolai, Beethoven and Maillart which never figure on our bills; and, what is more, the number of performances of some of these operas reach as high a figure as fifteen to twenty-five a season.

THE NORFOLK AND NORWICH MUSIC FESTIVAL announce a prize of $250 for a cantata by a composer of British birth. The competition closes December 1, 1907. An English music lover, Mr. Ernest Newlandsmith, believing that music is becoming complex and noisy, has offered a prize of $15 for the best composition by an amateur or professional in the form of a simple melody.

THE FEDERATION OF WOMEN'S MUSICAL CLUBS has established a reciprocity bureau, as a sort of exchange, by which any member of a club who is willing to appear before other clubs in the Federation for expenses or a small fee will be placed upon a list of available artists. Some time later in the present year it is expected that the Federation will offer prizes for work by American composers. The plans are not yet fully decided.

THE University of Illinois will dedicate a new auditorium next fall and plans to have a work by a living American composer given under his own direction. Between four and five thousand ballots have been sent out to musicians asking them to name the three most eminent living American composers. If any one composer has a clear majority of votes the invitation will be extended to him to be present and conduct one of his works.

THE collection of songs authorized by the German Emperor has lately been published by Peters at Leipzig. It contains over 600 songs arranged for male quartet, etc. The division of the songs is interesting. Thus there are seven groups, of which the first, sacred, has four subdivisions (choruses, motets, other ecclesiastical songs and folk songs of a sacred character)—serious and devotional. Fatherland songs, songs of huntsmen, seamen, peasants, miners, etc.

CONTRIBUTIONS to the Edward MacDowell Fund are now coming in from foreign countries. Toronto, Canada, has sent $435, over $500 came from a concert given in Paris, and Germany sends several contributions. A committee of Americans is active in England, and nearly $250 has already come in. The fund now amounts to about $40,000. The mark set by the committee in charge is $100,000, which they wish to raise by January 1, 1908. Contributions should be sent to the treasurer of the fund at No. 60 Wall Street, New York City.

A NUMBER of persons interested in music, both professionals and amateurs, have arranged for a conservatory of music for the masses of Moscow. The object is to supply solid, scientific musical instruction, and to discover and train latent talent. In seven different quarters of the city large school rooms have been hired for choir practice, studies, lectures, and instruction. The lessons for special instruments, piano, violin and 'cello, are given by the teachers at their own homes. The yearly salary for a teacher is less than $50, yet men of high standing are giving of their time to the movement. The pupils who attend the vocal classes pay a little less than $3 a year as a fee; the study of an instrument or solo singing is about $15 a year. The number of pupils is now over six hundred.

CARL POHLIG, court conductor of the Royal Opera of Stuttgart, has been formally engaged as conductor of The Philadelphia Orchestra, to succeed the late Fritz Scheel.

Herr Pohlig is highly esteemed abroad as a composer no less than an orchestral conductor, and is eminently fitted to advance the artistic ideals of the Philadelphia Orchestra, and to carry on the great work so brilliantly done by Fritz Scheel during seven years of labor for music in this city.

Carl Pohlig's career has been a notable one throughout. He was born in Teplitz, Bohemia, on February 10, 1864. He was recognized as one whose talents marked him for special advancement by Franz Liszt, who heard him in Weimar, where Pohlig was studying in the grammar school. Liszt's interest was actively continued for many years. He took the young student into his home, and also invited him to accompany him to Rome—a distinction shared only by Tausig, von Bülow and Rubinstein.

After extended professional tours throughout Europe, where his abilities as concert pianist were everywhere recognized he went to Hamburg, where for several years he was associated with Gustav Mahler in the directorship of the opera. He then received an appointment as musical director at Coburg and Stuttgart, besides which he conducted with exceptional success the Philharmonic Concerts, in Berlin, and Museums Concerts, in Frankfort; also in Munich and other German cities. His ability as an orchestral conductor of first rank became increasingly evident to the public. Pohlig early attained a position among modern composers of Germany, his music (symphonies) having been performed in Berlin by Felix Weingartner, and by Ernst Schuch in Dresden—always with success.

## HOME NOTES.

THE concert and commencement exercises of the Englewood Musical College were given June 26th.

THE INDIANAPOLIS PIANO COLLEGE, J. M. Dungan, director, held its annual commencement exercises June 19th.

THE NORMAL CHORAL CLUB, Potsdam, N. Y., Miss Julia Crane, director, gave Cowen's "Rose Maiden" May 29th.

THE MUSIC SECTION of the Ohio State Teachers' Association held a meeting at Put-in-Bay, Ohio, June 25th and 26th.

THE fourth annual recital of the School of Music, University of Wyoming, Mary Slavens Clark, director, was held June 17th.

THE closing concert of the past season of the Marks Conservatory of Music, New York City, was held June 14th; fifteen pupils assisted.

THE HURON, S. D., CHORAL UNION gave two performances of "The Pirates of Penzance" in June, under the direction of Mr. Frank H. Tuttle.

THE annual commencement exercises of the Knox Conservatory of Music, Galesburg, Ill., was held June 10th. There were six graduates.

THE UNIVERSITY CHORAL SOCIETY, Tiffin, Ohio, Mr. E. C. Zartman, director, gave Patten's oratorio, "Isaiah," June 11th. The society numbers 40 members.

THE New Bedford (Mass.) "Théodore Dubois Choral Society, J. D. Brodeur, director, gave Gounod's "Gallia" and Th. Sourilas' cantata, "Jeanne d'Arc," in June.

THE ORATORIO CHORUS of Wooster University (Ohio), gave Schumann's cantata, "Paradise and the Peri," June 11th. Mr. J. Lawrence Erb is director of the society.

THE graduating exercises of the Strassberger Conservatories of Music, St. Louis, Mo., were held June 16th. Thirty-three pupils were awarded diplomas and certificates.

THE WEST SIDE MUSICAL COLLEGE, Cleveland, Ohio, Mr. Stephen Commery, director, gave its sixth annual commencement exercises, June 17th. Ten graduates were presented.

THE DETROIT CONSERVATORY OF MUSIC held its commencement exercises June 21st. Twenty-one pupils were granted diplomas and certificates. Mr. Francis L. York is the director.

MR. WM. F. BENTLEY, director of the choir of the Central Congregational Church, Galesburg, Ill., sends THE ETUDE a copy of the year-book for 1906-07. The choir numbers 140 members.

THE CHICAGO PIANO COLLEGE, Charles E. Watt, director, held its commencement exercises June 20th. In academic, special and graduate courses nearly sixty diplomas and certificates were granted.

THE COMBS BROAD STREET CONSERVATORY OF MUSIC, Philadelphia, has a summer course in music in conjunction with the Summer School of the University of Pennsylvania, July 8th to August 17th.

MRS. N. J. COREY'S pupils, Detroit, Mich., gave a Soirée Musicale, Dramatique et Lyrique, June 27th. Selections from Verdi, Saint-Saëns, Mascagni, Bemberg, and by American song writers were given.

MISS EDITH LYNWOOD WINN is in charge of a summer school of music and languages, a camp for girls and young women, at Assawampsett Lake, Lakeville, Mass. The camp will be open until September 1st.

THE KROEGER SCHOOL OF MUSIC, St. Louis, Mo., held its annual commencement exercises, June 20th. At the summer session Mr. Kroeger conducted a course of study in theoretical and historical work, six lectures each.

THE COMMENCEMENT EXERCISES of the Nashville, Tenn., Conservatory of Music consisted of a series of four recitals. Thirty-one pupils received diplomas and certificates. Mr. C. J. Schubert is director of the school.

THE annual commencement concert and exercises of the American Conservatory, Chicago, were held June 14th. Diplomas and certificates for work in various departments and courses were granted to 205 pupils. The conservatory is directed by Mr. John J. Hattstaedt.

# QUESTIONS AND ANSWERS

E. E. N.—We have looked up the piece. "Hiawatha, an Indian Symphony," by Stoepel, and find that it is no longer in print.

C. O.—Piano tuning cannot be wholly learned from a book; but a clever mechanical man can understand the principles of it easily enough with a moderate study, and then by practice acquire the art. As compared with clerking at the salary named, $50 a month, piano tuning is much more remunerative, provided the tuner has talent and is reliable. This is the question you have to demonstrate yourself. The best way to learn it is to go into a school where they teach it regularly, or take lessons from some good tuner in addition to studying the book and practicing at every opportunity. The art turns on a good ear, not so much for pitch as for the "beats" which appear when strings are not in tune and gradually disappear as they approach harmony.

E.—1. "Folk-songs" means songs of the people or national songs, the spontaneous musical outpouring of the musical instincts of a nation. Folk-songs have played an important part in the development of many great composers. According to later research, Haydn's individuality was much affected by the Croatian folk-songs he heard in youth. Beethoven is said to have adapted an Austrian folk-song for the theme of the Scherzo in the "Eroica" symphony, he employed a Russian theme in one of the string quartets, Op. 59, dedicated to Count Rassoumoffsky, and there are many other instances of his predilection for folk-songs. He arranged three sets of Irish songs, numbering 57 in all; 26 Welsh songs, 12 Scotch songs, also an album of 12 songs of all nationalities, with various accompaniments. In the style of many of his songs, in some of his piano pieces and even in the Scherzo of the third symphony in E flat, Schumann showed sympathy with the spirit of the folk-song. Chopin's were based to a surprising extent upon the songs and dances of his beloved Poland. Brahms took a keen interest in folk-songs, and harmonized beautifully two books of them. Liszt, in addition to his arrangements of Hungarian dances, did much for the Hungarian folk-tunes by his "Hungarian Fantasy," for piano, the best of the Rhapsodies, but his desire for virtuosity at all cost led to his neglecting occasionally their real character. Dvorák's best and most characteristic work embodied the traits of Bohemian folk-song, and often when he departed from this spontaneous individuality to ape the classics he became tedious and uninteresting. Grieg has done much for the folk-songs of Norway by his collections, and also for the fidelity with which he has represented their qualities throughout his music. Russia is essentially a country of folk-song, and its composers have not neglected this fact. Glinka was perhaps the first to make effective use of Russian folk-songs and traditions in his operas, "A Life for the Tsar" and "Rouslan and Liondmila." Tchaikovsky not only employed peasant songs as themes for instrumental works, he arranged a collection of folk-songs for four hands, and a collection of children's songs shows the impress of his love for folk-songs. For the more modern Russians, the fostering of the national songs is an essential element in their creed. The "father" of this school, Mily Balakireff, has written overtures on folk-themes, a magnificent fantasy for piano, "Islamey," on Georgian themes. His symphonic poem, "Russia," also draws upon folk song for its several themes. Rimsky-Korsakoff, a pupil of Balakireff and an adherent of folk-song, wrote two overtures on Russian themes, a fantasy on Servian themes, a fantasy for violin and orchestra, and a symphonietta on Russian folk-songs, but his greatest service in this direction consists in his lavish use of folk-song and old Russian traditions in his many operas. Balakireff, Liadoff, Liapounoff, Inolitoff, Ivanoff and Rimsky-Korsakoff have all published interesting collections of Russian folk-songs. Charpentier employs old street cries of Paris in his realistic opera, "Louise," also in his cantata, "The Crowning of the Muse." Vincent d'Indy has written a brilliant and effective symphony on a French "Mountain Air," and contributed to the collections of folk-songs with "Ninety-two Songs of the Vivarais." In America MacDowell had sketched a suite on Indian themes before Dvorák had advocated the use of Negro themes in American composition. Arthur Farwell has achieved deserved prominence by his harmonization of Indian themes, his compositions based on Indian themes, his contributions gathered in the Southwest, and from the cowboys' songs.

2. I do not know what you mean by "double-stem" notes, unless you refer to some pieces in which the music is written with some strictness in parts. Then if one note belongs to two voices or parts it would have two stems, one up, the other down, in order to signify that the two parts were in unison. If I have not explained your difficulty, by all means write to these columns again.

3. 4. It would not be correct to explain a diminished fourth as two whole steps, because that is not strictly correct from the point of view of acoustics and the theory of intervals. Harmonic theory and principle has to guide us rather than the actual sound. Your difficulty consists in not thinking of the untempered scale, but in clinging to the piano which is a very imperfect instrument. C to F is a perfect fourth, C to F flat or C sharp to F is a diminished fourth, but it would not be correct to say these intervals are the same as C to E, or C sharp to E sharp. They all sound so on account of the imperfections of the piano. Acoustically, F-flat is *actually* lower than E, and E sharp is higher than F. Do not confuse the strictly true scale with the artificial tempered scale of the piano. In order to keep the idea of the fourth note clearly in the mind you must count 3 intervals as characteristic of all fourths: C to D, whole tone; D to E flat, a half tone, making C to E flat a minor third; E flat to F flat, a half tone, making C to F flat a diminished fourth. C to D, whole tone; D to E, whole tone (major third); E to F sharp, a whole tone. In the same way C to G flat (same interval as the piano) is a diminished fifth; and the interval is named: C to D, whole tone; D to E flat half tone; E flat to F, whole tone; F to G flat, half tone. In order to account for the

name of an interval consider the distance apart of the notes. C to D is always some kind of a second; C to E some kind of a third, some kind of a fourth, etc., no matter what accidental changes there are in the names of the notes. C sharp to E flat has to be called a diminished third, yet it sounds the same on the piano as C sharp to D sharp, which is a major second. If you stop to think of the real distance apart of the notes of an interval, not on the piano keyboard but on a correct table of intervals, you will have little difficulty in analyzing an interval correctly. The explanation that you quote from Palmer's "Piano Primer" seems to be eminently rational.

5. It is difficult to indicate how to pronounce Saint-Saëns' name, unless familiar with French pronunciation. One authority gives it as follows: San-San with a French nasal n. Others pronounce the s on the end. My prescription would be to start to say *Sang Song*, with short a and short o, and stop just as the g is beginning.

6. Carl Goldmark is still living in Vienna.

7. Carl Goldmark was born May 18, 1830, at Keszthely, in Hungary; his father was a "cantor" at the Jewish synagogue there and too poor to afford regular musical instruction for his son. The village schoolmaster taught him the rudiments of music; he entered the school of the Oedenburger *Musik-Verein* in 1842. Here his talent on the violin was considered remarkable enough to warrant his being sent to Vienna. In 1844-45 he was a pupil of Leopold Jansa, entering the conservatory in 1847 as a pupil of Böhm in violin-playing and of Preyer for harmony. The political disturbances of 1848 compelled the closing of the conservatory; thus Goldmark was thrown on his own resources. Engaged in the town theatre at Raab, when the town capitulated to the government forces, he was by some mistake led out to be shot as a rebel. His life was saved by a friend who explained the mistake. In 1850 he returned to Vienna, where he worked hard for seven years, becoming acquainted with orchestral instruments and attempting composition himself. A quartet for piano and strings, an overture, some songs and a psalm for solo, chorus and orchestra were performed in 1857 with some success. After two years of further study in Pesth, where another concert of his works was given, Goldmark returned to Vienna and established himself as a piano teacher. By this time he had completed some of his more well-known compositions, such as the overtures, "Sakuntala," Op. 13, (one of his famous works); the overture, "Penthesilea," Op. 31; the symphony, "Rustic Wedding," Op. 27. Goldmark also wrote criticism and came out strongly in favor of Wagner in the *Konstitutionelle Zeitung*. Almost ten years were devoted to the completion and revision of his most famous opera, "The Queen of Sheba," which was produced March 10, 1875, at the Court Opera at Vienna, under Wilhelm Gericke.

It has since been given in many towns in Italy, in Madrid and in New York. It was obviously under obligation to Wagner, but still possessed virtues of its own. Four years, from 1882, were spent in the composition of "Merlin," a second opera, produced in Vienna, November 19, 1886. Other operas by Goldmark are: "Das Heimchen am Herd," founded on Dickens' "Cricket on the Hearth," produced in Berlin (1896); "The Prisoners of War" (Vienna, 1899); "Goetz von Berlichingen" (Pesth, 1902), and "The Stranger," not performed.

Goldmark's works are notable for their melodic invention, clear treatment and genial character. Among other works beside those already given may be mentioned the following: Op. 5, "Sturm und Drang," piano pieces; Op. 6, trio, piano and strings; Op. 8 and 9, string quartets in B flat and A minor; suite for violin and piano, Op. 11; Op. 15, "Frühlingsnetz," male quartet, accompaniment for four horns and piano; Op. 16, "Meerestille und Glückliche Fahrt," male voices and horns; Scherzo, Op. 19, for orchestra; Op. 25, sonata in D for piano and violin; Op. 28, violin concerto, A minor; Quintet in B flat, piano and strings; Op. 35, symphony in E flat; Op. 36 and 37, overtures, "Spring" and "Prometheus Bound;" Op. 39, sonata, for piano and violoncello; Op. 43, suite for piano and violin; Op. 44, overture, "Sappho;" Op. 45, Scherzo for orchestra; Op. 49, overture, "In Italy," a symphonic poem, "Zrinyi," and a second violin concerto are said to be Goldmark's latest works. The following story is told of Goldmark:

He found himself traveling alone in the same compartment with a very attractive lady to whom he wished to make himself known. After some desultory conversation he thought to make a great impression and at the same time reveal himself by saying; "Madam, I am the composer of the Queen of Sheba." "Ah! indeed," was the lady's somewhat languid reply, "and is that a good position?" Goldmark's symphonies, overtures and the first violin concerto are in the repertory of the large orchestras of this country; his chamber music is heard less often.

G. E.—Dr. Hermann Deiters, the writer on music, died lately at Coblentz. He was born at Bonn, in 1833, where he studied law and afterwards philology, taking the degrees of Doctor of laws and doctor of philosophy in 1858. He acted as collegiate teacher in Bonn (1858), at Düren (1869); he became collegiate director at Konitz, in West Prussia (1874), at Posen (1878), and at Bonn in 1883. In 1885 he was appointed a member of the board of public instruction at Coblentz, and, in 1890, assistant minister of public worship at Berlin. In 1903 he became a privy councillor of Coblentz. He contributed to Bagge's *Deutsche Musik Zeitung* (1860-62), he wrote on Beethoven's dramatic compositions (1865), on R. Schumann as a writer (1870), on Otto Jahn, the biographer of Mozart (1870), on the Beethoven Festival at Bonn (1871), on Max Bruch's cantata, "Odysseus" (1873). But his greatest claim to general interest is a series of articles on Brahms, afterwards translated by Rosa Newmarch, for a long time the chief source of biographical data on Brahms, and for his translation into German (the original was never published) of A. W. Thayer's exhaustive biography of Beethoven, in three volumes. After Thayer's death he undertook the revision of the volumes already published and the completion of the fourth volume. This was nearly finished at the time of his death.

SUBSCRIBER.—For a list of easy pieces among modern Russian composers, I suggest the following: "At the Convent," "Serenade," by Alexander Borodin; "Berceuse," by Alex. Hlinsky; "Serenade," Op. 5, No. 3, by Rachmaninoff; "Romance," Op. 15, No. 2, by Rimsky-Korsakoff; "Prelude," Op. 49, No. 1, by Glazounoff. The modern French writers for the piano are inclined to greater complications, but I suggest the following for consideration: "Waltz," Op. 17, No. 3; "Green Lake," "Hall at Evening," Nos. 4 and 8 from Op. 33, by Vincent d'Indy; two "Arabesques," and "Clair de Lune," from the "Suite Bergamasque," by Claude Debuny; and "Pavane," by Maurice Ravel.

## GRAVE OR GAY?

MOST friends of music hold that the grave mood (some include also the sentimental) is more significant, of deeper meaning than the cheerful, sunny mood. Such critics take only a one-sided view of the nature of music. The dramatic poet, it is true, can fully express his greatness only in drama or tragedy, for only in such a setting can his characters appropriately express large and lofty thoughts. But with music the case is different, for this art (which, by the way, Schopenhauer considered the most powerful of all arts) concerns itself with thought of beauty and of *feeling*, and such ideas may be cheerful as well as grave. For music always remains music, in its essential beauty and purity, as Schopenhauer says, even when it accompanies the most ridiculous nonsense of the comic opera, and by such an union is not moved from its original lofty heights.

Is there anything more beautiful than the music of Mozart's "Marriage of Figaro?" In my opinion that opera is one of the most beautiful works of art which we possess. If anyone considers the grave and pathetic as standing far above the gay and graceful in music, let him ask any gifted composer, who has perfect command of the technical side of his art, which is easier for him, to write at any moment, a short, sad composition, or to compose a graceful melody which will enchant his hearers. Movements like the Allegretto of Beethoven's Eighth Symphony cannot be created except in moments of the highest inspiration, while many worthy pieces of different character, from excellent composers too, can be written without great inspiration. So, for example, Spohr composed for years, during certain hours of every morning; whether he was always in the mood for it is the question. It is a fact that in Spohr's melodies the elegiac mood predominated.—*From the German by F. L.*

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NOT much thought has been given to the circumstance that an intimate relationship exists between musical notation and the study of harmony, or even the piano. The harmony teacher enrolls his pupils (most of whom play the piano) and immediately starts in with the lessons. When, soon after, he receives the written exercises of the class, his eye meets the most extraordinary scribblings, often unintelligible, the accidentals after or over the notes instead of before, the notes slanting as if the wind had blown them down, and no leger line over or under the staff. It is the same in the public High Schools, as I happened to see in some exercises shown me. Conservatories and schools where music is taught would do well to give the pupils a preparatory course in musical notation; they would have more intelligent results in theory and executive music.

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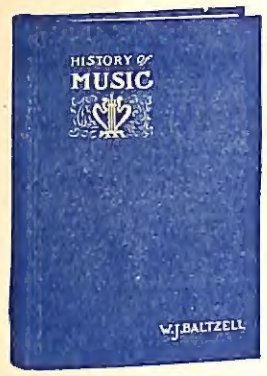


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