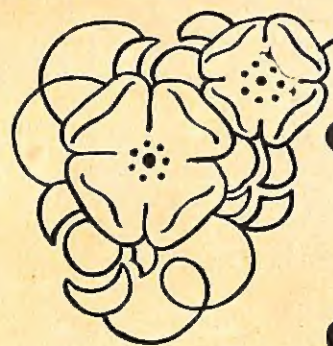


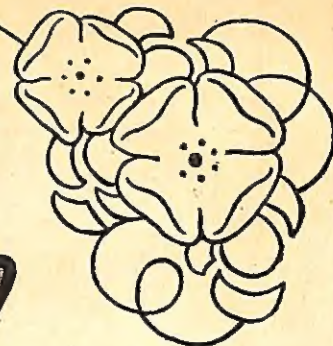
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The present month commences what is known among magazine publishers as the "Subscription Season." During the period from October 1st to April 1st every periodical in the country puts forth additional effort to enlarge its circulation and extend the field of its usefulness. A large part of these efforts are in the form of Clubbing Offers with other magazines.

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Every letter that comes into THE ETUDE office receives personal attention. Not a single writer is slighted. All letters with matter likely to be of general interest to the readers of THE ETUDE come for the personal consideration of the editor. If the letters contain ideas of value, they are discussed by THE ETUDE staff of writers and musical experts supervising the various departments. If the ideas are thought to be of practical use they are immediately adopted and contributions along the lines suggested are solicited from the ablest specialists living who write for American musical journals. We feel that every letter that comes to us may be of very great value. Some of the most valuable ideas we have ever had have come from our readers. We are making continual efforts to get in closer touch with everyone who reads THE ETUDE. We realize that the paper is not our paper, but yours. The more helpful we can make THE ETUDE to the greater number of teachers, students and musicians, the more successful we will be. We want to hear from you and we want you to know that your letter will always receive proper attention. It is well, however, to remember that with a paper like THE ETUDE—having a circulation greater than that of any other musical paper in the world—it is highly essential to consider the great body of our readers, and articles are selected upon this basis. The article likely to be of greatest appeal to the greater number of readers is the article we feel to be of most value.

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There is one thing we would like to have our readers understand. In the selection of articles the only consideration we observe is merit and suitability for the needs of ETUDE readers. It makes absolutely no difference to us whether the writer is known or unknown, providing the article has merit and is adaptable to our immediate needs. We are continually accepting articles from unknown writers who have something of interest to say and who know how to say it. At the same time we are frequently obliged to return articles from noted men and women because we feel that the articles are not suited to our immediate needs. The only reason why certain eminent names are sure to appear more frequently is that these men have gained a wealth of knowledge, experience and skill that generally makes their articles of great practical value. It takes time to learn how to present ideas in a readable manner, simple as it may seem. The young writer succeeds by persistence, more than through any other characteristic.

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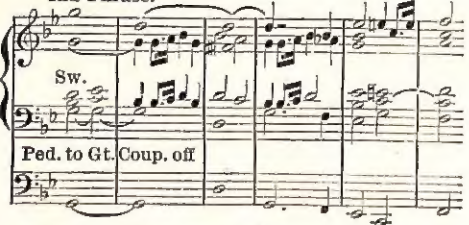
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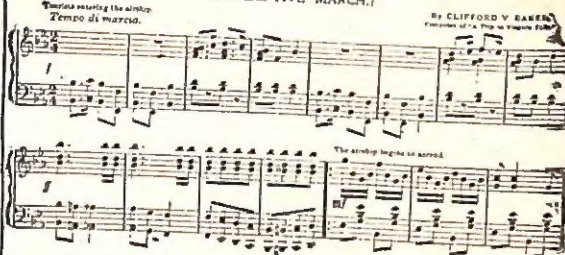
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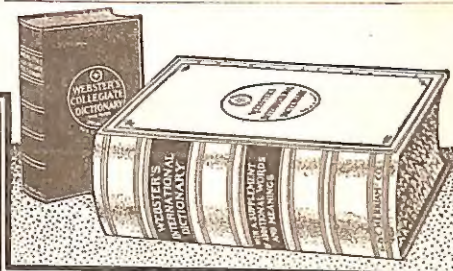
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No. 10.

EDVARD GRIEG

(The death of Edvard Grieg, the great Norwegian composer, on September 4th, occurred just as THE ETUDE was going to press, thus making it impossible for us to secure desirable new material to the extent we might have wished. However, we consider our readers fortunate in having the following articles which have been selected from original matter prepared for us upon a few days' notice.)

A Biographical Sketch of Grieg.

The great musical wave which engulfed Germany in the early part of the last century extended to all the adjoining countries. In Norway and Sweden, musicians had been working faithfully and intelligently, but for the most part their efforts had been to emulate German ideals. The splendid wealth of native folk-song had been cast aside for the more polished and more correct models of the Fatherland. The significance of their peculiar rhythms, their exotic harmonies, their semi-barbaric melodies, was lost in the wild chase for something that the world of music had already set its stamp of approval upon.

When Edvard Grieg was born, in 1843, there was no Norwegian composer whose reputation had extended considerably beyond the boundaries of his own country. Grieg, although boasting a Scotch name (it was formerly Greig), had but one Scottish ancestor, his great grandfather, who came from Aberdeen to Norway, it is said, in 1755, owing to revolutionary disturbances in Scotland.

All of Grieg's other ancestors are Norwegian and it is to his Norwegian mother that he owes not only his great talent, but also, to a large degree, its development. She had received instruction in Hamburg and in London and was sufficiently capable to perform in public such works as the Beethoven Fantasia, Opus 80, with orchestra and chorus. In fact, she was the leader of musical affairs in her native city of Bergen, Norway, and Grieg's home was the gathering place of the great "talents" of the little city.

Grieg as a boy was somewhat delicate and very sensitive. Like so many talented musicians and dreamers, he showed little liking for his regular school work and likewise no pronounced aptitude for hard and grinding piano practice.

At the age of thirteen he composed his first piece, a "Set of Variations upon a German Melody," but his school teacher quickly put an end to his youthful enthusiasm by destroying the manuscript.

Latterly Ole Bull, the great Norwegian violinist, keenly detected his talent and was loud in his appreciation of it. He insisted that the boy be sent to the then famous Leipzig Conservatory. Unfortunately, he reached there a short time after the death of Mendelssohn and the departure of Schumann. Thus he was placed under the guidance of Moscheles. E.



EDVARD GRIEG.

F. Wenzel, Richter, Reinecke and Hauptmann, all strict disciplinarians, but no one of them possessing the inspired enthusiasm of Mendelssohn and Schumann. After four years spent in the Conservatory Grieg went to study with Niels Gade in Copenhagen. Although Gade was also under the influence of the German school, Grieg preserved his strong national feeling, but at the same time has admitted the art stimulus Gade gave him. Later he met the young Norwegian composer, Richard Nordraak, who, it is

said, afforded Grieg additional grounds for retaining his Scandinavian birthright in his music.

In 1867 he married his cousin, Miss Nina Haggerup. Grieg had shortly before written his famous song, "I Love Thee," one of the most spontaneous, passionate love songs ever written. Like many of the great master-songs of Schumann, this song was no doubt inspired by Grieg's deep affection for his betrothed.

A few years later Franz Liszt was attracted to Grieg through the latter's piano sonata, Opus 7, and the pianist sent Grieg an unsolicited invitation to visit him. At that time Liszt was at the height of his fame and this was not an invitation to be neglected: so Grieg with the aid of money provided by his government sought out Liszt and was rewarded by the great Hungarian musician's most enthusiastic encouragement.

But Grieg had not yet achieved international renown and it remained for Henrik Ibsen to afford the source of the inspiration. Ibsen, whom many consider the greatest dramatic genius since the time of Shakespeare, was arranging for a stage production of his fantastic play, "Peer Gynt," and invited Grieg to write the music. All those who have ever read this intensely keen, penetrating allegory upon Norwegian character and life can readily understand how great an influence the work must have had upon one of Grieg's disposition. Here Grieg caught a Norwegian flavor and preserved it in melodies, harmonies and rhythms that ere long commenced to attract the attention of the entire musical world.

In his excellent little biography of Grieg, Henry Finck, the noted critic, says:

"Like his friend, Bjornson, he takes a good picture; we could have recognized him instantly, had we met him in a crowd. His face is as individual, as unique, as attractive as his music. It is the face of a thinker, a genius. His eyes are keen and blue; his hair long, straight and almost white and brushed over backwards like Liszt's."

Ernest Closson, the noted French musician, who was among the first to recognize Grieg in print, says, "He puts into his playing so much soul, so much emotional intensity, that he came back into the artist's room completely exhausted."

Grieg wrote in all branches of the art of musical composition, for the piano, for the singer, for the orchestra, for the vocalist. THE ETUDE gives a list of his most popular piano pieces, and also prints in memoriam one number from the "Peer Gynt" suite, the famous funeral march, "The Death of Ase," of which Mr. W. S. B. Mathews has said, "It is practically a funeral march of a sad and grief-laden character. Ase is the poor mother of 'Peer Gynt,' who was left alone in her cottage on the mountain while her ne-er-do-weel son was off on his travels. At length death overtook her, on the bleak mountain side."

A EULOGY UPON GRIEG.

BY HENRY T. FINCK.

ALTHOUGH the friends and admirers of Edvard Grieg knew that for nearly half a century he had never been in perfect health, owing to the fact that an attack of pleurisy while he was a student at the Leipsic Conservatory, in 1860, destroyed his left lung, the news of his sudden death came as a great shock. He died on September 4, at Bergen, where he was born on June 15, 1843. The story of his life has been told by me at considerable length in the June number of THE ETUDE, with a few columns of comments on his works; but at the editor's request I will contribute a few supplementary remarks. He has asked me to make these remarks "partake of the nature of a eulogy," and I gladly comply, not merely because of the traditional *de mortuis nil nisi bene*, but because I should be at a loss how to write about Grieg otherwise than eulogistically.

The same day that the news of Grieg's death was cabled to this country the mail brought me a letter from Mr. Arthur Laser, formerly of New York, now of Berlin, who has just completed a translation into German of my biography of Grieg. "When Grieg was here in Berlin last spring," he writes, "I visited him in his hotel, where we had a very pleasant talk about music in general and about you and your book. 'Finck praises me too much,' he said." He said the same thing to me in a letter written after he had read the proofsheets of that book; but I replied that I believed every word I had written to be correct, and that time would prove my eulogy to be nearer the truth than his modesty.

There once appeared in the *Fliegende Blätter* a couplet which is as wise as it is funny and ungrammatical:

*Bescheidenheit ist eine Zier
Doch kommt man weiter ohne ihr.*

In English prose: "Modesty is an ornament, but one gets along better without it." Grieg would have got along better, especially in his early days, if he had been less modest and more aggressive, or at least more self-assertive. He considered it beneath his dignity, as he once wrote me, to reply to the critical misrepresentations, such as the almost universal imputation that he had borrowed most of his melodies—the beauty of which was conceded—from Norwegian folksongs, when, as a matter of fact, only about five per cent. of them were thus borrowed, and even these were adorned with harmonies entirely his own, though, like his own melodies, redolent of Norway. Many of the critics who charged him with borrowing did so, not from malice, but in sheer ignorance. I myself did not know till he told me that of his one hundred and twenty-five songs only one, "Solvejg's Lied," is based on a melody not of his own creation. His eulogistic Norwegian biographer, Schjelderup, intimated that the string quartet contains borrowed folk tunes; but Grieg wrote me, "Alles ist erfunden nichts benutzt." He should have told these things publicly, should have used the cudgels occasionally; but, of course, when a man has only one lung, he is not apt to be a fighter. He suffered in silence, like the equally modest Chopin and Franz.

He was undiplomatic, too—as undiplomatic as Wagner; and, unlike Wagner, he had no Liszt or other diplomatic friend to help him. To give only one illustration: A certain German theorist had written a book in which he devoted a chapter to Grieg, pointing out his great harmonic originality. The same book contained a new theory of harmony, not particularly lucid or convincing. The author sent a copy of it to Grieg, who wrote and told him that he did not understand it. He relates this incident in one of his letters to me, adding: "I suppose the author considers me an ass, for I have not heard from him again."

Maybe the reader is beginning to think that I am not following the editor's injunction to be eulogistic, but I am. Modesty, after all, is a virtue, and so is sincerity. If Grieg suffered for these virtues, he suffered alone.

He had the satisfaction of knowing that whatever mistakes critics might make in their estimates, the public was with him everywhere and always; and he must have felt, too, when the tribute of spontaneous and overwhelming enthusiasm was paid him at his public appearances, that *vox populi vox dei*—

that the voice of the public proclaimed him a genius with a message from above. To be sure, the public has often as wildly applauded unworthy artists who stooped to conquer; but Grieg never stooped to conquer. His music is true folk music, yet it is intensely aristocratic. That may seem a paradox, but it is true.

He made the mistake (I am eulogizing again) of paying no tribute to the pedants and schoolmen. Had he been worldly wise, he would have written a certain number of pieces bristling with big words and learned footnotes, so to speak; the professors would then have welcomed him as a colleague, especially if these learned pieces had embodied no new melodies. Instead of conciliating the minor professionals in this manner, he annoyed them beyond measure by doing what they could not do to save their lives—composing pieces with original melodies, and so simple in structure that the general public could appreciate them at once. To get even, they accused him of a lack of depth. They tried to make the public believe that their own favorite pebbles were deeper. These pebbles certainly were more opaque than Grieg's diamonds; but, somehow, the public preferred the translucent Grieg diamonds.

Brahms once said of Dvorák: "Dem fällt immer etwas ein" ("He is never at a loss for an idea"). In a conversation with Saint-Saëns last winter I asked him why he had never written any more symphonic poems. "Because no more ideas came to me," he replied. Grieg resembled both Dvorák and Saint-Saëns: when he set about composing a piece he was never at a loss for an idea; and when he had no idea he refused to compose. Had all composers followed his principle, how much less rubbish the shelves of our music stores would be burdened with!

Because of this restraint, and of his persistent ill-health, Grieg did not write a great many works; Opus 73 is the last on the list. But it is better so. In his garden there are only flowers, no weeds; there is no need of anthologies and selections. In not all of his pieces and songs, of course, did he "strike twelve," but in few of them did he fail to strike eleven. Ruskin once expressed the fear that his books would not live because he had written so many. Grieg had no such reason to apprehend the future. His works contain that concentrated quintessence of genius for which alone it is safe to predict immortality.

It is unspeakably sad to lose two men like Grieg and Joachim within a few weeks. The only consolation is that both had delivered their message.

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- Opus 46, Nos. 1, 2, 3 and 4, From the "Peer Gynt Suite" (arranged for piano).
- Opus 53, No. 2, The First Meeting.
- Opus 54, No. 3, March of the Dwarfs.
- Opus 65, No. 6, Wedding Day at Troldhaugen.
- "I Love Thee" (transcribed for piano solo by the composer).

Most of these make excellent teaching pieces, and if you are not familiar with them it would be well to investigate them at this time.

In writing sonatas Haydn and Mozart had been satisfied with grace of outward form and a smooth and pretty flow of melody within that form. Beethoven was a man of intellectual force as well as of musical genius. He applied his intellect to enlarging the sonata form, his musical genius to supplying it with contents worthy of the greater opportunities he himself had created for it. There is a wonderful union of mind and heart in Beethoven's work. The sonata form, as perfected by him, is a monument to his genius. It remains to this day the flower of the classical period.—Kobbe.

It is only when our feelings, our minds and our tastes derive full satisfaction from music that our pleasure in art really begins. Those who delight in the mere concord of sounds are incapable of deeper appreciation.—Ferdinand Hiller.

ENTHUSIASM.

BY CHARLES E. WATT.

"I CAN give you technique and repertoire," said a teacher in my hearing the other day, "but I simply decline to furnish all the enthusiasm." Every teacher is conscious of a similar feeling at times, for, whatever his knowledge of the routine of pedagogy, and whatever his personal love for music, he sometimes feels that his pupils are a dead weight on him and that he simply cannot endure the strain. Yet, nothing is more sure than that he must supply the enthusiasm in the vast majority of cases, for pupils are by nature lackadaisical and moody, and it is only the teacher who furnishes a continual fount of inspiration who is uniformly successful.

How then maintain the flow of enthusiasm? It goes without saying that the genuinely good teacher is he who is "born to teach," and under normal conditions he will have enough love for the art and a clear enough insight into future possibilities to carry him through present drudgery, but even the teacher so gifted by Nature will occasionally lose heart unless he do a variety of things to prevent it. To begin with, he must not be narrow; if he teaches piano for a living he must also play the organ, or sing a little, or play in an orchestra, or write music or write about music. He simply must not live in one rut, else he will certainly lose permanently whatever of enthusiasm he began with. Then, he must avoid daily the possibility of his art becoming all absorbed in the routine of teaching—and no matter how hard it may be to find the time for it he must—absolutely must—keep up his own playing.

If it is possible for him to do somewhat of public work he will continually renew his vigor in teaching thereby, but if that becomes impossible, he must still play as much as he can for his own betterment, and not only so, but he must hear others play continuously.

No man can maintain an enthusiasm in teaching who allows himself to think he is "tired" of hearing music—and in fact he should hear it of all kinds and degrees. He must hear the artist players of course, in order to hold his work to a vital standard, but he must also hear the work of pupils and amateurs, else he will very rapidly and very surely lose the human interest in the work of pupils which makes him so potent a factor in the life of those intrusted to his care. But, quite aside from these things, he must go outside music for inspiration. He must read poetry, romance and humor, and he must try to apply each of these in the interpretations he offers his pupils. He must see art in all her forms continuously. "I do not care for portraits of the masters," said a very refined pianist to me recently, "for they were all more or less commonplace in their lives and it is only in their music that we see their real worth and grandeur, but, in order to play well, in order to keep up an enthusiasm, I must be surrounded at all times by art, beautiful statuary, fine pictures, etc.; these are my inspiration." Piano playing may be made to simulate any other possible utterance; so a continual study of vocal art, the playing of the orchestra and even the listening to good oratory will all have an influence in keeping the pianist *alive*, and in this connection it may be said that the theatre presents one of the very strongest incentives to the imagination, without which piano playing, as all other art, is barren. "Ah!" said Moszkowski to a pupil recently, "you were at the theatre last night; you do not need to tell me, I can hear it in your piano playing."

Nature presents always a helpful aspect to the earnest student who would maintain a freshness in his art—for what music so grand or fine as that of Nature? "The purling of the brooklet, the song of happy birds, and all the other myriad sounds of Nature present more beautiful music than the greatest gag there could be no more complete restorative than a period of relaxation and communion with Nature."

If you teach for money only, and allow yourself to become merely mechanical in the work, you will certainly and surely lose all enthusiasm for it, but if you teach also because you like to teach and if into your work you try to put every helpful suggestion, momentum to carry you through even the most strenuous of days.

THE STORY OF THE GAVOTTE.

BY C. A. BROWNE.

THEY have long, hard, bitter cold winters up there in *Pays-le-Gap*.—that part of the old province of Dauphiné which is the highest department of France. There is Mount Pelroux, which is 14,000 feet high and Mount Oran comes next with its 13,120 feet. The climate is so severe, and the soil so barren, that the ground yields but little else than potatoes, a scant crop of rye, oats and barley. Yet the "Gavots,"—the hardy peasants who live in this sterile country—were quite light-hearted enough to create the sprightly French dance that bears their name, even until this very day and generation.

In those early days of the gavotte, kissing and merry-making played a large part; as would be quite natural among an isolated, but jolly, rustic population, whose parents and grandparents and great grandparents had been well acquainted, and where everyone was probably related to everyone else, in a more or less intimate degree. It was exceedingly spirited, and its distinctive feature consisted of the performers raising their feet clear of the ground, instead of shuffling along—as was usual in dances of this character.

That was away back in the sixteenth century, in the springtime days of the gavotte. But it underwent changes, as it eventually found its way to the stage and court, and finally even to private drawing-rooms. It was largely remodeled in the seventeenth and eighteenth centuries, and became at length almost as stiff and formal as the minuet itself.

As a theatrical dance, the gavotte was very effective and highly popular. It was much in fashion in the time of Handel, and of Corelli, who is sometimes called the father of modern violin-playing.

The French composer, Grétry, and Gluck, the reformer of the opera, have both written famous gavottes. And some of Father Bach's works contain excellent examples of this particular dance-form, which was not thoroughly developed until the latter part of the seventeenth century. Padre Martini and Leclair were also writers of gavottes.

The dance consists of two light, joyous strains, each of which is repeated as is customary in the older dances. The first usually contains four or eight bars; and the second one, eight or twelve—sometimes more; and the gavotte begins on the third beat, which distinguishes it from another ancient dance called the bourrée, which always begins on the fourth beat of the bar. The phrases are short, as a rule, to suit the step it was danced in.

Frequently, a second gavotte follows the first one, much as a trio is used in modern music; and the second one is either similar in construction to the first, or it is a musette—that is, founded on a drone-bass. For in older times, a small French bagpipe (musette), was very much in use. So that any rustic air adapted to the instrument and the dance that accompanied it came to be known by the same name—a musette.

Though the gavotte is very lively it should not on any account be played too fast. And when the dance is divided in two parts, the player should be extremely careful to observe a brief pause, before beginning a new part.

There is a celebrated one, called the "Gavotte of Louis XIII," although he did not accede to the throne of France until 1610, while this was first danced in the reign of Henry III—years before the time of Louis. It was part of a ballet on the legend of Circe, and was composed to celebrate the marriage of the Duc de Joyeuse with Marguerite de Vaudémont de Lorraine, sister of the beautiful queen of Henry III. In those days the ballet consisted both of singing and dancing.

The performance, on this occasion, took place at the Chateau de Moustier, and it lasted from ten o'clock at night on until four o'clock the next morning. The queen and her sister both took part. For in those days, persons of the most exalted rank shared in the court festivities.

The Queen, Louise, was a very handsome young woman and, before her marriage, had been betrothed to a man she loved. But Henry fell in love with her, and insisted on making her his queen. And a dreary life it was that she led with him. For he was a very singular person, and cared little for anything excepting fine clothes, and his own beauty. At nights, he kept in a mask and gloves to preserve his complexion, and he painted his face. Every day he would stand

over his wife to see her hair dressed, and even chose her ornaments.

There were great religious and political struggles going on—agitating France to the very foundation stones—during the latter part of the sixteenth century. Yet, in spite of all these things, the amusements of the frivolous court were carried on with great gaiety; and, many a time, there was included among them this merry little peasant dance that has strayed so far away from its original mountain home.

CONTINUITY OF PURPOSE IN TEACHING.

BY JAMES FRANCIS COOKE.

Unfixed Design.

It falls to the lot of all teachers who have to train advanced students that a large percentage of their class of pupils will come to them from the hands of inefficient teachers. This is, of course, due to the old-fashioned idea that any teacher will do for a beginner, with the result that economy is turned into a very disastrous parsimony.

The most noticeable flaw in the work of the inefficient teacher—and I include in this class many clever interpretative musicians who have not achieved the requisite experience essential to the teacher, whether through practical work or through definite study of the science or art of pedagogy—is a lack of continuity of purpose. A teacher who has spent years at his profession, although entirely destitute of any fundamental pedagogic training, has at least learned, empirically, that a fixed design in his work, based upon natural and logical sequences, is of the utmost importance. The work of teachers who have not yet learned this great truth and practiced it in their lesson-giving shows this fault very conspicuously.

This, unfortunately, is largely confined to teachers of American ancestry and training. We have not had the centuries of rigorous governmental discipline to make us steady in our efforts. The very absence of the constraint which leads to a more fixed purpose is in part responsible for some of our greatest achievements, but in music it is all but fatal. Dr. O. S. Marden, the editor of *Success*, says, in his splendid book "Choosing a Career:" "The easy adaptation of the American youth to anything and everything is often a curse. People who hover around the borders of a dozen different occupations, who never go into the interior of any one of them, who never get down to the marrow of anything in particular, who skip about on the surface of things, never amount to much."

A Natural Law.

There is a law in physics called the "Law of Continuity." It has to do with the principle that nothing passes from one state to another without passing through all the intermediate stages. Judging some teachers by work that I have seen, it would seem that their idea of desirable teaching is to controvert the principle represented in this law. Many physical laws may have human analogies. In teaching, "Continuity of Purpose" is everything, and it is impossible to avoid essential intermediate stages without courting disaster in the end. All so-called "short cuts" are generally substitutes for work. In music there is no such thing as a substitute for work; in no other art is the necessity for regular, persistent, substantial growth so vital. When the teacher once starts out to do a thing, he must continue to force all obstacles out of his way until his purpose is accomplished.

Keys and Scales.

A very ordinary illustration of the lack of continuity of purpose may be seen in the method of teaching keys and scales. During the entire period in which I have been teaching, not one pupil has come to me with a thorough knowledge of the keys and scales. Many know most of the major keys, although some find it difficult to identify the keys of G sharp major or C flat major. Fewer still realize the signal necessity for understanding these keys in order properly to comprehend the relation of the minor system to the major system. Other pupils, who had already essayed teaching and achieved some financial success, knew the minor keys in the most vague and unscientific manner. The matter of keys is in reality the very basis of our musical system. Keys are the peculiar combinations of materials with which the musician's art works are made. When taught as a whole, they are readily com-

prehended and not soon forgotten. When taught in part, they fill the pupil's mind with mystery, uncertainty and confusion. The trouble is that many teachers fail to continue their purposes until all the scales are taught. They present the scale of C, and, instead of teaching the architectural principle upon which the scales are constructed, teach instead the white keys that are to be pressed down and the fingers that are to press them down. Sometimes they go in one direction as far as four flats and as far as four sharps in the other direction. After this three or five minor keys and scales are taught, and the pupil is thought to be equipped to meet all technical and musical contingencies. Such teaching is sophistical, inconsistent and absurd.

No doubt many who read this article will say to themselves: "Do not the majority of teachers who teach beginners take into considera-

tion the fact that the larger number of their patrons expect to be nothing more than amateurs? For this reason thorough, persistent instruction would be impossible." To those who hold this opinion I must say, as does Lessing in his comedy, "The Woman-Hater," "You must be astonished at your own delusion." No matter how empty may be the purpose of the amateur, it is the teacher's duty, his mission, to teach his art as an art and not as a vehicle for personal display. If the teacher finds himself reduced to the condition where his will is insufficiently strong to influence a pupil to travel along artistic lines, he would far better abandon his work and attempt something else, for failure will be his. Amateurs can usually be shown that continuity of purpose is all-essential, and it is not difficult to induce them to work with the teacher along these lines. If the teacher introduces Haydn to his pupil, he will find that it is far better to give the pupil several sonatas, and leave him with a fair idea of the composer's work, than to teach him the sonata in C and leave the beautiful C sharp minor, E flat and D major sonatas for a later period. A little continuity of purpose is very effective even in the case of the amateur.

I have known a teacher who made it an open boast that he considered it necessary to teach his advanced pupils only a few of the two-voice inventions of Bach in order to get them acquainted with the style of the great master. One may as well try to describe Niagara by exhibiting a vial of the water or to explain the principles of residual calculus by the multiplication table.

We are gradually growing out of the "finishing school" period of our national educational growth. Could anything be more ironical than the application of the term "finishing school" to any educational institution? We all know what the term meant—"a college of smattering," someone has called it. Our music teachers are learning that it is not worth their while to take up a subject unless it is possible to do that subject well, and to continue their original purpose until some definite, tangible end is reached.

Do not infer from the foregoing that the necessity of variety has not been taken into consideration. Nothing is so stultifying as a long period of practice upon the works of one composer. I have known teachers in Europe who made veritable fads of certain sets of technical exercises. One man in particular insisted upon his pupils learning almost all of the works of Czerny; another contended that a complete musical education was out of the question unless the etudes of Cramer were mastered; and so on.

What is meant is that the teacher must have a definite and logical purpose, and must pursue that purpose until his design is completed. How many pupils play who have never

really mastered one piece, but who have an amazing repertoire of pieces through which they are able to scramble in such a manner that laymen are bored and musicians disgusted? In a number of instances the teacher is directly responsible. He fancies that in order to hold the pupil's interest it is necessary to keep giving new pieces at stated intervals, irrespective of the condition the previous work of the pupil may be in. This is a serious error which not only piles work upon the teacher until he can hardly see his way clear to carry his pupil ahead, but also fails to gain the real interest of the pupil, who soon becomes annoyed with the accumulation of unfinished work, and longs for a teacher who will insist upon his doing one thing until it is well done before attempting something else.

JOSEPH JOACHIM

A Tribute to the Great Teacher, Artist, Man, who stood at the Educational Head of Musical Life in Berlin for a Half Century—His Remarkable Violin School and His Influence Upon His Pupils and Friends.
By EDITH LYNWOOD WYNN.

JOSEPH JOACHIM, the contemporary of Mendelssohn, the Schumanns, Brahms, von Bulow, Liszt and other great artists of the previous century, has passed on. Only two violinists in Europe have kept side by side with him in the dignity of age and in the length of their professional careers. These are Leopold Auer and August Wilhelmj.

When I met Professor Joachim for the first time, in 1896, his playing was still masterly, artistic, and full of dignity. He had lost very little of his old-time fire.



JOACHIM'S MOST FAMOUS PORTRAIT.

The Joachim Quartet was the most perfect organization of its kind in the world. For years, their programs did not vary from the severe classics. I shall never forget the perfect repose of the organization. Professor Kruse often spoke of his work as second violinist, the love which each man in the Quartet bore towards Professor Joachim and the conscientious and faithful practice of their repertoire.

"I must go to Quartet rehearsal," said he, after a hard day's teaching, "and that means that Professor Joachim expects me to be a man."

It was always interesting to see the deference and attention at concerts and on tours which the other members of the Quartet paid to their leader. I do not believe that the great Joachim liked to "have a fuss made over him," as we commonly say. He was so retiring that he rarely spoke of himself or his work. It was only with the greatest difficulty that Herr Moser, his faithful colleague, to whom he was devotedly attached, succeeded in obtaining material for the life of the great artist. It is a book of the greatest value, complete as it is, and glowing with the love and esteem of a man who put personal touches into his work with naive simplicity and honesty, rather than in the laudatory phrases of the mere biographer.

Joseph Joachim was born in the little village of Kitzbühl, in Austria-Hungary, seventy-six years ago. His parents were well-to-do tradespeople. He was exceedingly fortunate in having musical sisters and a loyal friend and patron in his cousin, Fanny Figdor, an exceedingly musical woman.

If the elder Joachim had not seen fit to go to a country fair when the little Joseph, or "Pepi," as he was called, was five years of age, I doubt if we should have had a child virtuoso at seven years, but the toy

violin which Papa Joachim brought to his little son started the wheels of genius into action.

The main points of the life of Joachim are so well known that I need not dwell on them at any length. His first teacher, it is said, left him with a serious stiffness in the bow arm, from which he did not recover for years. This is an argument for good training from the start.

From Buda-Pesth to Vienna the boy went, and Meister Bohm, one of the most erratic as well as able teachers in Europe, took charge of the lad. He lived in the home of his teacher, and but for the loyalty of good Frau Bohm, kind-hearted woman that she was, I fear the boy might have had some sad days. He practiced in a room which contained a glass door, and many were the times that the irate Bohm peered through the door to see if his protégé was attending to duty.

Professor Joachim always said that he owed his splendid quartet experience and training to Bohm, who was, in his day, one of the finest quartet players in Europe, although he was too nervous to play solos well.

Professor Joachim's friendship for Mendelssohn was one of the noblest ties of his early life. He often said that he owed to the latter his knowledge of the rubato, a striking point in his playing. He also said that Mendelssohn was a superb pianist. His first acquaintance with Brahms, who was his life-long friend and whose compositions he brought out, began in a singular way. The latter was playing accompaniments for Remenyi on a concert tour. Joachim heard the young and gifted Brahms, and predicted that he would break away soon from that kind of work, and give himself seriously to composition. The beautiful faith of Joachim, and his personal aid, undoubtedly placed Brahms eventually in a much more commanding position in his art life. I recall the circumstances which attended the death of Brahms. Professor Joachim could not go to the funeral and so he sent his friend Heinrich Barth. The death of Brahms almost overwhelmed him, but he was a quiet man and few knew the depth of his grief. A short time after that, the Hochschule Orchestra were practicing for the Brahms memorial exercises. Then it was that Professor Joachim, with visible emotion, said, "My old friend Brahms is dead. I do not know how long I shall be here. What you do for me, you must do now."

Like all incidents connected with the man of few words, the members of that orchestra never forgot this one.

His Relations With His Pupils.

Like all distinguished artists, Joachim was not intensely fond of the drudgery of teaching. He wished his pupils to be prepared, both as to bowing and technique, for his work, and he was rather intolerant of other systems than his own, which he felt was truly transmitted from old Corelli. Although he had studied with David, by the advice of Ernst, in Leipzig, he did not cleave to his school; in fact, he never used the David Editions. As a teacher he was painstaking, rarely illustrating, however. He was very careful in the interpretation of the classics, and one forgot Joachim in the absolute fidelity to Beethoven and Bach. No pupil ever came under the influence of Joachim who did not admire him deeply. He had hosts of friends and very few—almost no enemies. His pupils are scattered all over the earth, many in America, many in England, and a large number in Germany.

While extremely kind by nature, Joachim was very frank, even to the point of brusqueness, at times. I recall the dismissal of one or two students from his class because he could not endure their laziness. He had one pupil who had a surprising technique, which was the admiration of all the students in the class. Professor Joachim very curtly told the youth that his technique "made him ill," there was so little underneath it. On another occasion he told a student that he would undoubtedly make a better minister than a violinist; but he was ordinarily very generous and

kind to his pupils. Once he secured the release of a gifted youth from the Austrian army because he believed so strongly in the artistic future of the boy.

One needed no more powerful proof of the loyalty of Joachim's pupils to him than to have attended his sixtieth jubilee in Berlin, when scores of his old pupils returned from all parts of Europe to do him honor and to play in his orchestra. That was an ovation worth a lifetime of honor and service.

As a Quartet Player.

As a quartet player Joachim was unexcelled. He had a superb command of classic repertoire, and he knew all the demands of true ensemble playing. What wonder is it that the same people went to the same concerts year after year when he and his colleagues played with such beauty and purity of style?

For the modern school, especially the French school, he had very little interest. He was a devotee of the strictly classical school. The membership of his quartet changed several times. Those who recall the splendid musicianship of De Ahna do not hesitate to say that the quartet was in its prime during that period. Others recall the connection of Joachim with Piaty with great pleasure. Carl Hiller, Emmanuel Wirth and Robert Hausmann, are left to re-organize the quartet.

The influence of the master will not wane. The Joachim Quartet will still be the greatest string quartet in Europe. Happily the influence and ideals of such a man as Joachim cannot die. He never could endure the thought of the disbanding of the quartet.

Joachim as a Soloist.

During the past ten years Professor Joachim has never appeared as a soloist, except on the rarest occasions, for charity. He knew that his power as an executant was waning and that he should retire from heavy and fatiguing public work. But his heart was wedded to his quartet playing, and to the ideals of earlier years he was constant. Those of us who have been students in Berlin during the past ten years, have felt the gradual decline of the man, but the spirit was so fresh and vigorous, the joy of living was so strong, and the wonderful gift of companionship with his friends so marked, that it seemed possible that another ten years might pass by and still find him at work.



A WELL-KNOWN PAINTING OF JOACHIM.

Last Recollections.

I recall Professor Joachim as I saw him last, a few years ago, on the Emperor's birthday. He had a commanding figure, and his large head was crowned with a mass of iron grey hair. I was impressed more than ever with his great dignity as he stood with his purple gown on, a purple cap on his head, and many medals of gold hanging around his neck. Even in his robe of dignity he had a smile for all his friends and pupils, and how he loved his strug-

gling pupils, many of whom had only the barest rooms in most obscure quarters of Berlin! Poverty only served to bring the master closer to his pupils, and even the most stupid of his class felt that he had a certain consideration and tenderness for the "lesser lights."

The last lessons which I received in Berlin were given at Joachim's house in the Bendler Strasse. There, amid surroundings of great culture, emblems of his life with Schumann, Brahms, and Mendelssohn, I must have caught something of my loyalty to the Joachim school. I can still see the bust of Clara Schumann by the side of my violin stand, and Count von Moltke, austere and dignified, frowning at me from the wall. And Professor Joachim's great violins! That is a subject which may fill many pages.

The Joachim School—A Critical Estimate.

The School of Joachim is not a school for the erratic genius. It is the well-poised system of a great classicist who never once varied from a sane and healthy view of art. Joachim himself had been a child-genius, developed like a normal boy, in a healthy and wise manner. He never stooped to tricks of style, or charlatanism in any form; hence his school has always been self-poised, serious, and strictly of the severe classical type. He taught only the classics, and was the greatest interpreter of them in the world. When pupils came to him from another school he was always interested in them and tolerant of other creeds, but he insisted on a change to his method of bowing. If they refused, as did Willy Burmester and other self-centered virtuosos in Europe, he turned away from them in disappointment. I do not think Professor Joachim evolved a system so elaborate as is taught in Carl Courvoisier's *Technique of the Violin*. The pupils and colleagues of the great masters were so anxious to perpetuate his system that they often gave to his creed so elaborate a treatment, or to each detail so vital a significance, that he himself could hardly recognize his own views, and yet he kept silence, for he knew that love and loyalty prompted this ultra-fidelity. I have very often been amused, when studying at different times, with Hochschule teachers, to find that they differed among themselves, each one declaring that Joachim would play it this way or that way. Professor Kruse was undoubtedly the most elastic of them all in his adaptation of Joachim's views, for he used to say, "Well, Joachim says so and so one day and quite another thing the next. It is so with all geniuses."

The Joachim School has done more for soloists, orchestra players, quartet players and teachers than any other school of violin playing of the last century. It has not produced as many soloists, perhaps, as the French School. It is primarily a school which trains for the teaching profession, for ensemble playing, and for the higher culture which, in Europe and even yet in America, means true citizenship.

Breadth of tone, broad, free bowing, a rational technique—never forcing itself into too great prominence, and a reverence for the classics, are the principles of the school. In the splendid musicianship of Carl Halir, Maud Powell, Henri Petri, and Gabrielle Wietrowitz; the quartet playing of Johann Kruse, Theodore Spiering, Marie Soldat-Roger; and the achievements of Willy Hess, Hugo Elk, Carl Wendling, and many others, as concertmasters of renowned orchestras, one sees the breadth and finish of the Joachim School.

Among teachers of note the names of Jeno. Hubay, Carl Marcks, Andreas Moser, Johann Kruse, Geraldine Morgan, Lillian Shattuck, and a host of others occur to me. In every city of the globe there are Joachim representatives, even in Paris, where Marsick himself acknowledges the influence of the German School. Among the later pupils of Joachim there is a distinguished number: Leonor Jackson, Carolyn

Belcher, Alice Gleason, Max Karger, Davol Saunders, Jascha Süssmann, Leon Marx, Herbert Butler, and many others.

Many are the tributes which have been made to the greatest of all violinists. Herr Moser has written his biography, also Dr. Kohut; Carl Courvoisier has written a treatise of his method. Poets have written concerning his genius, notable among them George Eliot; and Charles Auchester, that novel which included Mendelssohn and the young Joachim, gave to his early life a romantic setting.

I cannot pass from these things without one word of a strictly personal nature. The artistic life and ambitions of Joachim were shared by one of the greatest lieder singers in Germany, Amalie Joachim. The two great artists rejoiced in each other's triumphs for many years. Their children grew almost to manhood and womanhood in that beautiful atmosphere of the man and woman who had lived in and strengthened each other's art. The world has little to do with the private life of any gifted individual. Sufficient is it to say that Joachim never forgot that art companionship, and, in the last days of the great singer's life, the two great artists pledged their faith anew, with absolute trust in the honor and truth of each other, and with open sesame to the Great Beyond toward which both were moving. The love which they had borne each other in life overpowered the pride and injustice of a few years. I speak of these things because the great Joachim



JOSEPH JOACHIM QUARTET.

was first a man and secondly an artist. Nothing marred the greatness of his career, because above the consummate artist and musician there shone out of his noble heart truth, integrity and simple faith. Now that he is gone, I do not predict, as many do, that the Berlin School will be eclipsed by the Belgian, Prague, or any other school. The Belgian School is headed by a virtuoso rather than by a man who combines the gifts of a teacher, ensemble player, conductor and soloist, as well as composer. The Prague School is headed by a man who has but one idea, and that is to sacrifice all there is in art to what is merely technical. The present Paris School has no finer representative than Marsick, who was trained in the Berlin School. Carl Halir will undoubtedly re-organize the Joachim Quartet and I do not doubt that he will be the leading exponent of the Joachim School, Professor Wirth being, as it is stated, in poor health. Perhaps Henri Petri may transfer his residence from Dresden to Berlin. One cannot predict just what changes may be made, but the Joachim School cannot lose its power.

I have said very little concerning the compositions of Joachim, because others who have studied these works seriously are able to place a more critical estimate upon them. They are, especially the Hungarian Concerto, bristling with difficulties, thoroughly violinistic, deep and profound. As example of strongly creative talent they may not rank extremely high, nor have they the beautiful melodic impulse of Mendelssohn, but they will always be valuable as

strictly violin works of a high order, written by a violinist, hence thoroughly useful and inspiring to the serious performer.

Joseph Joachim will never tread the halls of the Hochschule again; his violin will never sound its classic note in the old Sing Akademie; his spirit will not pervade the art life of Berlin; and yet, if I were to go to Berlin again, I know that I should feel stronger, just as a soldier feels when the General has fallen in battle and his loyal men rush forward with their standard.

THE STUDY OF MUSIC.

[THE following is taken from a recently published work entitled "The Study of Music," by Walter Carroll, Mus.D., who delivered it in the form of a lecture at the Lees Hall, Royal College of Music, England.]

Genius is an infinite capacity for work growing out of an infinite power of love. Take courage each and all who have any feeling. Power springs from love. When you find that you have something dear to you, which is dull and dry to others, but which you clasp close to yourself with joy and yearning; when you have a love of something of creation and mind, and feel that life may be worth devoting to it, know there is within you the beginning of power.

An acorn is planted in your breast. When your heart, like a child, has any vivid feeling of joy or sorrow, longing and disappointment, do not crush it; master it, but do not crush it; master it, study it, endeavor to quicken it into more life, always mastering the emotions produced by keen and impressible perceptions; cherish the impressible and keen capacity of feeling; it is an acorn planted in you; it is the beginning of power. All great men and women who have lived have acquired greatness in the same way. They observed, they worked, they loved. Observation is work, and true work lives by love. Without observation there is no thought; without the material for thought there is no building. Whether it is pleasurable or otherwise, poets' or school-boys' observation is work, and true work is love moving, and the ideal, after all that enthusiasm can do, is but the final expression of the highest thought produced

by the greatest knowledge and feeling; and the greatest knowledge and feeling is produced by years of patient, loving work in a mind originally strong and susceptible.

Before attacking any kind of practice or study, carefully think it over. Observe the key, time and general features; determine how to count; and, in short, get a good mental impression of the piece about to be commenced.

When practicing always try to ascertain why a passage is difficult. A knowledge of the cause often suggests a remedy.

Never let a day pass without the practice of sight reading, which is one of the most direct means of gaining quickness of perception. Ascertain what music is of a suitable degree of difficulty, and procure a good stock at the opening of each term.

Before going to a lesson spend some time in quietly studying those parts which may not yet be quite satisfactory, and try to anticipate your teacher's remarks.

At the lesson mentally compare the criticisms of your teacher with your own previous thoughts, and never hesitate to ask for information on any portion which you do not understand.

Concentrate your whole mind on the lesson, observe the faults of others, and ask yourself how your own work fares in similar respects. On no account let any outside matters occupy your attention, and do not be tempted to speak to anyone except with reference to the task in hand.

Should Recital Music be Memorized?

The following represents the views of several prominent teachers upon a subject of interest to all musical educators. Last season Raoul Pugno surprised his audiences by using notes at an important concert

William H. Sherwood.

I was asked by THE ETUDE, a few weeks ago, to send in an article on the subject "Should Music to be Played in Recitals be Memorized?" I would say, under ordinary conditions, yes; but there are exceptions. In case one has to play a part with other artists in a performance of chamber music, I believe it may be more than wise to use the notes, no matter how well a performer may have memorized his numbers. There is a certain freedom, however, very much to the player's advantage, if he would first study his selections thoroughly until memorized, and then study them anew. The artistic moulding of phrases and blending of the dynamic relations of notes to each other that can be most perfectly worked out, if the memory can be trusted, will frequently enable a performer to go to greater lengths in developing the beauty and poetry and the freedom of style so desirable in public performances, than if dependent upon the prompting of the notes before him.

There are several ways of memorizing. The gift of genius that enables some rare individuals to commit everything they play to memory, without any greater exertion than that made as they go along, carried by their own enthusiasm, is of the highest value. Others less gifted can call science, in the form of intelligent analysis of the work to be committed, to their aid, in several different ways. The harmonic features of the music, the rhythm and metre, the melodic formulas and the phrasing of a well-constructed composition, when carefully examined, clear up much that is symmetrical and worked out according to laws of artistic proportion and almost architectural design.

I was profoundly impressed by the remark of an able Chicago critic in speaking of the somewhat overdrawn and exaggerated sentiment in the performance of a very conspicuous interpreter of Chopin's music, now before the public, when he said that there is not a note or a phrase of Chopin which is not logical. The performer had taken too much sentimental liberty with the number. The music called for freedom of style in changes of speed and moulding of crescendo and diminuendo in the tones, and much else, all matters requiring the artistic temperament and fine poetic feeling of a genius to interpret; but this player undoubtedly played to the galleries, for effect; not logical enough in his work to bring out the true beauty and truth of the composition in its most ideal proportions. He infused too much of his own personality and exaggerated methods into the performance. The greatest interpreter of Chopin that ever lived was undoubtedly Franz Liszt. Another of unimpeachable standards, in my opinion, was Anton Rubinstein. My studies of Chopin were largely and principally under the influence of these two masters. Both men illustrated in a most eminent degree poetry and logic in music. My study of music otherwise has been along the lines of theoretical analysis, scientific calculations, and intellectual training, alongside of the emotional and sensational in our art. If we combine intelligence, talent and emotion in music with interpretative technic, we can approach the subject of this article from a sufficient number of sides to assist one's memory permanently, without losing many of the little features by the way, through which one frequently pays the penalty with imperfect and amateurish efforts. If the memory will not work sufficiently well to include every feature of phrasing and artistic care about details, desirable in a true interpretation of good music, the player would better use the notes. Meanwhile, he had better study harmony and musical analysis and the relative value of notes as related to each other, before trusting to his memory.

A notable example of playing with notes is that of Pugno. Last year he played a wonderful symphonic concerto of Cesar Franck, with the Thomas Orchestra, under Mr. Stock, in Chicago, with the notes. Certainly the performance was not marred in any possible way from this fact. A most remarkable

example of artistic thoroughness and conscience, combined with rare enthusiasm and poetic and ideal qualities, can be found in the playing of Miss Georgie Kober, of Chicago. This young lady will play a Grieg sonata for piano with violin, an ensemble piece for two pianos, a concerto or a solo number, with equal ease, without her notes. After a few rehearsals she will do the same thing in playing the accompaniment of songs. As she has been schooled (by the way, entirely in Chicago instead of going to Europe) to careful habits in every necessary respect as a musician, and in her technic as well, this remarkable gift of a natural memory has not resulted in her case with the customary slovenliness in regard to details. A musical memory is both a gift and an accomplishment in its highest development, but only to be trusted when many conditions are fulfilled in combination therewith.

Arthur Foote.

Most persons who are able to play well in concert get better results by playing from memory. Greater concentration and freedom are obtained for the work in hand, and we consequently have the ability to listen more keenly and sympathetically. Another important point is this: that insufficient preparation is discouraged. A player of quick apprehension quickly gets his music to a fairly good point in performance, when using notes; it is chiefly in preparing it for playing by heart that the finer things are brought out, and that it is really made fit for concert.

The general feeling on this question is too strong, however; it should not be regarded as a necessity to play from memory, nor as something almost discreditable to use one's notes. There are players who (often from nervousness) really do not play so well if the moral support of the printed pages before them is withdrawn; it would be unwise for such persons to submit themselves to that handicap.

It is easy to say that memorizing all pieces played in concert results in small repertoires; but it is more probable that the reason why we seem condemned to hear the same Beethoven Sonatas, Chopin Nocturnes, Schumann's "Carnival," etc., year in and year out, from pianists, small and great, interesting and dull, is to be found more in the mistaken idea that players have that the public wants the familiar things, and also perhaps in a fear of trying unknown things on audiences. The interest, however, shown by listeners, when they are given a chance to hear Brahms, Franck and the newer things of the last twenty years, proves the foregoing idea a mistake. The day of the recital which begins with a perversion of Bach and ends with a Liszt Rhapsody is on the wane.

A. J. Goodrich.

THE practice and example of nearly all concert pianists would seem to indicate an affirmative reply to this question. With exception of an occasional ensemble number I cannot now recall an instance in which a professional pianist played from notes in a recital. The advantages of this custom are manifold. If the music be memorized the performer is more free to think of dynamics, pedal effects, nuance and other means of expression. Indeed, it is fair to presume that the pianist will not mark a program number until it is learned, and when that is accomplished what need is there for notes? Usually they are a mere hindrance.

If the music be memorized according to the most advanced theories, that fact would signify that every detail had been thoroughly analyzed and understood, and therefore that the pianist had learned a good deal about the interpretation of the music, as well as its true, but that system is now (I hope) quite obsolete.

The rational system of memorizing as practiced by our best pianists is first analytic and then syn-

thetic. Every motive, phrase, section; every harmonic design and rhythmic pattern, is submitted to minute analysis. Then the synthetic process begins, and from these general clues and indices the music is reconstructed and thus securely memorized. The *modus operandi* is somewhat similar to that employed by an experienced reader of prose or poetry, or by the receiver of an abbreviated press dispatch, thus: "Hag. 7-10. Conf. session. Organz. routine petitions. New props. after." In our newspaper we read: "The Hague Peace Conference held its first session to-day. After organizing the Tribunal will proceed with the usual routine business, the filing of petitions, etc., before any of the new propositions are submitted." Evidently certain words suggested certain ideas pertaining to the work of the Peace Congress and thus it becomes a simple matter to reconstruct the cablegram synthetically. In similar manner the expert musician reads chords as units, and usually a base note will suggest the full harmony, either inverted or uninverted, according to the composer's design. So with extended scale passages; we merely observe their extreme limits and rhythmic arrangement. Then we sound the entire passage according to the particular key or scale required. Surely we do not read every individual note any more than we spell every letter in a word.

The performer becomes absolute master of music memorized in this manner, and furthermore this mental grasp of the composer's design is a far greater aid to the technical performance than is commonly supposed. It illustrates the old aphorism, "Knowledge is power." When we reflect upon the immense quantity of high-class music in the memorized repertoires of such pianists as Sherwood, Reisenauer, Sternberg, Bloomfield-Zeiser, Jessie Shay and Godowsky, the fact becomes apparent that memorizing music is a present-day necessity, and that the task is not so difficult as it would seem to be.

Solo violinists also memorize all their concert numbers. The only exception is in the case of modern organists. Great organs of recent construction (especially the electric instruments) are so complicated in their mechanical construction, and so manifold in their tonal resources, that it becomes a hazardous undertaking for an organist to carry his repertoire in memory and manipulate the instrument at the same time. The truth of this has frequently been demonstrated, though the fact remains that all performers should know their music thoroughly before they undertake its sonant recital in public.

Eugene F. Marks.

IN propounding the above question to me for answer I suppose you have reference to recitals given by pupils. My reply is, that it depends largely upon the pupil. If the pupil can memorize, then he should, by all means, be required to do so. If he cannot (and I have found more who cannot than who can), then the question really becomes, "Should a pupil be debarred from playing in recital if he is incapable of memorizing his piece?"

If I answer in the affirmative, then, applying this same rule to greater artists than pupils, I would have to eradicate from my memory some of the sweetest tones I have ever heard.

As Herr Jadassohn advised (and he followed his own advice, as I have often witnessed), "Close your eyes and drink in the music. Do not disturb the draughts by sights which the eyes must witness if they are held open." If we follow this advice, it will not matter to us whether the piece is played from the written notes or from memory, provided it is artistically delivered.

If I should answer in the negative, then oftentimes the pupils' recital would be slimly represented. A certain number that I had on a recent program would have dropped out after it had been begun. The young lady had memorized the piece perfectly, but somehow her memory suddenly failed her after she had played about half a page. Previously she had always played from memory, so this sudden failing was unexpected. However, she was not much disconcerted, but, arising turned hearing the piece, which she placed on the piano rack and finished in a manner deserving credit.

At another time a young man had a piece well prepared with the notes, but did not have time to recital, impressing upon him, however, that it should have, by all means, been memorized.

Furthermore, if we sum up the music we have heard

during our lives, we will find that by far the greatest amount has been rendered from reading the notes instead of from memory. Oratorio, orchestra works, organ recitals, all allow the reading of notes.

Nevertheless, the decree of the present age is that the solo artist must deliver his music from memory, therefore it behooves the teacher to demand and expect his pupils to memorize.

B. J. Lang.

IN the matter of playing music in public without notes, so far as there can be any ground for discussion on this subject, I should say that it might be on the question whether the solo performance were better on fixed hard and fast lines or elastic and individually characteristic ones. For the latter, I should always note the fact of having memorized and so far as possible appreciated a given composition, so far would the performer have gone toward a desirable end in my opinion.

Allen Spencer.

THE habit of playing in public without score, now so prevalent among pianists, has many external points in its favor. It certainly aids the pianist in self-effacement and is furthermore a great convenience in every way. The real reason for its adoption and continuance lies much deeper, however, than any question of appearance.

That this custom was not general before the time of Liszt, Rubinstein and Tausig is an established fact, but as our present pianistic standards were pretty definitely defined by these three masters, it may be assumed that their reasons for such a course are also those of their scarcely less great successors of our day. These men, in addition to their gigantic natural gifts, were musicians of tremendous schooling and discipline. They were trained, not alone in every form of theoretical study necessary for composition in the highest forms, but were also able to transpose, on the keyboard, even the most complicated works. It must be remembered, also, that in their epoch came a greater public appreciation for piano playing as a finished and exact art than had before existed, and in their hands the "piano recital" was shaped to its present form. Previously pianists had given concerts alone but rarely, and original improvisations were a prominent part of their programs.

It seems but reasonable, then, that these splendidly equipped musicians, feeling deeply the seriousness of their calling, should bring to the study of their programs all the knowledge and concentrative ability they possessed, often giving months and even years to the preparation of the greater works. With this thoroughness, when finally ready, the score was but an impediment to their thought, and was discarded. That this still holds good for all the pianists of to-day who are worth while, no one who knows how they study will deny. It seems, therefore, a reasonable deduction to make, that only those pianists whose musicianship is broad enough to study their programs in every detail are worth hearing, and it follows without question that such will always play from memory. Any departure from this standard can result only in an increase of inferior and mentally incapable pianists and a lowering of the public performance of our great heritage of master-works to a degree of emotionalism and insecurity wholly deplorable.

From the very beginning musical discipline must go hand in hand with muscular training, and if both are lead, together, step by step, until the grade of public performance is reached, the playing from memory will settle itself.

THE technical indebtedness of modern music to Bach is so immense, and the artistic probity of the man himself was so wonderful, for he worked calmly on, in spite of what was worse than opposition—neglect—that I think the tendency of Bach enthusiasts, while not overrating the importance of the influence he has had during the past fifty years or more, is to underrate others as compared to him. * * * It seems to me that the extreme Bach enthusiasts can be divided into two classes—musicians who are able to appreciate what he did for music on its technical side, and persons who want to create the impression that they know more than they really do.—*Kobbé*.

THE BUSINESS SIDE OF MAKING AN ARTIST.

III.

[The conclusion of Mr. James Francis Cooke's interview with Henry Wolfsohn.]

The American Artist.

"The day of the American artist is at hand," said Mr. Wolfsohn. "His opportunity is here. More and more American performers succeed each year. Only European artists of highest standing have any chance of competing with American artists nowadays. European singers must sing English, and sing it well, with the exception of a very few great ones, who can draw audiences with programs of songs in foreign languages. A good oratorio soprano like Mrs. Ride-Kelsey receives a fee well up in the hundreds, and a foreign singer, unless it be one of the great grand opera stars, could not compete with her, owing to the excellence of Mrs. Kelsey's method and pure English diction.

"Other artists are paid according to their attainments and popularity, but the sums said to have been received by great artists are often taken as representative of those received by all high-class artists, much to the disappointment and chagrin of many. Only a very few artists receive anything like \$1,000 a performance, but many receive \$100 per engagement, and this, at 100 engagements per season, yields \$10,000 per year, an income not to be laughed at.

"It is not to be wondered at that such alluring financial returns attract European artists of lesser stature to our shores. They only too often meet with more obstacles than young Americans do, the prevailing popular opinion to the contrary notwithstanding. The American people are becoming the most appreciative, and yet the most critical, in the world. They pay the highest fees to artists of any country in the world, and, naturally, America has become the great magnet of the musical world. The American public will, it is true, tolerate certain mediocrities, but the unproficient artist has a very short public career. The time for the American musical student to pity himself is over. American musical education is now on a par with the best European. The American makes an exceptional teacher, because he is always practical, active and level-headed."

Laying the Foundation for a National Reputation.

"Except in the case of a great artist, with a reputation already established in some great European or American music centre, it is almost impossible for a musician to secure a New York appearance without giving an initial recital at his or her own expense. This is in no sense due to the managers, but to those who engage artists for concerts and realize that, in order to pay an artist's fee, it is necessary to secure an audience, and that, in order to secure an audience, it is necessary to announce some name familiar to the concert-going public. I have often heard of cases where conductors have charged singers and players a fee for an appearance. The custom is more general on the other side of the Atlantic than in America, and is not without some justice, as the introduction of a new and unknown name in the announcement for a concert may mean that just so many fewer people will attend and that a deficit will result; whereas, if an artist of great reputation had been engaged, a profit might have been realized. It is very difficult to explain this to young and unknown artists. It is an unfortunate condition, which can be avoided by waiting and slowly building up a reputation through performances at concerts of lesser consequence.

"The initial concert should be reckoned as a legitimate part of the artist's expense account. It is similar to the case of the manufacturer with a large stock of goods. Unless the manufacturer has some way of exhibiting his goods to a prospective customer, either by direct exhibition or by advertising, his stock is likely to lie upon his hands. How much is spent depends very largely upon the advertising that is to be done. If the artist is really worth while, it not infrequently happens that a moneyed backer is at hand to assist, and in many cases the money ad-

vanced has been earned back over and over again by artists. In some unfortunate cases money invested in this way has been simply money thrown away. In any event, the advertising expenditure often makes a kind of reputation which enables the artist to earn back much money through teaching, etc. It is not a question as to whether it is advisable to advertise or not, but simply that advertisement is absolutely indispensable under all conditions."

Advertising.

"The artist's name must be kept continually before the public. This publicity is a legitimate part of the artist's regular work. It must never be notoriety, and he must exercise great care in making statements. The manager presents the artist's name with his regular lists to thousands of clients who may engage artists in all parts of the country. This general list is supplemented with typewritten notices mailed to clients, regarding an artist's successes as they occur. An advance agent of the manager visits different cities, learns where artists are needed and what the nature of the musical events planned is. If the artist's name, with a review of his work, makes an impression upon an engaging committee and an engager follows, further press notices are prepared and forwarded to the local manager, who sees that these notices are properly distributed to the newspapers in advance of a coming engagement.

"This advertising is supplemented with advertisements inserted in the daily papers. This alone is not sufficient. The name of an artist must be made familiar to the musical fraternity. They must be so informed that, if any one of the lay public should mention an artist's name, the musical member of the gathering would know at once all about the artist. This can be done only by the musical papers of the country. This indirect advertising that they afford is of more value than the direct advertising. If an artist is unknown to the musical public it is futile to reach for success. The other forms of publicity are posters for window and fence display. Frequently, in the cases of little known artists, circulars are distributed to representative families in newly-visited cities. In this way the artist's reputation grows. It is this which the manager sells, because it is the curiosity created by the newspaper reputation which, in most cases, induces people to pay to hear new artists.

"The artist's name must become a trade-mark. It must stand for all the excellences of his musical worth. It is as precious to him as any commercial trade-mark is to a manufacturer. It makes him just so much more valuable to an engaging committee than the unknown man. It is analogous to the difference between a shoe with the mark 'Sorosis' or 'Regal' upon it and a shoe with no trade-mark. The greater and more creditable the man's reputation, the more demand there invariably is for his services.

"The American tours of some really remarkable artists have been failures, simply because their reputations have not been built upon sufficiently substantial lines. The public has not been kept informed with sufficient regularity and persistence. Some American tours are announced and continually promoted for several years in advance of the first appearance of the artist in New York. It must not be supposed, however, that an artificial reputation can be created where real worth does not exist. The artist must be able to substantiate all the claims made for him by his manager, or else all money spent in advertising him is wasted. One case in point is that of a young Russian pianist, who made a debut in New York last year, only to reveal great immaturity, mixed with notable talent. He was not ready, and there was no mistaking it. Every sensational device known was employed to bring him before the public. A large audience attended his first concert, but now he is practically forgotten. Paderewski made his New York debut with a house only half full, but he was able to substantiate all claims made for him, and in a few weeks his fame extended from Atlantic to Pacific."

Paderewski once assured the writer that the notoriety which had been brought forth by his hair was very distasteful to him, and that he had worn his hair long since his youth for esthetic reasons. If Paderewski had not been able to play as he did, his hirsute adornment would have availed him nothing but ridicule. The remarkable aspect of the case, from a business standpoint, was that he was able to succeed with such a dangerous invitation for newspaper satire.

TALENT VS. SELF-DEVELOPMENT.

BY EDWARD B. HILL.

THE possession of genuine talent is assuredly indispensable to success in musical life, nevertheless it is almost useless or at all events greatly handicapped unless accompanied by the priceless faculty of self-development. There are those who are puffed up with conceit because they have been told that they have "great talent." On the strength of this opinion they become self-satisfied, unambitious, afraid to work. Doubtless they also possess "fatal facility," the ability to learn in a short time, to commit to memory, and often to forget easily. There is no one so talented that he can afford to neglect hard, persistent work, so gifted naturally that he can deem it worth while to avoid cultivating the trait of self-development. In fact, it often seems as if an impartial heaven bestowed this precious gift in greater profusion upon the less talented by way of compensation for the lack of natural endowment. The success which comparatively talentless musicians achieve by dint of enormous effort and ceaseless work almost always ends by making one skeptical as to the function of talent. This, however, is unsound speculation for it is well known that talent and hard work combined alone rise to the highest possibilities.

It may not be inappropriate to attempt to analyze this mysterious quality to discover upon what it depends, and how it may be aroused. To quote Buffon's well-worn phrase, "Genius is the capacity for taking infinite pains," may demand an apology for its triteness, nevertheless it goes to the very root of the subject. It is only by intense application that one can master so complicated a subject as the art of composition in its various branches, or the difficult task of conquering the technique of an instrument. It is only by being prepared for a struggle, by willingness to wrestle with every detail that one stands any chance of real achievement. That one's progress depends enormously upon the ability to correct mistakes is shown in the saying from Shakespeare, "Success is moulded out of faults." Anyone with any perception at all can see the good qualities of composition or of playing, but to point out adroitly how the bad or indifferent can be improved, transformed into all that it is capable of, takes the constructive or critical genius. One's attitude in life is largely dependent upon the exercise of will-power. Will-power forms habit, and habit forms the frame-work of our life. It is said of Balzac, whose enormous work in fifty volumes, "The Human Comedy," is a monumental treatise of thought, manners and customs in the first third of the nineteenth century, that he was great largely because he *willed* to be great. There is some exaggeration in this, of course, for without the eye to observe, or the brain to conceive, his will would have availed nothing. But this saying is true in that he *did will* so obstinately and so persistently to write well, and in consequence of his will-power labored so unceasingly, with such desperate application, that he eventually became the great writer he had thirsted to be for so many years. But he acknowledged himself that his tenacious will was largely responsible for it all. There are few ambitions which cannot be surmounted, provided that one only wishes with sufficient intensity and sufficient continuity of duration. There are many who have intense ambitions, but slight things deter them, other aims interrupt the pursuit temporarily, but the person who unchangingly, unalterably wills to compass one project without defection from the cause or weakening in his purpose is bound to arrive. It must not be overlooked that activity of will is ineffectual without enough critical perception to observe mistakes and to correct them. The mere act of will cannot in itself accomplish everything; it can start the machinery going and maintain it at an even rate, but it cannot entirely control the finished product.

To consider some examples of great faculty of self-development among composers it is only necessary to recall Beethoven and his sketch-books. What marvelous patience and courageous labor are revealed in the varied forms of themes, used later in masterpieces, whose first versions were often so commonplace as to

defy belief that they had come from Beethoven's mind were they not in *his handwriting*! Indeed, the history of Beethoven's artistic career may be derived from the mental habits visible in the pages of these sketch-books, persistent effort to reach the highest of which he was capable. The life of Brahms also reveals the long plans made by a strong and self-controlled will. Witness his persistent cultivation of chamber-music, pieces for small orchestra, and a concerto for piano before attempting a symphony. And then he spent ten years on it before he would give it to the public. Such high resolution and such long-enduring tenacity of purpose are certainly the traits of genius in self-development. Possibly the most remarkable instance of self-development among composers of to-day is that of Sir Edward Elgar. A boy of not unusual powers, he was keen to make the most of every source of information or practical experience. Whether poring among old musical text-books at home, sitting with his father at the organ, or teaching himself any one of half a dozen instruments, he always displayed the same resolute intention. Later, as member of various orchestras, as accompanist and also conductor of a glee club, as director of a band composed of attendants at a lunatic asylum, he continued to manifest this extreme purpose to shirk nothing that might lead to profit in his course of self-mastery. He had a few lessons on the violin, and that was virtually all the instruction he had, yet he taught himself composition and in addition the



BEETHOVEN AND THE MUSE.

difficult art of orchestration, relying entirely upon habits of relentless observation and diligent industry. To-day, acknowledged the leading composer of England, with many excellently made works to his credit, having received the honor of knighthood, he can realize that the praise is entirely owing to himself and to his indomitable perseverance in self-development.

Among the executants, the story is almost identical. Paganini worked incessantly to perfect a new technique of the violin. Liszt worked as eagerly and feverishly to transfer it to the technique of the piano. Both names stand as monuments to the capacity of their respective instruments. Paderewski, although always gifted, worked like a beginner under Leschetitzky. Indeed, the latter has said that Paderewski, with his force of will and desire for perfection, could have made a success of anything he had undertaken. De Pachmann's career is the story of repeated retirements for further strenuous study in the face of great public successes, because he was dissatisfied with himself. It is not necessary to multiply examples to show that it is personal force of will which makes the genius.

Despite instruction, achievement by the student will always depend upon the exercise of the faculty for self-development. Instruction is valuable, always, it saves time and many hopeless struggles, but its chief essence consists not so much in the intrinsic facts conveyed to the pupil as the response they awaken in his mind. It is necessary for him to know facts, to be grounded in the details of his art, but these are superfluous unless he has caught the contagion of that lofty, praiseworthy ambition to develop the best within

himself and stick to it to the last. He must know also that the will-power, and consequently the faculty of self-development, can be increased. Every muscular movement, every thought is an act of will. The will-power is something like a muscle, it grows through use. Exercise, regularity and system in work and in habits of life all tend to strengthen the will, and have a consequent healthy reaction upon thoughts, and power to do. With all possible honor for talent in its various manifestations, we must reserve especial appreciation for the faculty of self-development.

SEVCIK AND JOACHIM.

BY MISS E. L. WINN.

UNDOUBTEDLY Ottakar Sevcik and Joseph Joachim have been lately the two greatest violin teachers in Europe. Radically different as they were one could not help admiring the sincerity, simplicity of character, and greatness of each. While Joachim has composed no student works of value to the average pupil, Sevcik has evolved a system which is destined to meet a great need in the profession. I do not hesitate to say that seven years of the Sevcik plan will work wonders with an ambitious American. No teacher who wishes to keep pace with the times can afford to neglect the best points of the Sevcik plan, so distinctly modern and so necessary to violin development.

There are teachers who say that the Sevcik works are not inspiring. That they are valuable in the acquiring of a technique, I do not doubt. The works of Sevcik are especially valuable in the hands of a trained teacher. They cannot be studied by the average student without the teacher's aid. While some may say that Sevcik is the greatest pedagogue in Europe, there are others, and among them those who have been under the direct influence of teachers of the Berlin Hochschule, who know great value is to be placed upon the classic traditions of Joachim and his school.

This is a day of specialties. May not Sevcik have a specialty, and may not that specialty be the developing of the possibilities of technique to their utmost capacity?

The Prague teacher, unlike Joachim, has not been recently a soloist. He does not even play in quartet. He teaches, and he teaches well. He understands the value of hard work too, and he is an exacting task-master. Possessed of a kindly disposition, this quiet, unostentatious man works faithfully and well to expound the principles of a system which develops the highest possibilities of violin technique. Every moment of his life is full of definite purpose. Every possible advantage he gives to his pupils to learn his system. In his class are many pupils of famous teachers, and among them pupils of Wilhelmj, Joachim, and other great teachers. Sevcik's ideas are not for amateurs. He wishes pupils *ripe* for his class. To pupils of distinguished teachers he shows great courtesy.

Joseph Joachim has passed away: he has left a host of followers and disciples. Berlin may not remain the center of violin art, but the memory of Joachim and his ideals will remain there forever. If fullness of knowledge were vested in one man, and nothing were to be learned from another, Providence would be adjusting things in a rather partial manner.

Time will give to Professor Sevcik an opportunity to prove that he can produce good teachers as well as virtuosos. He has a great teaching gift. Joseph Joachim represented a school which aims to give to average pupils, as well as to virtuosos, a preparation for future usefulness as soloists, conductors, quartet players and teachers. He represented the highest in classic violin art. Radically different as Sevcik and Joachim were, they represented two great forces in present day violin art, and I do not hesitate to declare again that they have been the two greatest violin teachers in Europe.

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

BY WALTER W. FARMER.

III. Errors of Expression.

THE teacher should try every means to stimulate the pupil's imagination and awaken his musical instincts. So far as the pupil's disposition will allow, make him understand the meaning of what he is playing. No doubt the only real way to explain a piece is to play it. Yet it is possible and strongly advisable to talk about the music. Explain the title and how it is appropriate to the music. If the composer is famous, mention his nationality, his place in music and his chief characteristics.

The marks of expression should be looked up in a dictionary of musical terms which should be owned by the pupil; and he should copy each new term with its meaning in his note-book. In this way he acquires an ever-increasing vocabulary that he is helped to retain by the act of copying.

(1) *Contrasts.*

As a rule, the average pupil pays little attention to the expression marks. If he notices them at all, the contrasts between *p* and *f*, *rit.* and *a tempo*, *staccato* and *legato*, etc., are usually very small. Encourage him to exaggerate the contrasts. Too much enthusiasm in a young person is better than not enough.

(2) *Balance of Tone.*

Insist that the accompaniment be always played softer than the melody. Make it plain that the accompaniment is the background and that the melody, in whichever voice it appears, should be prominent without seeming forced. When the melody is doubled in the octave the tone will be fuller and the color richer if the lower voice is given the more tone. In arpeggios, extended passages or a melody set in the upper register with widespread broken chord accompaniment, try by judicious use of the pedal and proper proportion of tone quantities to get a good balance. Try to realize the effect intended by the composer, whether it be brilliancy, sonority, delicacy, etc.

(3) *Nuance.*

"Crescendo means to begin quietly." The term indicates a gradual, steady increase of tone from an unpretentious beginning to an inspiring climax. This effect is, of course, a very common one, but it is often marred by beginning too loud or by weakening before the highest point is reached. Occasionally (very often in Beethoven) a crescendo leads up to an unexpected *p*—an anti-climax. Point out to the pupil that a well-managed crescendo is always effective, as thrilling as an oncoming wave that looms larger and larger before it breaks.

Diminuendo is, of course, the reverse of crescendo, and should be managed with as much care. Insist that these changes of power be obtained by gradual shading, not by sudden and spasmodic variation. This suggestion also applies to *ritardando* and *accelerando*. If abruptness is intended special terms will indicate it.

There are good reasons for the opinion that *p*, *cresc.*, *rit.*, *f*, etc., are not absolute terms, but are to be used in varying degrees of intensity according to their surroundings. For example, it is sensible to suppose that *cresc.* in a slumber song will receive a milder interpretation than when it appears in a military march.

(4) *The Pedal.*

It is difficult to state any definite rules for the use of the pedal, and the suggestion "Play the pedal with your ear" covers the situation. Four general rules may be given, but they are subject to exception: (a) The pedal should be held with broken chords (without foreign tones); (b) the pedal should not be held with scale passages in the middle or lower register; (c) the pedal should not be pressed down exactly with a chord, but an instant after it is struck but before the fingers leave the keys; (d) change the pedal when the chord changes.

In the common case where the bass tone is to be retained by the pedal while the left hand leaves it to supply the inner voices, care must be taken that this bass tone is actually held by the pedal. This apparently obvious suggestion is often very necessary.

The infinite variety of effects obtainable by an intelligent use of the pedal defy classification and may only be learned by special study and long experience.

Two very useful books on the subject are those by Schmitt and Arthur Whiting, both of which will repay examination.

(6) *General Interpretation.*

Original interpretation should be encouraged and allowed to stand unless they are positively eccentric or unmusical. If the pupil has no ideas of his own, suggest two or more ways to play a passage and let him select the one that appeals to him. Education in music, as in other subjects, seeks to draw out ideas from the pupil. While instruction (putting in ideas) and wise guidance are very essential, beware of intolerance and give the pupil as much freedom of thought as possible. Wrong notes, mistake of rhythm, etc., admit of no discussion, but many details of expression are matters of opinion or taste.

If possible, try to get the pupil to put into words what the piece means to him. For example: "A mazurka is a Polish dance. It has a varying accent, now on the second count, now on the third, where the dancer's foot strikes the floor. It is a musical picture of a graceful animated dance," etc.

Sharpen the pupil's wits by argument. Assume sympathy (not too genuine) with the wrong side and the pupil will usually respond with an emphatic opinion.

IV. General Suggestions.

(1) Show the pupil what to do; not what not to do.
(2) Keep the pupil's interest alive at any cost, for it is plainly evident that without interest absolutely no progress can be made.

(3) Keep in mind that a poor sight reader is often a good "memorizer" (and *vice versa*); and try to develop to its fullest extent the natural talent. At the same time, of course, the thing most difficult for the pupil should receive its full share of attention.

(4) In correcting mental errors insist that the pupil start at least four measures before the mistake. Rarely begin on the very chord or note that is wrong. If the mistake is due to physical causes, such as weak fingers, stiff wrist, etc., turn the passage into a technical exercise.

(5) To the majority of dispositions encouragement is a much more powerful incentive to renewed effort than severe adverse criticism. It is possible effectively to correct even errors of carelessness without discouraging or offending the pupil. It will be found wise sometimes to give to the over-confident pupil work a little too difficult for him, and the under-confident pupil a task that will be easy enough to supply the necessary assurance of his own ability.

(6) In assigning lessons provide a definite task and definite directions how to practice this task. This applies more especially to younger pupils. It will be found a help to both teacher and pupil for the pupil to have a note-book in which the lesson with the teacher's suggestions and corrections are to be noted.

(7) Pieces should be regarded first as technical exercises. When the technical problems have been mastered, then (and not before) should attention be given to expression, shading, emotional meaning, etc.

(8) In the case of older pupils, find out definitely their motive for studying music and strive to give them what is best suited to their purpose. In a broad sense, of course, children study music as they do other subjects—for its educational value.

(9) The teacher should see to it that in every possible case the pupil should have at his command at least three or four pieces that he can play well enough for public performance. Encourage public performance at the earliest possible moment, since one reason for music study is to increase the power of expression.

The theory sometimes advanced that years of practice should precede public performance (this does not refer to professional performance) is open to many serious objections, for many practical as well as artistic reasons. It is well to remember Goethe's sentence: "Woe is that culture that points man to an end, instead of making him happy by the way."

While the theory that the standard classics furnish sufficient material for technical practice without the aid of so-called superfluous special studies is undoubtedly true; its practical application to the ordinary pupil is seldom successful. Special studies are the concentrated essence of the technical qualities of many "pieces," and since they are made with special reference to definite problems, it is reasonable to believe that they will increase the technical abilities

with greater speed and surer effect than music made solely for artistic reasons.

For example, if the fourth finger is weak it would seem more sensible to keep it strong permanently by some special exercise than to allow it to remain passive until some place in one of Beethoven's works is reached that demands extra strength of that finger. Technical ability is not acquired once for all any more than physical strength is retained without constant exercise. Persistent and well directed exercise keeps the body in readiness for any sudden demand upon its resources. In like manner, technical studies (which involve mental energy as well as physical) practiced with intelligent persistence, keep the player in readiness to master all ordinary technical problems with comparative ease. This discussion refers to players of ability who already possess a good foundation of technic. For no one will deny that a thorough technical training is necessary for every beginner.

(10) The teacher should not hesitate to make any change in dividing a difficult passage between the parts that will make it less difficult of execution. If a passage marked to be played entirely with one hand may be made easier by sharing it with the other hand, this change should unquestionably be made without regard to the notation.

THE LESSON HOUR.

BY W. D. ARMSTRONG.

SHOULD the lesson occupy one hour, forty-five minutes or half an hour? The inquiring pupil almost invariably wants to know how much time you are going to give for so much tuition.

Conservatories and schools have a set time, but with the private teacher, a favorite, talented pupil will receive all the attention possible.

The data obtained by THE ETUDE, about a year ago, from a circular sent to the larger cities, seems to make it plain that, for certain kinds of work, the private teacher is most sought after; however, for a wider field of activity the student goes to the conservatory. Musical history, theory, and ensemble playing can most satisfactorily be taught in half-hour or forty-minute lessons; on the other hand, it is a matter of conjecture if, within a specified short time limit, a teacher can have the pupil get hold of some one definite idea. It might be grasped at once by some, but should the half hour pass, and the matter be laid over until next lesson, half or partly understood, much time would be lost by the student, and his progress impeded. This is the case in nearly all the processes of study. Still, we are wont to think of music as demanding more individual attention than those studies one undertakes in school or college.

The main idea in view is to keep up the interest, and apparently one of the quickest ways to kill it off is to kill off the pupil by making him stay his "full hour," wearing him out trying to fill up the time. When the lesson assigned is learned and mastered let him go, while he is fresh and enthusiastic. Some learn more quickly than others, and here is the argument advanced by the private teacher. If you go into a class you will move with its slowest ones, but by yourself, you may push ahead as fast as you choose.

One eminent teacher says he gives but one lesson an hour, he announces it to be forty minutes long. If the student has his lesson well within that period, or even a shorter one, he considers him doing good work, and if there are difficult problems to master he feels that there is still some twenty minutes at his disposal to clear up the matter. Such conscientious teaching as this does produce results, and that in the end is what we are striving for.

BE careful to avoid purely mechanical playing; it is a well-known fact that a physical action in which the brain does not assist will, if repeated often enough, get worse instead of better. Now this is what constantly happens with piano practice. The teacher is assured, and has no reason to doubt, that a certain exercise has been practiced for ten or fifteen minutes every day, but instead of being better at the next lesson it simply remains *in statu quo*. The reason is not difficult to find—quantity and not quality has been aimed at, and the power of the will, which is the salt of all proper study, has been entirely absent. Hence the time given to technical work has produced nothing but vain repetitions, which are worse than useless for any artistic purpose.

HOW RUBINSTEIN PLAYED THE PIANO.

BY DR. BAGBY.

For Recital Reading.

"Jud., they say you heard Rubinstein play in New York."

"I did."

"Well, tell us about it."

"What! me? I might's well tell you about the creation of the world!"

"Come, now; no mock modesty. Go ahead."

"Well, sir, he had the blamest, biggest, catty-cornerdest pianner you ever laid eyes on; somethin'

like a distracted billiard-table on three legs. The lid was heisted, and mighty well it was. If it hadn't been, he'd tore the insides clean out, and scattered 'em to the four winds of heaven."

"Played well, did he?"

"You bet he did, but don't interrup' me. When he first set down he 'peared to keer mighty little 'bout playin', and wish't he hadn't come. He tweedle-leadle'd a little on the trible, and twoodle-oodle-oodle'd some on the bass—just foolin' and boxin' the thing's jaws for bein' in his way. And I says to a man settin' next to me, s'I, 'What sort of a fool playin' is that?' And he says 'Heish!' But presently his hands commenced chasing one 'nother up and down the keys

like a passel of rats scamperin' through a garret very swift. Parts of it was very sweet, though, and reminded me of a sugar squirrel turnin' in the wheel of a candy cage.

"Now, I says to my neighbor, 'he's showin' off. He thinks he's a-doin' of it, but he ain't got no idee—no plan of nothin'. If he'd play me up a tune of some kind or other I'd—'

"But my neighbor says, 'Heish!' very impatient.

"I was just about to get up and go home, bein' tired of that foolishness, when I heard a little bird waking up away off in the woods, and calling sleepily-like to his mate, and I looked up and I see that Rubinstein was beginnin' to take some interest in his business,



Silentium.



Introduzione.



Scherzo.



Adagio.



Adagio con sentimento.



Piano.



Smorzando.



Maestoso.



Capriccioso.



Passaggio chromatico.



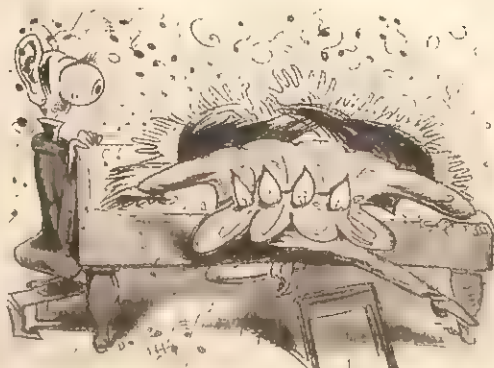
Fuga del diavolo.



Forte vivace.



Fortissimo vivacissimo.



Finale furioso



Bravo-Bravissimo.

and I sat down agin. The music began to make pictures for me faster than you could shake a stick, to tell tales like the story-books, and to start all sorts of feelins—it just totted me like I was a child where-ever it pleased, and showed me all kinds of things that is and things that isn't and couldn't never be. It was the peep o' day. The light come faint from the east, the breeze glow'd gentle and fresh, some birds waked up in the orchard, then some more in the trees near the house, and all begun singin' together. People begun to stir, and the gal opened the shutters. Just then the first beam of the sun fell upon the blossoms; a leetle more and it techt the roses on the bushes, and the next thing it was broad day. The sun blazed fairly; the birds sang like they'd split their little throats; all the leaves was movin' and flashin' diamonds of dew, and the whole wide world was bright and happy as a king. Seemed to me like there was a good breakfast in every house in the land, and not a sick child or woman anywhere. It was a fine mornin'.

"And I says to my neighbor, 'That's music, that is.'"

"But he glared at me like he'd like to cut my throat."

"Presently the wind turned; it begun to thicken up, and a kind of gray mist came over things; I got low-spirited d'rectly. Then a silver rain begun to fall. I could see the drops touch the ground; some flashed up like long pearl ear-rings, and the rest rolled away like round rubies. It was pretty, but melancholy. Then the pearls gathered themselves into long strands and necklaces, and then they melted into thin silver streams running between golden gravels, and then the streams joined each other at the bottom of the hill, and made a brook that flowed silent, except that you could kinder see the music, 'specially when the bushes on the bank moved as the music went along down the valley. I could smell the flowers in the meadow. But the sun didn't shine, nor the birds sing; it was a foggy day, but not cold. The most curious thing, though, was the little white angel boy, like you see in the pictures, that run ahead of the music brook, and led it on and on, away out of the world, where no man ever was—I never was, certain. I could see that boy just as plain as I see you. Then the moonlight came, without any sunset, and shone on the graveyards, where some few ghosts lifted their hands and went over the wall, and between the black sharp-top trees splendid marble houses rose up, with fine ladies in the lit-up windows, and men that loved 'em, but could never get a-nigh 'em, and played on guitars under the trees, and made me that miserable I could a cried, because I wanted to love somebody, I don't know who, better than the men with guitars did. Then the sun went down, it got dark, the wind moaned and wept like a lost child for its dead mother, and I could a got up then and thar and preached a better sermon than I had ever listened to. There wasn't a thing left in the world to live for, not a blamed thing; and yet I didn't want that music to stop one bit. It was happier to be miserable than to be happy without being miserable; I couldn't understand it. I hung my head and pulled out my handkerchief and blowed my nose loud to keep from cryin'. My eyes is weak, anyway. I didn't want anybody to be gazin' at me a snivelin', and it's nobody's business what I do with my nose. It's mine. But some several glared at me, mad as Tucker."

"Then, all of a sudden, old Ruben changed his tune. He ripped and he ran'd, he tipped and tar'd, he pranced and he charged, like the grand entry at a circus. 'Peared to me that all the gas in the house was turned on at once—things got so bright. I hilt up my head, ready to look any man in the face, and not afraid of nothin'. It was a circus, and a brass band, and a ball, all goin' on at the same time. He lit into them keys like a thousand of brick; he give 'em no rest, day nor night; he set every living jint in me a goin'; and not bein' able to stand it no longer, I jump't spang into my seat, and just hollered:

"'Go it, my Rub!'"

"Every blamed man, woman and child in the house riz on me and shouted, 'Put him out! put him out!'"

"Put your great-grandmother's grizzly-gray-greenish cat into the middle of next month!" I says, "Tech me if you dar! I paid my money, and you jest come a night me!"

"With that some several p'licemen run up, and I had to simmer down. But I would a fit any fool that laid hands on me, for I would a hear Ruby out or die."

"He had changed his tune again. He hop'd-light

ladies and tip-toed fine from eend to eend of the keyboard. He played soft, and low, and solemn. I heard the church bells over the hills. One by one I saw the stars rise. The great organ of eternity began to play from the world's end to th' world's end, and all the angels went to prayer. Then the music changed; the water, full of feeling that couldn't be thought, much less told about, begun to drop—drip, drop, drip, drop—clear and sweet, like tears of joy fallin' into a lake of glory. It was sweeter than that. It was as sweet as a sweetheart sweetenin' sweetness with white sugar mixt with powdered silver and seed-diamonds. It was too sweet. I tell you the audience cheered. Ruben he kinder bowed like he wanted to say, 'Much obleeged, but I'd rather you wouldn't interrup' me.'

"He stopt for a minute or two to fetch breath. Then he got mad. He run his fingers through his har, he shoved up his sleeves, he opened his coat-tails a little further, he drug his stool, he leaped over, and, sir, he just went for that old pianner. He slapt her face, he boxed her jaws, he pulled her nose, he pinched her ears, he scratched her cheeks, till she fairly yelled. He knockt her down and stomped on her shameful. She bellowed like a bull, she bleated like a calf, she howled like a hound, she squealed like a pig, she shrieked like a rat, and then he wouldn't let her up. He run a quarter-stretch down the low-grounds of the base, till he got clean into the bowels of the earth, and you heard thunder galloping after thunder through the hollows and caves of perdition; and then he fox-chased his right hand after his left, till he got away out of the tribe into the clouds, whar the notes was finer than the pints of cambric needles, and you couldn't hear nothin' but the shadders of 'em. And then he wouldn't let the old pianner go. He for'ard-two'd, he crost over first gentleman, he crost over first lady, he balanced to pards, he chassade right and left, back to your places, he all hands'd aroun' ladies to the right, promenade all, in and out, here and thar, back and forth, up and down, perpetual motion, double and twisted and tied and turned and tacked and tangled into forty-seven thousand double bow-knots. By jings! it was a mixtery. And then he woulnd't let the old pianner go. He fetched up his right wing, he fetched up his left wing, he fetched up his centre, he fetched up his reserves. He fired by file, he fired by platoons, by company, by regiments and by brigades. He opened his cannon, seige guns down thar, Napoleons here, twelve-pounders yonder, big guns, little guns, middle-sized guns, round shots, shells, shrapnels, grape, canisters, mortars, mines and magazines, and every livin' battery and bomb a goin' at the same time. The house trimbled, the lights danced, the walls shuk, and the floor come up, the ceilin' come down, the sky split, the ground rockt; heaven and earth, creation, sweet potatoes, Moses, nine-pences, glory, ten-penny nails, my Mary Ann, halle-lujah, sweet Caesar in a 'simmon tree, Jeroosal'm, Tump Tompson in a tumbler-cart, ruddle-oodle-oodle-oodle-oodle — ruddle-uddle-uddle-uddle-uddle-uddle—ruddle-uddle-uddle-uddle—riddle-iddle-iddle-iddle-iddle—reetle-eetle-eetle-eetle-eetle-eetle — p-r-r-r-r-lang! per lang! p-r-r-r-r-lang! Bang!"

"With that bang! he lifted hisself bodily into the air, and he come down with his knees, his ten fingers, his ten toes, his elbows and his nose, striking every single solitary note on that pianner at the same time. The thing busted, and went off into seventeen hundred and fifty-seven thousand five hundred and forty-two hemi-demi-semi-quivers, and I don't know no mo'."

"When I come to I were under ground about twenty foot, in a place they call Oyster Bay, treatin' a man that I never laid eyes on before, and never expect to again. Day was breaking by the time I got to the St. Nicholas Hotel, and I pledge you my word I didn't know my name. The man asked me the number of my room, and I told him 'Hot music on the half shell for two!' I p'intedly did."

We stand by this grave as the representatives of the whole German people mourning over the departure of one who was all that remained to us of the glory of our native art, the last blossom of our national genius. The hero of song indeed lives, and long may he live in the German tongue and German hearts; but the last master of the musical *fic*, the grand exponent of the tone art, the heir to the genius of Handel and Bach, the inheritor of the immortal fame of Haydn and Mozart has passed away, and we stand weeping over the broken chords of the soundless lyre,—*Grillparzer at Beethoven's Funeral*.

WHERE IS YOUR PIANO?

BY A. M. PIAGET.

Hear ye! Hear ye! The court has opened to question you whether your piano is placed in a well-ventilated room, where practicing can be made a pleasure, or is it an article of ornament, placed in an artistic corner of the drawing room "in the shade of the sheltering palm," etc., etc?

The writer pleads guilty to being the means of much moving of furniture in the homes of pupils, after having found that the situation of the piano was the cause of poor practicing. When a pupil does not make the progress I expect, after a few weeks of teaching, I look first to my own method of dealing with this pupil. If I find no fault with my own work I next look to the pupil's general understanding, and if no flaw is found there I call at the home of the student and ascertain whether the condition of the piano, or placement of it, is the cause of the trouble. So many times I have found the piano in a dark corner of the parlor, under an effective stained glass window from which not a ray of light falls upon the page of music—very pretty, to be sure, are such rooms, but how about the general cheerfulness of the room? In such cases shades are all drawn down, the air heavy, and my young student sits at the piano in a poorly lighted room, with little or no fresh air, and as a result, the brain soon becomes dull and inert, and practicing is irksome instead of being a pleasure, as it should. Tactfully as possible I suggest the removal of the piano to a lighter place, or more bright and airy room, and, as a rule, the suggestion appeals to those who are interested in the progress of the "musician of the family," and invariably there is a change for the better in my pupil's work. A case comes to mind of an unusually gifted little maiden who was anxious to keep up the study of her music during the summer months. She progressed rapidly until the warm August days came; then her lessons were not well prepared, and I suggested a rest; but, "Oh, no!" she said, "I love my music and my lessons so much!" Something was wrong, so I called at her home one afternoon, was shown into the "parlor," so prettily furnished but oh! so hot and "stuffy"—not a window open to admit a little breeze which was doing its best to help us keep cool. We sat and talked and mopped our "fevered brows," and finally the mother of my little pupil said, "Ifelen doesn't want to discontinue her lessons, and if you care to teach her during the remainder of the summer we would like to have her continue; but do you know it is so warm in this room?" I felt well enough acquainted to suggest the removal of the piano into the library, where windows were open and the air was better. The suggestion was acted upon and my little pupil immediately made rapid strides with her music, and the opening of the fall term found her far in advance of where she might have been under the old condition of arrangements for her practicing.

On the other hand, in the winter season, rooms are often too cold to be kept open and so—"shut the doors and keep the heat in the other rooms," is the cry, and shut go the doors and poor piano and all, and aside from harming the instrument, "the children" must postpone their music lessons until it is warm enough for them to go in the parlor and practice again.

Would it not be a practical idea for the teachers of music to look after this particular point in their work, and I feel sure that no parent who is interested in the musical welfare of their children will look upon it in the light of interference with their home arrangement should the teacher suggest a different room or situation of the piano, if necessary.

MELODY gushed from Schubert at such a rate, and musical ideas crowded upon each other so rapidly, that he did not take time to work up his compositions. There are a few which he elaborated with care, but they are the exceptions and emphasize the general spontaneity of his work. If he had constructive power—and certain passages in his works show that he had—he nevertheless failed to make adequate use of it. His music is charming and delightful on account of its melodiousness, freshness and naïveté. It appeals directly to the heart. The only drawback is his servile adherence to conventionalities, such, for instance, as the old method of invariably repeating every section of a movement.—*Dr. Wm. Mason in "Memories of a Musical Life."*

Town or City—Which?

By JO. SHIPLEY WATSON

[The following refreshing little article—beautiful with contentment and balanced with excellent good sense—is as timely and interesting as it is wholesome and true.]

THERE is nothing distinctive about my town. It is one of many in the Middle West, poor and provincial, set boldly upon the open prairies. The dozen pupils I have are just ordinary village children and the only surplus of which I can boast is time. One would think so quiet a place would be favorable for its disposition, but it has not been so. Until recently I suffered annually an immense loss of that surplus. It leaked out in lamentations, in complaints and the futility of aspiring, of trying to amount to anything in such a place. Discontent, like a mole working in the dark, was sending up ominous marks of its progress, when one day an invitation came from a friend "to come on to the city for a week." I went, and if at first I saw things with "eyes green with envy," my vision cleared, for my arrival in the city marked the beginning and the end of many things, and the backward glance reveals much that was hidden when I stood face to face with it. The halo, rose-hued, drops from the studio and discloses the first material difference.

My friend's studio was small in size but large in atmosphere, a yellow vase holding two peacock feathers, a divan with dull fawn cushions, a book-case stained to match the wall paper, a befogged Japanese print, an autographed photograph of "the master," a piano put in by "the firm," and a rug, which we at home call "rag" but which she called Roycroft—these on a limped greenish-blue background supplied the artistic feeling. My friend shared it, the atmosphere and the studio, with a dramatic reader whom she "cut" at chance meetings, with a banjoist she had never seen and with a baritone who was tolerated only because the lessons she gave his daughter "helped on the rent," and these were the only lessons she gave in the city studio. On Monday she went to Kankakee, on Tuesday to Geneva, on Wednesday to Aurora, on Thursday to Plainfield, Friday was halved between Evanston and the Thomas concert. My friend, like an excited ant, was always running—running for trains, running for lunch, running for concerts, pell-mell, helter-skelter, a music roll in one hand, a time table in the other. Her days were linked together by concerts, concerts that to me were all-absorbing, but to her were either merely interesting or shockingly bad. At our first concert she said inquiringly, "You don't like that, do you?" and I answered, "Yes, I do," real loud; at the second concert she exclaimed, "Why, you don't mean to say that you, a person of your ability, liked that!" I said "Yes," but not quite so loud as at first; at the third concert she said again, "Surely you don't like that!" and when I wagged my head up and down in the affirmative, all she could say was, "Well, I declare!" I did not have the courage to challenge her; the cornfield teacher is always irresolute before ticket windows, motor cars and eyebrows lifted up in condescending pity.

My studio is not "farmed out" and worked on shares; it is my own; colored rampas grass may not be so striking as peacock feathers, nor tacked-down carpet so hygienic as a polished floor; though small in that kind of atmosphere it is something more than an address; though Willow Grove, Kansas, may not look so commanding on an envelope as Fine Arts Building, Chicago. My piano is my own, I play on it, I work on it, I sometimes cry over it and I love it. I have lived so long with it that "the firm" never occurs to me. I believe I have made it what it is, and how I should resent its being blanketed and hauled out by "the firm" at the end of the season! My friend is not a factor in any community. She lives on top of many, but is not a part of any. I am so a part of my town that she calls me a fixture; if I am a fixture then surely she is nothing more than a tourist.

She says I am so remotely located that I cannot "keep up," that I must retrograde because I hear nothing. There is, indeed, more truth in this than one likes to admit, but there are some kinds of learning that cannot be pumped into a person by teachers, lecturers or concert givers; it is the kind gained by cultivating

a prolonged and loving intimacy with the thing itself. I do hear concerts occasionally, though I have to arise at five in the morning and travel one hundred and twenty miles on a rattling train we call a "plug" before I can reach our nearest city, and though I am greeted at the box-office with "sold out" and have to endure the discomfort of standing during the entire concert I go, and though I do this but once a year I can hear. My musical sense is not so dulled that it would take something as mighty as a dynamite explosion to arouse me to a demonstration, and my musical taste is not so cultivated that all power of appreciation has been turned under in the process. I do not go so often I cannot listen; and I do not hear so much I cannot assimilate.

My dear unknown friends, the expanses of possibility that stretch away across the spent yesterdays out toward the to-morrows that are to come are as visible from the windows of the cornfield studio as from those in a Carnegie Music Hall ten flights up. Glimpses will appear to us when we cease to play upon our work with a continual stream of dispiriting discontent; when we learn by doing; when we stir deeper than the surface of things; when we do what others talk about; when we climb out of the covers of books and the confines of methods and re-discover things for ourselves; when we work much for love and a little for appreciation; when we learn to value the little we have and to make the most of it; above all, when we learn to be absolutely sincere. Out of these peep holes one can see very far; let us keep our eyes to the hole; the things that are visible to the plainsman are often overlooked by the city man.

To sit in the furrows of life, embracing one's lot resignedly, bearing the sting dumbly, may look like contentment, but it is not—it is laziness; they often come in the same binding. There is not a teacher in any rural community but sometime will have a better position if he is ready to fill it.

"How dull it is to pause, to make an end,
To rust unburnished, not to shine in use.
And this grey spirit yearning in desire
To follow knowledge like a sinking star
Beyond the utmost bounds of human thought."

Let us use our waste product, time, in getting ready, in serious study. If you take THE ETUDE begin with that. My friend took it too. She said it looked "musical and businesslike" upon her study table, but she just took it and before I left I saw it on top of the waste paper basket. It was the March number. Let us study that issue carefully and note what comes out of it. Do not begin at the end and "glance" forward; begin at the front cover and work backward. Blue pencil the things that impress you, try the suggestions and the games, not sometime, but right away, to-morrow, say, and because we are pianists let us not look upon the violin, voice and organ as side issues. It is amusing—or should one say amazing?—to note the number of questions that are re-asked by ETUDE readers. Webster says "to read is to know fully, to comprehend." Let us add to this a little memory and save THE ETUDE's space for something new.

Let us suppose that there happens to be an article about Palestrina, Perosi or Allegri's "Miserere." If you do not know about sixteenth century music, then look them up; there is great enjoyment in discovering things by one's self. ETUDE, "studier" is to study, to study is to work and to work is to enjoy, just a practical application of that simple rule in algebra about "things which are equal to the same thing are equal to each other."

But let us return to my friend's studio and her annual recital. It was something like mine—miscellaneous, bric-a-brac, explosive. The pupils in creaky white dresses were not unlike mine, a flutter of ribbons and nerves, but the audience, I mean the mothers, of course, were different. At Willow Grove they appear promptly, with the resigned air of people who are bound to be bored to death. In the city

they are never prompt, resigned nor bored, but alert, active, attentive. They talk intelligently about the playing and know something about the composition. At Willow Grove they are impressed by the motions of the player rather than by the sounds, and unless they can "see the fingers" they do not hear the recital. They are often loudly critical and declare triumphantly that they "don't know a thing about music," but invariably add in an aside, "But I know what I like."

These honest, self-denying mothers are economical and thrifty, they buy carefully and select goods for their wearing qualities, and unless we teach them to know the wearing qualities in music, we are apt to have an unintelligent audience with us always. Do not offer them poor stuff because they appear to like it; they take their music on trust. All understanding rests upon knowledge, and music must be chosen with care as one would his friends or his black silk dress to be with him always. This knowledge comes after repeated hearing and the entertaining way to impart it is through the medium of Lecture Lessons, Story Recitals, Illustrated Lectures, Interpretative Recitals, etc. We are inclined to look down upon the person who does not know, and the country mother is too often left out of our scheme. She figures so largely in our success that it will pay us to consider her needs; in developing her we develop ourselves and through her we may keep that ever-recurrent tide that carries teacher and pupils to such prodigious heights at the May recital from ebbing to a mere rattle the remaining months of the year. Let us prove our worth in the country; it need not be a barrier to our progress. Lincoln, Carlyle, Millet, Bach came out of country places.

Success, that viewless Queen of Destiny, though she may appear to come suddenly, never comes before she has been prepared for. She is as apt to crown the teacher who sits in the sweet-scented heat of the cornfields as the one who works fast and furiously in the boiling, bubbling life of the city. The real difference is not in the place but in the person.

STUDIO EXPERIENCES.

BY T. L. RICKABY.

A Peculiar Distinction. A young lady called at the studio to arrange for music lessons. After speaking of terms, hours, etc., she said that she did not wish to take "music," now, but would do so later. At present she would only take "vocal." She wanted "vocal" herself, but her mother desired that she take "music," and after taking "vocal" awhile she would, in deference to her mother, take "music." On hearing her sing, however, it occurred to the teacher that there was more in her distinction than she was probably conscious of.

"Puffesser," said a rustic looking man, as he entered the studio one morning, "will you have a few minutes of leisure any time to-day?" The teacher said that it would depend on what was wanted. "Well," said the visitor, "I want you to hear my boy play. He is a natural born musician and is a rag-time 'prodigy.' He even plays the 'Holy City' in ragtime, and it sounds better that way than any other." I made an engagement for the afternoon. I was quite safe, however, as I intended going fishing at noon, to be gone for a couple of days. When I returned the "prodigy" had gone "home to his mountains," and I was spared.

(NOTE—*Anything* that would make the "Holy City" sound better ought to be encouraged.)

Childlike and Bland. Harold had recently been initiated into the mysteries of bars and measures. Later, on being asked how many notes were in a certain measure, he looked a little puzzled, and the teacher said, "Well, Harold, you know what a measure is, don't you?" "Yes, I know." "Well, now, what is a measure?" "A yardstick!"

Excuse Me! That a poor excuse is better than none is generally allowed, but when one contains a little humorous alloy it ought to be accepted. William had absented himself from his lesson, and on being asked why he had not come, replied: "I had a pain in my heart." The teacher expressed his sympathy. "Yes," continued William, "I have it every Tuesday." The teacher suggested that this did not quite explain his absence because the lesson day was Wednesday. "Well," came the prompt reply, "this time it was a day late!"

Teachers' Round Table

CONDUCTED BY N. J. COREY

IS A NEW NOTATION DESIRED?

I AM puzzled to understand the attitude of musicians regarding certain difficulties of notation. The disposition seems to be to accept conditions as they are, and make the best of them, regardless of whether they are right or wrong.

An eminent musical historian, after trying to show, in an account of the evolution of staff notation, "a logical development toward one given thing," and stating that our notation was finished in the main about 1500, refers to the elements of our current notation as "antiquated," as "mechanical conception of music," "confusing the child's mind unnecessarily," yet assures me "there is no remedy," because all music is written and published in this way. Such a mental attitude seems to me entirely out of harmony with the spirit of progress in other arts and sciences.

I wish I might have from you a clear, definite opinion as to whether the fact that all music is published in a certain way is a "formidable obstacle" to a further "logical development toward one given thing." (1st) Supposing, for example, a change of the current staff which is considered by prominent musicians and educators to be an improvement; (2d) just what endorsement would a publisher require, before beginning the publication in a new notation; (3d) would it be necessary that the publisher himself should regard the new staff as a truer, more legible tone picture, if we may call it so, or would he be willing to publish it with the understanding that it would be adopted by (how many) music schools and private teachers?

I realize that there may be serious objections to a division on a matter upon which practically the whole world is seemingly united, but, on the other hand, I can scarcely conceive of scientists holding a student body to "antiquated" views of its fundamental principles, resulting in confusion of mind, and an unnecessary expenditure of time and mental energy, merely because these views are, and have been for some centuries, so printed in their text-books. Yet, so far as I am able to understand the situation, that is the present condition of musical notation.

This is a matter that you need to consider from a thoroughly practical standpoint. There are two departments connected with the visible representation of music, nomenclature and notation. That there is much that is illogical and ambiguous about the former is generally conceded; but it is still open to question as to whether the latter is subject to wholesale condemnation. It does not follow that the statements you have quoted are true just because someone has dogmatically so insisted. You must be careful not to accept assertion as proof positive. Even a seemingly plausible argument does not necessarily overrule the demonstrations of long experience. A thing is not "antiquated" simply because it is old. Before a thing can be termed antiquated, it must be shown that there is something newer that answers the same purpose to much better advantage.

To represent to the eye the complex problems of musical sound, sounds that have no visible counterparts to which the mind may have become accustomed, and in such a manner that the mind can, at a glance, reproduce a musical phrase, is a difficult undertaking. But it is not only possible, but when one has taken the pains to make himself thoroughly familiar with music notation, and with routine musical conceptions, the problem becomes an easy one. The principal trouble with the majority of those who maintain that they have difficulty in deciphering the music page arises from their unfamiliarity with music conceptions. The fault is not with the music page itself.

The notation is no longer a bugbear when they have trained their ears to recognize music and its symbols. A thorough knowledge of musical conceptions is exceedingly difficult to acquire, requiring years of patient endeavor and toil, and it will be impossible to make it otherwise by any sort of notation, for it is a matter of mental growth. It is no more possible for an untrained listener to grasp advanced musical conceptions than for an untrained mind to grasp the metaphysical abstractions of philosophical thinkers which are represented in written language. Many minds are incapable of ever attaining this faculty, and even the brightest have to spend years before they have acquired sufficient education to enable them to grasp the ideas. The same is true in the realm of music, and there are many for whom it would be practically an impossibility to acquire the ability to understand cue of the more abstruse pages of Richard Strauss. Neither would it be possible to conceive of a notation that would enable their ears to untangle the maze of sounds. There are many musicians who attribute their confusion in reading music to the inadequate presentation of the sounds to the eye, and through the eye to the mind, forgetting that music is a phenomenon which primarily makes its impression upon the mind through an entirely different channel, viz., the ear. To quickly and correctly understand the pictured representation of these musical effects, it is necessary that the mind first be made thoroughly familiar with them through their own natural channel.

The current notation may "confuse the child's mind," but I am not prepared to say unnecessarily so, and for the reason suggested above, that the child must first learn and become familiar with musical conceptions before he can understand their representation. This is a long and difficult process, requiring years of patient toil, and constitutes what is ordinarily known as a musical education. When the mind becomes thoroughly conversant with the musical forms in the abstract, it will then be able to quickly understand the visible symbol. But until the student has made himself familiar with musical conceptions, he will have to puzzle out the symbols little by little, and will even then need the teacher to explain how they are to be correctly put together. When he becomes able to translate the symbol, and instantly identify it with its corresponding musical conception, he becomes what is known as a good reader. Poor readers are those who have never trained their minds to understand the substance of music, or, in other words, music itself. When the musical faculty is thoroughly trained, the musician can equally well read the notes, and mentally translate them into their correct musical equivalents, hearing them distinctly and correctly in the mind, even though there be no musical instrument within a thousand miles. The current notation is picturesque, and graphically presents the musical conceptions to the mind trained to recognize them. Others can no more be expected to do so than that the forest Indian could read the morning paper. Did you ever stop to think that even a picture may be meaningless to one unfamiliar with the subject presented, and also how many paintings there are that need elaborate explanations? In this case, also, the visible symbol is a representation of a concept which has to be familiar to the mind before the symbol can be understood. The characterization of notation by your "eminent historian" as a "mechanical conception of music" is entirely erroneous, and misleading as to the object of notation. Notation is no more a mechanical conception of music than is a photograph of a tree a mechanical conception of it. His own terminology is not correct, for notation is no more musical conception than the printed word is the thought. These are simply the endeavor to present the conception or thought in such a manner that they can be conveyed to another mind. It is, of course, unfair to judge

your "eminent historian" by your two or three disconnected quotations, context often entirely altering a man's meaning, but if they do correctly represent him, I should feel obliged to judge him a loose thinker.

I should be glad to see any suggested change in the present staff notation that might be considered an improvement. Thus far none has ever been brought to my attention. The devotees of the tonic-sol-fa system have been struggling with a notation of their own for half a century, but thus far they have been able to only represent a single stream of sound. The singer may learn by it to quickly read his own individual part, but the system has not yet been successfully adapted to enable the eye to grasp the harmonic significance of a complicated instrumental page. What the musician wants is a system of notation by means of which an instrumental score can be grasped at a glance. Take an orchestral score, for example, which sometimes contains as many as thirty, and even more, lines upon a page, to be performed simultaneously by as many instruments and voices respectively. No substitute for the present notation has ever been devised, of which I am aware, that will enable a composer to graphically represent his ideas to the conductor so that he can read all these parts simultaneously. As soon as anything is invented that is of marked superiority for this purpose, you may be sure that it will gradually make its way.

As to your first question, it is hard to answer it definitely, as your letter does not state what the "given thing" may be toward which there may be a "logical development." Any proposed substitute for our present notation that I have ever seen has appeared more confusing than that which it would supplant. From a practical and personal standpoint, what answer would you make to your own question, if your entire fortune of a hundred thousand dollars or more were invested in the publication of music, and the shelves of your publication house were piled high with the published works of all composers from Bach to Strauss, and your storehouses crowded with the metal plates of all these works, ready for use again as soon as the imprint was exhausted—would you accept with any great enthusiasm and alacrity a new system of musical notation which would in a short time render absolutely useless your entire stock and plates—in other words, practically obliterate your capital and force you into a position of penury? Neither your stock nor your plates could be sold, even at a sacrifice, under such conditions. If the new notation were a success, all players and singers and every new student would wish to begin its study at once, no one would continue or begin the study of the old, and in the course of a few years there would cease to be any demand for your present stock in trade. Your hundred thousand dollars' worth of music and plates could only be sold to the dealer in paper, rags and junk, and from out the wreck you would not realize a very large capital to re-invest in publishing the world's music in the new notation. You would practically be ruined. In the light of this proposition, can you not answer your own question? Would it not require more of the grace of God than would be human or reasonable, to expect a publisher to voluntarily elect to ruin himself in this manner?

(2d question.) The publisher would simply need to be convinced that the world needed and desired a new notation. But you would first have to find one who had faith in the adequateness and probable success of the system you wished to offer. The principal endorsement required on the part of a publisher is confidence in a demand on the part of the public.

(3d question.) It would not be absolutely necessary that the publisher should have any opinion in regard to the new notation. If the modern trend of musical thought decreed that it was a necessity, it would make its way regardless of what any publisher might think. If he did not approve of it, and refused to publish in the new notation, he would have to go to the wall, and another found who would print after the new fashion. Being a progressive individual, however, he would probably, even though reluctantly, adapt himself to new conditions as rapidly as possible. Any publisher will publish anything for anybody in any manner if only he be guaranteed a market. The number of schools and teachers required to adopt the publications would depend upon the amount of expense involved in the work, but would have to be great enough to ensure the publisher a fair profit upon his investment. No shrewd publisher could be expected to invest his capital in a thing which he felt sure would only adorn his shelves.

(Continued on page 688.)

The Etude

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THERE are pupils who have fallen into the habit of opposition until they have become chronic rebels against all advice and authority. Some of them become "too contrary to do as they have a mind to." Perhaps the best way to manage them is to suggest and insist upon the opposite of what is really desired; but this, of course, is not always practical in music teaching.

The next best thing is to lead instead of trying to drive them. If they can be led to desire a thing, they will then attempt to gain it. They need to learn that it is easier to go with the stream than to pull against it; that there is an ebb and flow of the tide in their everyday affairs as well as in the sea, and if they get into the current it will help them rather than hinder, which, applied to the study of music, means that if they learn to play the passage well, they will take pleasure in reciting it to their teacher, and that the teacher's words of encouragement and commendation will be a compensation for the self-denial given to careful study.

They also need to learn that hard work is its own best reward, that it is one of the most delightful of pleasures to overcome a difficulty, to conquer instead of being conquered. No child likes to fail where he sees others excel, and he should learn to appreciate the self-approval as well as other pleasures that come from having his music lessons well learned. He needs to know that "God has promised that the man who will improve his talents shall not make less than a hundred per cent. by doing it."

ONE must take issue with Sir Edward Elgar, when he declares piano playing is doomed to extinction, and in its place will flourish the automatic piano-player. As a matter of fact, there are more non-automatic pianos manufactured to-day than ever before, and more persons are studying and practicing the instrument. True, the automatons are numerous and their manufacture will grow to certain proportions; but they cannot supply to the individual what the study of the instrument gives.

Beside the interpretation of standard compositions, the piano has another mission; it is a developer of the musical instincts and possibilities of the person who plays it. To most persons it is their only outlook into the musical world. They can learn to play but one instrument—naturally they select the most inclusive. There is no process of becoming musical so sure as that of making music. Hearing music is good, is necessary—the more good music the better; but to appreciate that which others produce one of the best preparations is to produce some yourself. Proper piano study means musical analysis, theoretical understanding. After one has this, one is ready for the immensely difficult compositions of Liszt and Brahms from the pneumatic fingers of the automatic player.

But to say that the latter will take the place of individual study of the instrument is to allow a popular fad to blind one to the essentials of the matter. If Sir Edward is reported correctly as saying "Mechanical players are multiplying in such vast numbers that the human piano-player will disappear," he is looking far into the future, into the days when individual education and culture is displaced by mechanics—a day none of us will see.

The automatic piano-player has its uses; it is a valuable invention—much as we may object to its presence in restaurants and hotels. The day may arrive when it will be a valuable adjunct to a musical education; but at present it occupies the place of a musical novelty, a plaything for the wealthy, a substitute for the musical ability that piano practice engenders. No machine can take the place of personal application in educational processes.

MIL SAUER, the pianist, in a recent issue of *The Strand*, says that he has played Schumann's "Carneval" in public more than five hundred times, yet new beauties are continually presenting themselves. Speaking further of Schumann he says that many difficult passages can be rendered easier by redividing between the hands. This is quite legitimate, for the composer only creates something for the executant to recreate, and provided the effects are brought out it does not matter how. The composition is the raw material which the interpreter must mould. The interpretation changes with the mood of the player.

In contrasting composers he says that Brahms pictures winter, autumn, mist, fog and bare branches; Schumann pictures the glory of summer. Mendelssohn's music, within reach of all players, gives great opportunities for the introduction of color. Each of the "Songs Without Words" gives a story of happiness or pathos. Imagination, the keynote of all art, finds full scope.

Editor of THE ETUDE:—

After spending several months studying under Liszt in Weimar, I went to Leipzig in the fall of 1874, and soon had the great pleasure of attending a concert by the Euterpe Society, in which Grieg directed and Edmond Neupert played the wonderful Grieg Concerto in A minor, Op. 16, for the first time in Germany.

(In the obituary of Grieg, printed in the New York papers last week, it was erroneously stated that the first performance of this concerto in Germany was in 1879, when Grieg played the solo part thereof himself at one of the Gewandhaus concerts.)

At this Euterpe concert Grieg also directed his cantata "An der Klosterpforte," with Mme. Grieg taking the solo part in connection with chorus and orchestra.

EDVARD GRIEG

1843

1907

ONCE again the portals of eternity have parted and a great master has passed into the mansions of perpetual rest. For Edvard Grieg there is no more the pain-racked corporeal tenement, no more the soul torn with anguish, no more the miraculous, awe-inspiring mystery of existence. He no longer hears the roll of the incessant waters, the plaintive voices of the wild birds o'er the seas, the solemn monody of the northern winds roaring through the forested fjords, nor can he see the crimson glory of the midnight sun. Musicians, shall we not pause a moment to bear a wreath to the memory of so great a man?

The world goes on and on. To some, it is given to make it a sweeter, nobler, grander home for posterity. No man good and great has ever lived but who has left us a legacy more splendid and more enduring than the riches of the universe. The glories of Babylon and Nineveh—where are they? The Psalms of David are sung from pole to pole. The Parthenon is crumbling to the dust of its creation, but the "Iliad" and the "Odyssey" are ever ascendant. The imperial splendor of Rome is no more, but the ethics of Christ have ruled the world. In the few hours it is allotted for a man to work, he can create perpetual joy for mankind.

In these days, we are prone to give honor and distinction to men who, by accumulating wealth, have attracted attention to themselves. We call them rich, and wonder at their fortunes. Death comes and their fortunes are dissipated or selfishly entailed to a few immediate descendants. Death has come to Edvard Grieg, but his fortune is your fortune and my fortune. Who, then, are the great men of all your first Grieg. What did the giving of this joy mean to them? Often penury, sometimes starvation, sometimes great mental and bodily anguish, sometimes frightful sacrifices—all that you and I might be the towering edifices of charity. Every noble saviour of the world has been crucified upon his own ideal.

When a composer or a poet dies, there is always a glorious thought which mitigates the sadness of the day. It is this—his voice is not silenced by the grave. The song that Edvard Grieg sang will be heard singing around the world for centuries. Men will come and go, cities rise and fall, new countries spring into existence and as suddenly disappear, but the deathless voice of Edvard Grieg will live until men, cities, countries, worlds, shall be no more.

Grieg—we knew your hopes and we knew your sufferings. You have had our love, our sympathy, our gratitude. It is good that you should have gone to a welcome rest. The world is so much better that you have lived and worked and died for us.

JAMES FRANCIS COOKE.

In a few months I had the honor of being engaged to play this concerto (its second performance in Germany) at a concert of the Philharmonic Orchestra in Hamburg, under the direction of Herr von Bernuth. Immediately upon hearing the concerto in Leipzig I called upon Grieg and asked to study the concerto at first hand. Grieg received me most cordially, and, noticing my earnestness and enthusiasm, gave much of his time to me for nearly a month. I not only studied the concerto with him, but also sonatas for piano, violin and piano, many of his solo compositions, and also became well acquainted with many of his songs. Upon my performance of the concerto at Hamburg the audience and orchestra were so much impressed with the wonderful beauty of this latest novelty (by the at that time unknown composer), and by the enthusiasm of the solo performer on that occasion, that I was greeted with most encouraging applause. The orchestra gave me a *fanfare*, and the secretary of the association gravely handed me a third more money than the amount stipulated. I was offered a re-engagement on the spot, to play with the Hamburg Philharmonic Society the next year. Following this, I received offers of similar engagements to play with the Gewandhaus Orchestra of Leipzig, and with symphony orchestras in Bremen, Berlin, Cassel, Braunschweig, Gera, and elsewhere. The manner in which Grieg has touched the hearts of all music lovers, the wonderful freshness, spontaneity, boldness and poetic originality of his genius, and his ability to say much in little, have made the name of Grieg probably the most popular of any composer since Chopin.

The fact that such composers as Brahms, Tschalkowsky and Saint-Saëns have written works in more sustained and broader forms, with a greater degree of science, does not alter this fact that Grieg is still the favorite with the masses.

He will hold his place also in the estimation of all musicians with the immortal names in the world of music.

To show his kindness it might be interesting to say that at the time of the great Scandinavian Exposition at Copenhagen, several years ago, Grieg took the trouble to write to several of the leading managers of musical affairs in Norway and Sweden to make arrangements for me to play in their cities upon the occasion of my intended visit there. This rare opportunity was, unfortunately, lost to me through circumstances. On October 20th, 1876, I played the Grieg Concerto with Theodore Thomas in Steinway Hall, New York, for the first time in America. A few months later I played the same concerto in Boston with the Harvard Symphony Orchestra, Zerrahn conductor.

In that I am still using many of Grieg's compositions as teacher and concert player, it is only repeating the experience of all pianists, wherever good music is known, and they will always use his beautiful music.

—WILLIAM H. SHERWOOD.

IN MEMORIAM

ASE'S DEATH
ASE'S TOD

Edited by WM. SHERWOOD

EDVARD GRIEG, Op. 46, No. 2

Andante doloroso M.M. ♩ = 50

The musical score is written for piano and consists of six systems. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is 'Andante doloroso' with a metronome marking of 50. The score includes various dynamics such as *p*, *pp*, *mf*, *f*, and *cresc.*, as well as performance instructions like *Ped. simile* and *dim.*. The piece concludes with a final chord in the bass staff.

THE ETUDE

A RURAL WEDDING

RUSTIC DANCE

Secondo

Allegro moderato M. M. ♩ = 96

W. MASON

mf

p

mf poco cresc.

f con forza poco a poco cresc.

ff

dim. e rit.

tempo

mf

f

last time to Coda 1st time only

Coda

crescendo accel.

sf sf sf sf sf sf sf

ff

A RURAL WEDDING
RUSTIC DANCE

Primo

W. MASON

Allegro moderato M. M. $\text{♩} = 96$

mf *f* *8va*

p *mf poco* *8va*

cresc. *f con forza poco a poco cresc.*

ff *dim. e rit.*

a tempo *mf* *f* *8va* *last time to Coda 1st time only*

Coda *8va* *cres* *cen* *do* *e accel.* *sf sf sf sf sf sf sf sf sf sf*

THE ETUDE

Secondo

The musical score is written for piano and consists of six systems of music. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various dynamic markings and fingerings.

System 1: The first system features a melody in the right hand with complex fingerings (5, 4, 5, 5, 5, 5) and a bass line. The dynamic marking *mf* is present.

System 2: The second system continues the melody and bass line. The dynamic marking *mf cresc.* is present, followed by *ff* in the third measure.

System 3: The third system features a melody in the right hand and a bass line. The dynamic marking *ff* is present, followed by *dim.* and *pp* in the fifth measure.

System 4: The fourth system features a melody in the right hand and a bass line. The dynamic marking *pp* is present.

System 5: The fifth system features a melody in the right hand and a bass line. The dynamic marking *pp* is present.

System 6: The sixth system features a melody in the right hand and a bass line. The dynamic marking *pp* is present. The piece concludes with the marking *D. C.*

Primo

This page of musical notation is for a piano piece, likely in G major (one sharp). It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and fingerings.

- System 1:** Starts with a *mf* (mezzo-forte) dynamic. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment.
- System 2:** The right hand continues with eighth-note chords, and the left hand has a more active line with eighth notes. Dynamics include *mf cresc.* and *ff* (fortissimo).
- System 3:** The right hand has a more complex melodic line with some grace notes. Dynamics include *ff* and *pp* (pianissimo). A *dim.* (diminuendo) marking is present in the left hand.
- System 4:** The right hand features a series of eighth-note chords, and the left hand has a steady eighth-note accompaniment.
- System 5:** The right hand continues with eighth-note chords, and the left hand has a steady eighth-note accompaniment. Dynamics include *pp*.
- System 6:** The right hand features a series of eighth-note chords, and the left hand has a steady eighth-note accompaniment. The piece concludes with a *D. C.* (Da Capo) marking.

NOVELLETTE

PER WINGE

Molto vivace M.M. ♩ = 108

p con grazia

cresc. *p* *cresc.*

p *cresc.*

l.h. *p*

l.h. *Fine.*

mf

cresc.

f

dim. e ritard

D.C. al Fine

A Poco meno vivace M.M. ♩.=80

The image displays three systems of musical notation, likely for a piano. Each system consists of a treble staff and a bass staff. The first system begins with a treble staff containing a whole rest followed by a series of chords and eighth notes, with a 'p' (piano) dynamic marking. The bass staff has a whole rest followed by eighth notes and chords. A 'cresc' (crescendo) marking is present in the treble staff. The second system continues the melodic and harmonic development, with a 'p' marking in the treble staff. The third system features a 'pp' (pianissimo) marking in the treble staff, followed by a 'f' (forte) marking. The notation includes various musical symbols such as notes, rests, and dynamic markings, all set against a background of musical staves.

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

THE ETUDE

This musical score, titled "THE ETUDE", is written for piano and consists of six systems of music. The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various musical notations such as dynamics, articulation, and fingerings.

System 1: The right hand features a complex melodic line with many slurs and fingerings (e.g., 1 3 1 3, 2 1 2, 1 3 1 3, 2 1 3). The left hand provides a harmonic accompaniment. Dynamics include *p* (piano) and *sfz* (sforzando).

System 2: The right hand continues with slurs and fingerings. The left hand has a *cresc.* (crescendo) marking. Dynamics include *f* (forte) and *sfz*.

System 3: The right hand has a *p* marking. The left hand has a *p* marking. Dynamics include *p* and *sfz*.

System 4: The right hand has a *cresc.* marking. The left hand has a *cresc.* marking. Dynamics include *cresc.* and *p*.

System 5: The right hand has a *p* marking. The left hand has a *p* marking. Dynamics include *p* and *sfz*.

System 6: The right hand has a *f poco vivo* marking. The left hand has a *ritard e dim.* (ritardando e diminuendo) marking. The piece concludes with a *D.C.* (Da Capo) instruction.

ONE OF GRIEG'S MOST POPULAR PIECES

BUTTERFLY.

PAPILLON.

Revised and fingered by
Anthony Stankowitch.

EDVARD GRIEG, Op.43, No.1.

Allegro grazioso. M.M. $\text{♩} = 132$

The musical score is written for piano and consists of six systems of music. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Allegro grazioso' with a metronome marking of 132 beats per minute. The score includes various dynamics and performance instructions: *p* (piano), *f* (forte), *dim.* (diminuendo), *poco rit.* (poco ritardando), *mf* (mezzo-forte), *pp* (pianissimo), *cresc.* (crescendo), *tempo.* (tempo), and *rit.* (ritardando). The piece features a flowing, lyrical melody in the right hand and a delicate, accompanimental part in the left hand. The score is fingered by Anthony Stankowitch.

THE ETUDE

una corda.
pp

rit. - - - *a tempo.*
dolce.

cresc. poco a poco. *con moto e poco stretto.*
tre corde.

f *dim.* *rit.* *p*

mf *a tempo.*

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass staff. The key signature is two sharps (F# and C#). The first system begins with the instruction 'una corda.' and 'pp'. The second system includes 'rit.' and 'a tempo.' with a 'dolce.' marking. The third system features 'cresc. poco a poco.' and 'con moto e poco stretto. tre corde.' The fourth system has 'f', 'dim.', 'rit.', and 'p' markings. The fifth system starts with 'mf' and 'a tempo.' The score includes various musical notations such as slurs, ties, and fingerings.

pp *a tempo.*

rit. *mf*

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together, with fingerings (1-5) indicated above. A slur covers a group of notes, and a 'rit.' (ritardando) marking is placed below. The lower staff has a bass clef and contains fewer notes, mostly quarter and eighth notes. A 'p' (piano) marking is placed below the first few notes. The system concludes with a double bar line.

pp *una corda.*

rit.

The second system continues the piece. The upper staff features a series of chords and single notes, with fingerings indicated. A 'rit.' marking is at the end of the system. The lower staff continues with a similar rhythmic pattern. A 'pp' (pianissimo) marking is placed above the first few notes, followed by the instruction 'una corda.' (one string). The system ends with a double bar line.

a tempo.

molce.

The third system begins with a 'a tempo.' marking. The upper staff has a treble clef and contains a series of eighth notes. A 'molce.' (molto dolce) marking is placed below the first few notes. The lower staff has a bass clef and contains a series of eighth notes. The system ends with a double bar line.

cresc poco a poco e poco stretto.

tre corde. *f*

The fourth system begins with the instruction 'cresc poco a poco e poco stretto.' (crescendo little by little and a little tighter). The upper staff has a treble clef and contains a series of eighth notes. The lower staff has a bass clef and contains a series of eighth notes. A 'f' (forte) marking is placed below the first few notes. The system ends with a double bar line.

ff *dim. e rit.* *f* *mf* *p* *pp*

The fifth system begins with a 'ff' (fortissimo) marking. The upper staff has a treble clef and contains a series of eighth notes. The lower staff has a bass clef and contains a series of eighth notes. A 'dim. e rit.' (diminuendo and ritardando) marking is placed below the first few notes. The system ends with a double bar line.

THE ETUDE

Dedicated to Miss Ella Bech

THE FOUNTAIN
SPRINGBRUNNENAllegro vivo M. M. $\text{♩} = 80$

CARL KOELLING, Op. 378, No. 5

p

Ped. simile

last time to Coda

Coda

dim.

cresc.

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First system of musical notation. The treble staff contains a melodic line with fingerings 3, 2, 4, 4, 3, 5, 5, 4. The bass staff contains a supporting line with fingerings 1, 2, 4. The tempo marking *rit.* is placed above the treble staff, and *a tempo* is placed above the bass staff.

Second system of musical notation. The treble staff contains a melodic line with fingerings 5, 4, 5, 2, 1, 4, 5, 2, 4, 5, 3, 1, 4, 2, 1, 5, 3, 1, 4. The bass staff contains a supporting line with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The tempo marking *cresc.* is placed above the treble staff.

Third system of musical notation. The treble staff contains a melodic line with fingerings 5, 2, 1, 4, 5, 2, 1, 4, 5, 2, 1, 4, 5, 2, 1, 4, 5, 2, 1, 4. The bass staff contains a supporting line with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The tempo marking *rit.* is placed above the treble staff, and *a tempo* is placed above the bass staff. The dynamic marking *p* is placed below the bass staff.

Fourth system of musical notation. The treble staff contains a melodic line with fingerings 5, 2, 1, 4, 5, 2, 1, 4, 5, 2, 1, 4, 5, 2, 1, 4, 5, 2, 1, 4. The bass staff contains a supporting line with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The dynamic marking *mf* is placed below the bass staff.

Fifth system of musical notation. The treble staff contains a melodic line with fingerings 5, 2, 1, 4, 5, 2, 1, 4, 5, 2, 1, 4, 5, 2, 1, 4, 5, 2, 1, 4. The bass staff contains a supporting line with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The tempo marking *cresc.* is placed above the treble staff.

Sixth system of musical notation. The treble staff contains a melodic line with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The bass staff contains a supporting line with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The dynamic marking *ff* is placed below the bass staff. The tempo marking *rit.* is placed above the treble staff, and *D. S.* is placed above the bass staff. The marking *Ped. simile* is placed below the bass staff.

CHANSONNETTE D'AMOUR

LIEBESTANDELEI

Allegretto M.M. $\text{♩} = 78$

FRANZ VON BLON

p

rit.

p a tempo

p a tempo

rit.

p a tempo

First time. *For Fine only.*

Fine

poco a poco string.

mf

ff *pp rit.* *ff*

First system of musical notation. The treble clef staff features a complex, rapid passage of sixteenth notes. The bass clef staff contains a melodic line with fingerings 1, 3, 2, 1, 2, 3 and dynamic markings *mf rit.* and *p*. A repeat sign with first and second endings is present at the end of the system, marked with a 2 and a 3*.

Second system of musical notation, labeled "Trio". The treble clef staff has a melodic line with fingerings 1, 1, 1, 1, 5 and dynamic marking *p marcato il melodia*. The bass clef staff provides harmonic support with a steady eighth-note pattern.

Third system of musical notation. The treble clef staff continues the melodic development with various articulations. The bass clef staff maintains the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with fingerings 2, 5, 1, 5, 4, 5 and dynamic markings *ff sonore* and *pp dolce*. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff shows a melodic line with fingerings 5, 4, 5, 4, 5, 4. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff features a melodic line with fingerings 5, 4, 5, 4, 5, 4 and dynamic marking *f*. The bass clef staff continues the accompaniment. The system concludes with a *D.C.* (Da Capo) instruction.

* From here go back to % and play to Fine; then, play Trio.

THE ETUDE

Presto

Vivace M.M. ♩ = 176

GIOVANNI BATTISTA PESCE
(1704-1766)

The musical score is written for piano and consists of seven systems of two staves each (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Presto' and 'Vivace M.M. ♩ = 176'. The score includes various musical notations such as dynamics (*f*, *mf*, *p*, *f decresc.*), articulation (accents), and fingerings (numbers 1-5). The piece concludes with a double bar line and a repeat sign.

System 1: Treble staff begins with a forte (*f*) dynamic and a series of eighth-note runs. Bass staff has a forte (*f*) dynamic and a series of eighth-note runs. Dynamics change to *p* (piano) in the second measure of the system.

System 2: Treble staff begins with a mezzo-forte (*mf*) dynamic and a series of eighth-note runs. Bass staff has a mezzo-forte (*mf*) dynamic and a series of eighth-note runs. Dynamics change to *f* (forte) in the second measure of the system.

System 3: Treble staff begins with a forte (*f*) dynamic and a series of eighth-note runs. Bass staff has a forte (*f*) dynamic and a series of eighth-note runs. Dynamics change to *f decresc.* (forte decrescendo) in the second measure of the system.

System 4: Treble staff begins with a forte (*f*) dynamic and a series of eighth-note runs. Bass staff has a forte (*f*) dynamic and a series of eighth-note runs. Dynamics change to *p* (piano) in the second measure of the system.

System 5: Treble staff begins with a forte (*f*) dynamic and a series of eighth-note runs. Bass staff has a forte (*f*) dynamic and a series of eighth-note runs. Dynamics change to *p* (piano) in the second measure of the system.

System 6: Treble staff begins with a mezzo-forte (*mf*) dynamic and a series of eighth-note runs. Bass staff has a mezzo-forte (*mf*) dynamic and a series of eighth-note runs. Dynamics change to *f* (forte) in the second measure of the system.

System 7: Treble staff begins with a forte (*f*) dynamic and a series of eighth-note runs. Bass staff has a forte (*f*) dynamic and a series of eighth-note runs. Dynamics change to *p* (piano) in the second measure of the system.

First system of musical notation for 'Dewdrops'. It features a treble and bass staff in 4/4 time. The melody in the treble staff includes various fingerings (1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2) and dynamic markings such as *f* and *p*. The bass staff provides harmonic support with chords and single notes.

Second system of musical notation for 'Dewdrops'. It continues the piece with more complex fingerings and dynamic markings like *f* and *ff*. A trill (tr) is indicated in the treble staff. The system concludes with a double bar line.

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Two short musical exercises labeled a) and b). Exercise a) shows a sequence of eighth notes with fingerings 3, 2, 1, 4. Exercise b) shows a sequence of eighth notes with fingerings 2, 3, 1, 4.

Dewdrops

Allegretto scherzando M.M. ♩ = 144

CHAS. LINDSAY

Third system of musical notation for 'Dewdrops'. It begins with a *mf* dynamic marking and a *legato* instruction. The melody is characterized by smooth, flowing lines with various fingerings.

Fourth system of musical notation for 'Dewdrops'. The piece continues with a series of eighth and sixteenth notes, maintaining the legato feel.

Fifth system of musical notation for 'Dewdrops'. This system features more intricate fingerings and a continuation of the melodic development.

Sixth system of musical notation for 'Dewdrops'. It includes a *Fine* marking and a *p* dynamic marking, indicating the end of the main piece.

Seventh system of musical notation for 'Dewdrops'. This system shows the final measures of the piece, ending with a *D.S.* (Da Capo) instruction.

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THE ETUDE

From a set of twelve pieces, introductory to Mendelssohn's "Songs Without Words."

SOLITUDE

Andante tranquillo M. M. ♩ = 69

RICHARD FERBER

The musical score for "Solitude" by Richard Ferber is presented in six systems, each consisting of a piano (treble) and bass (bass) staff. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked "Andante tranquillo" with a metronome marking of ♩ = 69. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5). Dynamics include *p* (piano), *ff* (fortissimo), *dim.* (diminuendo), *pp* (pianissimo), *rit.* (ritardando), and *pa tempo* (poco tempo). The piece concludes with a final cadence in the piano staff.

GOOD-BYE!

ABSCHIED

GEORG EGGELING

Andante M.M. ♩ = 100

p dolce

mf

f

cresc.

mf rit.

mf

Tempo I

p rit.

pp

una corda

mf

pp

ppp

To Cassie

AN IRISH LOVE SONG

Words and Music by C. S. BRIGGS

Moderato.

mp

O my love, when you look so de - mure, 'Tis my

heart you are break-in' As - thore;— An' I think if you knew all the

mis-chief you do, You'd be try - in' the trou-ble to cure, As-thore. You'd be

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try - in' the trou-ble to cure.

Yes I know you'd be try - in' to cure — All the

trou-bles I have to en - dure — For my love is so strong, and I've

f very slow *p* a tempo
lov'd you so long, And I'm weary in' for you As - thore, I am weary-in' for you, As - thore.

colla voce

MY BRUNETTE

C. AMES BROOKS

PORTER STEELE, Op. 33, No.1

Moderato animato

mf *a tempo*

'Tis plain to see — That blondes are al-ways lov-ers' pets, With gol-den tres-ses

poco rit. *a tempo*

fair blue eyes, The dear-est girls, and such coquettes; Still as for me, — still as for

a tempo

me — I love *rall.* brun-nettes 'Tis

a tempo *mf*

plain to me — The i-deal blonde talks, flirts, for-gets, Some doz-en men must serve her whim, I

am a sil - ly fool, so let's not think of me, — not think of me who loves —

rall.

bru-nettes. 'Tis plain to see — I'm not enmeshed in

a tempo

Cu-pids nets, And yet when in the game of life — The ban - ker or-ders "Make your

ff
agitato
cresc.

bets!" Mine still will be,

ff
rapido
ff

mine still will be — on my bru-nette.

ff
brillante
ben leg.
ri - tard - an - do
p

THE ETUDE IN THE CASINO

WALTZ

PIERRE RENARD

Tempo di Valse M.M. $\text{♩} = 63$

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with many slurs and fingerings (1-5). Bass staff has a rhythmic accompaniment. The tempo marking 'Tempo di Valse M.M. $\text{♩} = 63$ ' is above the first measure. The dynamic marking 'p dolce' is below the first measure.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. The system ends with the word 'Fine' in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a more active melodic line. Bass staff continues the accompaniment. The tempo marking 'Animato' is above the first measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff continues the accompaniment. The dynamic marking 'brill.' is below the first measure.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a more active accompaniment. The tempo marking 'Trio' is to the left of the first measure. The dynamic marking 'p dolce' is below the first measure. The text 'il basso marcato' is below the first measure.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff continues the accompaniment.

Seventh system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff continues the accompaniment. The dynamic marking 'cresc.' is below the first measure. The text 'D.C. al Fine' is below the last measure.

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



EDITED MONTHLY BY NOTED SPECIALISTS



The Vocal Department for this month is under the editorship of J. Harry Wheeler, of New York City. Next month it will be under the editorship of F. W. Gates



SAVE THE CHILD'S VOICE.

Just as soon as the child begins to sing its first little songs, the mother should be the guardian of its voice. When the child has arrived at the age of seven or eight years, it would be well for the parent to take the child to a competent voice teacher, who would, in a single lesson, explain the peculiarities of the voice, its different registers, and the extent to which they should be carried. By the information thus gained, the parent would be enabled to watch, care and develop the voice all through its childhood life. Young persons often sing during the change of the voice. This course is almost invariably ruinous. During the process of the change, the voice should have perfect rest. The female voice changes at about the age of fourteen years, and the male voice at about the age of fifteen years. It takes from one to two years for the voice to become fully settled. Many youthful voices are ruined by singing in choruses under conductors unacquainted with voices. These conductors often say to the children, "Open your mouths and sing loud." This is a cruel request, for in very many cases it means utter ruin of the voice. This request causes the child to sing with exaggerated fullness and power, inducing inflammation of the throat and bronchi, sometimes resulting in total loss of the voice, and impaired throughout life. How often is heard the remark, "I could sing when a child, but now I have no voice." This is surely lamentable, and is wholly attributable to the lack of knowledge on the part of parents and conductors of juvenile choruses who have no understanding of children's voices.

TO BECOME A GOOD SINGER.

First, have your voice thoroughly cultivated. Second, study the art of reading prose and poetry in a scholarly manner. This of course includes *tone-color, pronunciation, articulation, and emphasis*. One who reads well always sings with expression. Third, be *receptive, imaginative, susceptible*; become imbued with the spirit of the words and music; let the smile or tear come if it will. Remember, it is not the voice alone which constitutes good singing: it must include an outpouring soul, uttering its emotions in tone, eye, face and presence. Incorporate these wonderful modes of expression—gifts from God—into your own nature, then, with an earnest purpose, and good health as a basis, one may "become a good singer."

METHOD.

There are those who, with an air amounting almost to ridicule, attack the vocal teacher for his frequent reference to method, but when it relates to piano instruction, it seems to those same persons to be perfectly consistent.

Method is the basis of all correct teaching, and to the vocal student it means more than to any student in the entire curriculum of musical studies. It means success or failure, an improved or ruined voice, health or sickness. In many cases, a bad vocal method causes total loss of the voice, and in some instances results in the death of the individual.

The sister of one of the most famous and best known opera singers now before the public died from the effects of a pernicious vocal method.

When vocal methods entail such vital consequences, surely methods should not be derided or slightly considered. No matter how incorrect the piano method may be, it cannot destroy the instrument, but a bad voice method ruins the vocal instrument, and when once lost, it can never be replaced. It behooves then the seeker after vocal culture to place *method* above all else.

WHATEVER the relations of music, it will never cease to be the noblest and purest of arts. It is in the nature of music to bring before us, with absolute truth and reality, what other arts can only imply. Its inherent solemnity makes it so chaste and wonderful that it ennobles whatever comes in contact with it.—WAGNER.

BREATHING.

There is no point of deeper interest to the vocal student than that of breathing, a point greatly magnified by the sayings and teachings of certain voice teachers, who present the subject as one of wonderful intricacies and very difficult to gain. These teachers state that after gaining the action of the respiratory muscles—which consists of many movements absurd and discouraging to the voice pupil—he will find his voice perfectly placed. Pupils under these teachers are frequently kept upon breathing exercises for months without the production of a single tone.

Now, in reality, breathing is a simple matter. Animals do not study it, and little children breathe naturally and correctly. For the singer the same mode of child breathing should be exercised, the difference being that more control is necessary to enable the singer to control the diminuendo, to force the crescendo, to sustain the fortissimo and pianissimo. A correct mode for gaining control of the respiratory muscles may be gained in a single lesson. After that it only requires the watchful care of the teacher and the daily practice of the pupil to make correct breathing a perfectly natural action.

THE EPIGLOTTIS.

The subject of the epiglottis has generally not been much considered in vocal culture. But when its close connection with the production of tone is taken into account, it becomes manifestly a cartilage of real importance to the singer. The epiglottis is a leaf-shaped cartilaginous plate, located behind the tongue. In a state of repose the epiglottis stands erect, thus giving free scope to respiration. It has generally been supposed that the entire function of the epiglottis was to act as a valve to prevent the entrance of solid food or liquids into the glottis (the vertical opening of the trachea, or windpipe). The epiglottis, in its relation to the voice may properly be termed a resonator. This cartilaginous plate, the epiglottis, placed at the top of the larynx, acts as does the modifier or tuner placed at the top of certain flue organ pipes, the tone becoming more brilliant or more sombre by its action. The more erect the epiglottis, the more brilliant the tone, and precisely the same result is obtained by the raising of the modifier or tuner of the flue pipe of the organ. In experiments with a dissected human larynx, with air forced through the trachea by hydraulic pressure, the action of the epiglottis referred to was unvaryingly the same as stated above. When the epiglottis was pulled far over the glottis, the lower tones were subdued, and the higher tones beautiful and flute-like in quality. But as the epiglottis was more and more raised, the tones became more and more brilliant. In cases where the epiglottis has been eaten partially away by disease, or is by nature short, the quality of the voice is thin and metallic. Another office of the epiglottis is to compensate for a greater air force sent upon the vocal chords. A certain amount of air forced upon an elastic tissue will produce a tone by causing a certain number of vibrations; now, all else being equal, a greater air force would produce more vibrations, hence a higher tone; but the epiglottis comes over the glottis more and more as the blast is increased, thus in a measure compensating for the extra air force. We say in a measure, for the vocal chords themselves compensate to a great extent for this extra amount of air forced upon them; for as

the air force increases, the vocal chords become relaxed, thus admitting of more force without a heightening of the tone, and just in proportion as the blast is increased, the vocal chords become relaxed. Thus we find, by repeated experiments and careful laryngoscopic examinations, that the epiglottis acts as a modifier and compensator to the voice throughout its entire range, its motor nerves acting in beautiful harmony, and in perfect obedience to the gray matter of the brain.

EXPRESSIVE SINGING.

It is sometimes said that no one can sing with expression until having had the heart touched with love or experienced deep sorrow. This is surely a mistaken view; while these are favorable to expression, still they are by no means essential requirements.

Many boy singers in our churches sing with remarkable expression. I have seen a little girl who, when singing a pathetic song, would become so much impressed that the tears would drop from her eyes like rain, and the next moment would sing a humorous song with a face beaming with mirth and sunshine. There are many children seven and eight years of age who sing with the deepest feeling, but it is needless to say that these children have never been in love or experienced deep sorrow.

No, it is not experience of this kind that is needful for expressive singing, it is *susceptibility* and a *vivid imagination*; these enable one to see and experience, for the time, the story of the song, and inasmuch as these are inherent in one's nature, so will be the style of the rendition of the poetry and music.

WHY DO NOT ALL PERSONS SING EQUALLY WELL?

This is a question frequently asked by the student of vocal culture. By laryngoscopic examination, one may observe that in many throats the vocal cords are very short and thin, or short and thick. In either case the voice would not possess sufficient compass to enable one to sing well.

In the first instance, the cords being thin, the tone would consequently be of too light a quality to be of practical use; in the second instance, although the cord may be stout, hence productive of a large tone, still the compass being very limited, the voice would be almost useless.

Again, by looking into the pharynx it may be found that the nasal cavities are exceedingly small, and the internal bony construction imperfect, or that the tonsils are unusually large, or the uvula very wide and long, or that the roof of the mouth is flat and narrow. Under these latter conditions the acoustic properties would be unfavorable for the production of resonant tones. It will thus be seen that the quality and compass of the voice are dependent upon physiological construction.

The reason then that all persons do not sing equally well is on account of the differences in the size and length of the vocal cords, and the condition of the resonant cavities.

VOCAL STUDY IN EUROPE.

It is very gratifying to notice that vocal students are realizing that just as good instruction may be gained in the United States as in Europe. Many students who go to Europe with the mistaken idea of the preëminent excellence of the voice teachers there return and resume lessons with their former teacher, whom they find fully equal, or superior, to their foreign singing masters. The general public, however, still have the impression that a voice teacher or singer who has taken lessons across the water is musically in advance of one who has gained his knowledge in America.

Catering to the public, private schools and colleges for young men deem that the department of music will be more highly estimated if it can be announced on the catalogue that the teacher has studied abroad.

When one considers the fact that there is not the slightest evidence of superior advantages in Europe, it is a lamentable fact that educational institutions should feel inclined to consider European study a factor in engaging their music teachers. It is not loyal to the cause of music in America, or fair to the competent American teacher.

If a student aims for grand opera, and is sure the qualifications are sufficient in all respects for a career, then, after having the voice fully developed, and technic gained in America, go to Italy and study repertoire, learning the language at the same time,

and as opera companies are in every small town, there would be greater opportunities for appearances and experience than in this country; but, for the cultivation of the voice, the study of oratorio, or preparation for church singing or concert work, all may be acquired as well or better in America than in Europe.

In Italy one hears little but opera: oratorio is almost never heard, and there are but few miscellaneous concerts. The advantages of hearing grand opera are as numerous here as there, and the ensemble of celebrated artists cannot be excelled in the world. In New York City there are two first-class opera houses, and in no city in Italy, which is the home of grand opera, are there more of a high order. Oratorios sung by choruses numbering hundreds, with eminent solo talent, also many other classical works, are repeatedly sung. In addition to these are concerts given by the different musical societies which cannot be surpassed; also many vocal recitals by the artist of the opera, and others.

In New York may be heard the most prominent pianists and violinists in the world. Last winter there were over two hundred performances of grand opera in New York, and in addition to this, during the spring months grand opera was given in English by an excellent company; indeed, the musical entertainments are so numerous no one can attend all of them. The musical advantages gained in New York may be gained in any of our large cities, only not to such an extent. The talk of the musical atmosphere of Europe is all imaginative. It is absolutely true that vocal students really have larger opportunities for musical development and general musical culture in the United States of America than anywhere else in the world.

Church Singing

No one can become a successful church singer unless he makes a serious study of music. Among those who aspire to become church singers is found much superficiality. It is a lamentable fact that but few singers know how to read music or beat time. As a rule, it is all guess work. Yet such poorly equipped singers expect to obtain lucrative situations in churches. To attempt to sing without a practical knowledge of rhythm would be as absurd as to attempt to sail a ship across the ocean without a rudder, and expect to reach port in safety. Beating time with the foot, or moving the hand continually up and down for all kinds of time, means nothing. Beating time must be *methodical*. It is not a difficult task to learn to beat time. In childhood, before knowing how to walk, we were told which foot to put forward; soon, however, we walked without giving a thought to the feet. So it is in regard to beating time, the hand moves without apparent thought respecting its varied movements. Without this knowledge the singer is weak, dependent and unreliable. In regard to reading music, there is no royal road—this, as well as rhythm, must be learned in a systematic manner. Learn to read by the Italian syllables. Do, Re, Mi, Fa, So, La, Si, Do. *Make this a special study.* To become a valuable church singer, have the voice well cultivated and be thoroughly schooled in musical notation and rhythm.

How Long Must I Study to Become a Singer?

This is a question often put to a singing teacher, and it is a question no teacher can answer only in a general way—it all depends upon the pupil. To become a superior singer of course there must be a superior voice to begin with. It may be faulty and undeveloped, but the singing teacher will correct all that. Next to voice comes health; indeed, the words voice and health are synonymous in this connection. If everything is favorable and the pupil is industrious, in five years he may expect to do good work, and in some instances grand work in that time. Lamperti, the elder, used to limit the time to seven years. After these years of study one may expect to be able to stand forth unaided among the galaxy of good singers, constantly gaining by experience and observation. The real artist never ceases to work for improvement and advancement, continually and conscientiously aspiring to attain the highest and best results of his art. Ambition, courage and determination are indispensable qualities leading to success. To become an artist then means much more than voice; it means health, temperament, personality, brains.

Hints to Pupils

1. Get a good teacher and continue with him until you become an artist. Many persons spend time and money fruitlessly on account of constantly changing teachers, the result being that no method is fully mastered, and failure is the consequence.

2. When singing, articulate the consonants distinctly in order that the words may be understood.

3. In order to make your singing effective, pay much attention to the rhythmical accent, also to the emphasizing of important words. The study of elocution will prove of much value in this connection. Good declamation is good singing.

4. Enter into the spirit of the words you sing; every emotion of your soul should be at your command, if you would become an artist. The study of dramatic action and elocution is the most effective means to stimulate a musical temperament.

5. When singing in mixed choruses, do not change from one part to another; such changes are ruinous in their effects upon the voice.

6. Employ as good a teacher for your *first lesson* as for your last; it is difficult to eradicate a bad method.

7. No matter how talented you may be, never permit yourself to become conceited. Always feel that there will never come a time when there is nothing more for you to learn. Many pupils wreck their musical future upon the rock of conceit. Be willing to commence low down on the musical ladder. If you are worthy of a high place, you will surely attain it.

8. Learn to beat time with your hand; do not imagine you can keep time by tapping with your fingers or foot.

9. When you have sung successively before the public a few times, do not feel that there is no more need for study.

10. When you sing, show by your face and general deportment that you are interested in what you are singing. Make the sentiment of your song a part of yourself, for the time.

11. In order to sing well before the public, much experience is required; hence improve every opportunity of singing publicly; remuneration is of secondary importance for the first year or two.

12. Never sing in public until you have thoroughly rehearsed your song with the accompanist. All good players are not good accompanists. Have your song nearly, or quite, committed to memory. Do not hold the music before your face. Do not hold the music sheet open. If possible, do not use your music. Be careful in your selection of a piece; a poor selection is sometimes the cause of a failure.

13. Never be jealous of other singers. Always speak kindly of them, or say nothing.

14. Attend many concerts, and notice the expression of style of each number of the program, whether it be vocal or instrumental, that your own style may be improved. The greatest artists learn from each other in this way.

15. Never suggest to your teacher the course of instruction you wish him to pursue with you, neither take the liberty of selecting your own music. If he is capable of being your teacher, he is competent to arrange your course of instruction, and the best judge of what your repertoire should be.

16. When smoking causes expectoration, it dries the pharynx and throat; therefore in such cases it impairs the voice.

17. Practice vocal exercises every day, or the voice will lose its quality and flexibility.

18. Always take some nourishment before singing in public; only let there be an interval of an hour between the meal and your singing.

19. Before singing a song, read over the words carefully that you may give the proper expression to them.

20. Before singing in public, vocalize or sing a song in the room in which you are to sing, that you may learn its acoustics. Do not use your voice during the day previous to an evening performance, except to vocalize sufficiently to know its condition.

21. When you sing in public, stand near the front of the platform; have the piano placed near where you are to stand.

22. Do not be flattered by newspaper praise. It is often the object of the critic to please, rather than to criticize. Consider carefully the severe criticisms; they may prove of great value to you.

THE QUESTION OF NASAL RESONANCE.

BY FREDERIC S. LAW.

BROADLY speaking, exercises for the voice may be divided into two classes—fundamental and illustrative. The former have to do directly with acknowledged principles of voice culture, such as breath control, equalization of registers, purity of vowel sounds, and the like, and are applicable to all voices in substantially the same form. The latter include different devices for securing these points, which vary according to the individual needs of the pupil and the ingenuity of the teacher.

Much of the confusion and strife over the vexed question of singing would be avoided if this simple distinction were always borne in mind. A teacher, for instance, finds a certain mode of illustrating a desired use of the voice to be successful in bringing it about; he is then apt to put it in the category of a fundamental principle, to apply it to all students indiscriminately, and finally to build up a "method" around it—or if he is not, his pupils may almost always be depended upon to do it for him; by way of example, the young lady whose teacher insisted strongly on a particular position of the tongue while singing. Therefore, whenever it was feasible, she scrutinized every singer with her opera glasses; when the position of the tongue accorded with the one recommended by her teacher the singer sang well; when it was different he was faulty—the ear was left out of the question entirely.

One who depends upon the indiscriminate application of any exercise is inclined to criticize another who ignores it. Many fail to separate the incidental from the essential, the particular from the universal, and thus lose sight of the true ideal in teaching, which is—One method, but a thousand ways of teaching it. In other words, unity of aim but diversity in means.

The practice of humming may be cited as an example of an illustrative exercise that for a time was raised to the dignity of a fundamental principle. It was no doubt stimulated by the great success of Christine Nilsson in the early seventies, since it was known that her master, Wartel, had trained her in that way. It was said that for three months she sang for him in her lessons without opening her mouth, and that when she was finally allowed to sing in the normal manner her voice rang out with a power and brilliancy it had never before possessed. Of late years, however, we hear but little of it; it seems to be pretty generally relegated to the incidental class of exercises, beneficial for a time in certain cases and of little or no value in others. It is only one of various expedients for gaining a forward production of tone, variously known as head voice, reverberation, nasal resonance, etc.

The danger of undue dependence on such exercises lies in the tendency to substitute effect for cause, and thus to bring about a local effort prejudicial to ease and purity of tone. In this instance, because of the characteristic vibration of the head in legitimate tone formation, the attempt is often made to produce the vibration as a primary factor, heedless of the fact that it is resultant, not creative, in character. The present drift of voice teaching of the better sort is toward attacking the problem at longer range, as it were; to secure the most favorable general conditions first—bodily poise free from rigidity, mental and physical tranquility, buoyancy and confidence and then to emit the tone without disturbing these essential

conditions. The attendant sensations of correct tone production can then be recognized and studied in their logical connection, and the teacher can decide how far they may be utilized as illustrations without obscuring the essentially simple principles on which the singer's art is founded.

With the finished singer the case is somewhat different. When bodily adjustment for tone production has become automatic, sensation naturally becomes the most apparent factor; the main work of the voice, as Louis Arthur Russell cleverly says, is done "downstairs" out of sight, and we judge of it only through its effects. Lilli Lehmann's book, "How to Sing," clever and full of valuable hints as it is, suffers from the prominent place given to sensations largely personal with the writer herself and which might readily prove misleading to the novice. In the recent Congress of Singing Teachers held in Berlin the interesting question of nasal resonance was taken up for a discussion, in which the following necessarily condensed excerpts from the great singer's book led to an eminently sensible and practical exposition of the subject by the principal speaker, Dr. Bruns-Molar, also quoted below in an abstract:

"The nasal sound can be much exaggerated—something that rarely happens; it can be much neglected—something that very often happens. Certain it is that it is not nearly enough availed of. Germans have only a small opportunity to make acquaintance with the nasal sound; we know it only in a few words: *engel, mangel, lange*, etc.—always where *ng* occurs before or after a vowel.

"The Frenchman, on the contrary, speaks and sings with a pronounced nasal tone and not unfrequently exaggerates it. This exaggeration often gives the voice enormous power, but has the disadvantage of monotony of timbre. We are at first astonished at the strength of the organ; the second time we are disappointed at its lack of tone color.

"When the peak of the softest part of the palate is placed forward toward the nose, it offers a large resonating surface for the tone. This is what is meant by 'nasal singing'—really only singing toward the nose. It forms a kind of nasal production which produces noble tonal effects; it ought always to be employed. To fix the pupil's attention on the nasal tone and the elasticity of the palate, he should often be given exercises on French words."

The subject was announced under the title of "Nasal Control." To this term Dr. Bruns-Molar took exception. He explained that in speaking of primary tone production he avoided as far as possible the use of such expressions as "nasal resonance," "nasal singing," "nasal control," etc. In his opinion they conveyed a false idea to the learner and too often resulted in faulty emission of tone.

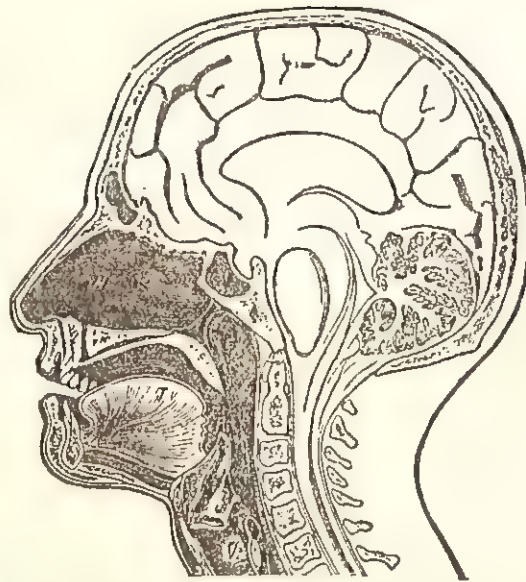
"It is, however, totally different," he continued, "if we consider nasal resonance as but one of the elements of a well-placed tone. I use it directly as a means of securing the highest possible tonal attack with women singers whose medium tones are weak and throaty through improper training, and then only when other means fail. I choose from the French nasal sounds those which seem best adapted to each particular case. When I gain my end I abandon it as no longer necessary, since the voice then finds the true point of attack instinctively, and this by no means lies in the nose, but much higher. In short, 'nasal control' in primary tone formation is always an extreme means to an end and never an end in itself. Nasal resonance may serve as a controlling factor in the effort to overcome obstacles to freedom of tone production; it is a side-path, as it were, which leads to the goal of securing the full action of all the resonance resources of the head voice. With thoroughly trained singers it is unnecessary because superfluous."

The reason that teachers do not avail themselves more freely of the resonance of the nasal cavities is undoubtedly the danger of the tone's assuming a nasal timbre. This is so generally objectionable that students who bear correction for throaty singing with equanimity are appalled at the mere suggestion of nasal tones. I once heard a singer say: "If my teacher ever says that my voice is nasal I shall stop

lessons at once! That is the one thing I cannot endure in a voice."

It will have been seen that the question of nasal resonance is largely conditioned by the language of the singer. As Madame Lehmann points out, the German has but few nasal sounds. It abounds, however, in guttural combinations. These have a tendency to produce throatiness of tone—hence her strong recommendation to utilize nasal resonance can be readily understood as a means of restoring the balance endangered by the latter, and not to be taken literally by the English-speaking singer.

So far as the French language is concerned, the French insist that the combinations of *an, en, in, on, un*, which other nationalities persist in calling nasal sounds, are not really nasal at all when produced correctly. However this may be, their delivery by those not to the manner born is full of pitfalls and dangers, and the best teachers of French diction advise a discreet Italianization of them in order to avoid the objectionable timbre. One of our best-known concert tenors after his return from a season of study in Paris was greeted by the criticism that he sang through his nose, and I have heard a young soprano sing English and German songs with a pronounced nasal tone after a performance of the "Jewel Song" from *Faust* in French. Another American tenor, now singing in Germany, is reproached by the critics there for the same fault. His friends, however, declare the criticism unjust; they maintain that the singer merely makes a legitimate use of nasal resonance. Critics and friends, the world over, see with different eyes, hear with different ears.



THE THROAT AND NASAL CAVITIES, SHOWING THE IMMENSE DIFFERENCE BETWEEN THE SIZE OF THE RESONATING CHAMBERS OF THE MOUTH AND THE NOSE.

The tenor, more than any other voice, can draw advantage from this somewhat hazardous resource; yet if the line is overstepped the result is distinctly displeasing. In this connection, another instance of the power exercised by sensation over the artist singer may be cited in the reply of Jean de Reszké to Dr. Curtis Holbrooke, who asked him whether he had any new facts for the book on the voice he was preparing for publication. Said the great tenor: "I find that the great question of the singer's art becomes narrower and narrower all the time, until I can truly say that the great question of singing becomes a question of the nose (*la grande question du chant devient une question du nez*)."

As regards the English language, it is fully the peer of any other for the art of song, and it is to be regretted that we hear so much poor German and worse French from our native singers—Italian appears to have lost the vogue it enjoyed twenty years ago, when it was supposed to be the only appropriate medium for operatic works of all tongues. Unfortunately, too, when English speaking singers attempt their own language they often treat it in such a slipshod, patronizing manner that the result is no more gratifying in one case than the other.

We of the States have long been reproached for our nasal voices. Did not Henry James recently return to

the land of his birth, and since then has he not been launching disapproving thunderbolts of cryptic English at that and other objectionable peculiarities of our national mode of speech? In view of this it behooves those of us who are singers to accept with caution the assistance promised by the advocates of nasal resonance. Otherwise the sarcasm of the late Dr. William Furness—father of the eminent Shakespearean scholar, Dr. Horace Howard Furness—may prove more applicable than agreeable. He was the translator of Madame Seiler's book, "The Voice in Singing," which she had prepared in Germany before coming to this country, nearly forty years ago.

"It is a good thing, Madame Seiler," he said, "that you did not conduct your investigations into the nature of the voice in America."

"Why so, Dr. Furness," she inquired.

"Because if you had, you would have inevitably looked for the vocal chords in the nose!"

AMERICAN MUSIC IN GERMANY.

BY MABEL W. DANIELS.

AN eminent German scholar was discussing America with me a day or so ago.

"What a wonderful people you are!" he exclaimed. "Such courage, such perseverance, such boundless energy! You have achieved an enviable reputation in more than one line, but of course it's absurd of you to expect to have any art!"

I will not record my reply, which was both heated and extravagant. I doubt if it was even in the slightest measure convincing. There isn't a great deal to say when your hearer fails to recognize the names which are to you as household gods. But, after all, the man was not a musician, and I might have been wiser had I, instead of pointing out existing conditions at home, enlightened him in regard to the progress which American music is now making.

The German is by nature conservative. He accepts everything slowly, but when once he does accept a thing he is apt to be faithful. It will, no doubt, be some time before American names are conspicuous on German programs, but having won a footing we can rest assured of that same welcome which is at present extended to the Russian, French and other schools. Perhaps, you whisper in your sleeve, the matter depends largely on what sort of "stuff" our coming musicians turn out, but I am one who takes it for granted that America is to have a great musical future. The seeds are already sown. There are not many nor great facts to review as to the progress of American music in Germany, but there are sufficient at least to show that we exist, that we are working, and that the ideal towards which we aim is high. At the recent festival in Berlin, when the monument to Wagner was unveiled, the Germans had an opportunity of hearing something from the pen of Prof. Paine; last year, in Leipsic, Chadwick gave an entire concert of his own compositions; MacDowell's works have not infrequently been given a hearing, and Stillman-Kelley's piano quintette is being widely played throughout the country, as well as his string quartet. In the conservatories, and studying privately, are many American students, some of whom possess a marked degree of talent, and who even at this early stage cause their professors to acknowledge that we may have something in us after all. Then, too, there are the American singers, who, although they sing for the most part German music, yet occasionally present some compositions by American composers, and in more than one way help along the cause of American art. It surely seems as if the best plums from the operatic fruit tree had fallen into the laps of our countrymen, with Putnam Griswold and Geraldine Farrar at the Berlin Royal Opera, Mrs. Osborn Hannah at Leipsic, and Miss Wickham, Cabier and others holding most enviable positions. Several of George Ferguson's pupils (an American singing teacher in Berlin) have found their way to the stage, and during the coming season a number of American singers are to debut in the principal cities.

With all the serious work going on at home and abroad, and with that same courage, perseverance and boundless energy of which my German friend spoke, surely before many years are past the world shall "hear America singing." Nor will it be with any feeble, faltering voice, but deep and full, in the same spontaneous and exuberant spirit which characterizes us as a nation.



EDITED MONTHLY BY NOTED SPECIALISTS—The material in this issue has been editorially prepared by Claude P. Landi, L.R.A.M., Eng. In the November issue the Department will be in charge of J. Lawrence Erb

ON "SPECIALIZING." To study one subject and master it is a very laudable course to pursue. Very often, however, one comes across excellent organists (so far as technique is concerned) who are able to give a most commendable account of Bach's F minor fugue or Widor's Fifth Symphony, but who, if asked to modulate (at the instrument), to read from a four-part vocal score, to transpose, to fill up a figured bass, to extemporize or to harmonize a melody, would stare open-mouthed. Truly, this does seem a rather formidable array of tests to impose upon a man; but how can one claim to be a good practical musician unless he is able to do all these things? It may be asked "Of what practical use is the ability to read from a figured-bass or from a vocal score" (with the C clef for the inner voices)? The answer is "The acquirement of quickened musical perception." The former implies a study of harmony; the second is purely mechanical, but easily acquired with practice. A man who can read a piece of four-part vocal score fluently is bound to be a good sight reader. As to the other accomplishments, although they can each be cultivated by study, they are, to a great extent, gifts. The person who is not *naturally* a musician will never modulate artistically, extemporize decently, transpose fluently—almost intuitively—or harmonize a melody correctly at the keyboard. The Royal College of Organists in England and the American Guild of Organists in this country are two splendid institutions, formed for the purpose of raising the standard of church music and musicians. I earnestly advise all young organists to work on the lines laid down in the syllabus of the A. G. O., which may be had by addressing Mr. Clifford Demarest, the Secretary of the Guild, at Tenafly, N. J.

For some reason or other, one does not hear much of examinations in music in this country. England is suffering from a surfeit of such things; but I believe that a reliable institution (such as the A. G. O.), having for its object the granting of certificates in various grades and in the various branches of musical study after examination, would do much to raise the standard of musical culture in this country. Perhaps the enormous distances to be traversed have proved a bar to the carrying out of what would seem a necessary and important work; but I think that the difficulty could be met by the appointment of local examiners, men of high repute, who would not, of course, examine their own pupils.

The Associated Board of the Royal Academy of Music and the Royal College of Music, London, England, is doing a splendid work by its system of examinations, which covers practically the whole of the British Empire. I hope that those more competent than I to deal with a question of such great importance will give the matter their attention at no distant date.

SAINT-SAËNS, having THE MODERN STYLE been reproached for the OF ORGAN PLAYING, tendency apparent in his compositions for the organ to obtain orchestral effects and depart from the true style of the instrument, has availed himself of the opportunity thereby afforded him to justify his style. He says:

The modern organ has been adopted in England but for a short time. The English, like the Germans, are a little in the situation of a man who would have continued to play upon the clavecin, and yet found himself face to face with a modern pianist, armed with a concert grand piano. He would certainly find that it was no more the *true style* of the clavecin.

The *true style* of an instrument is not this or that conventional style, but that which brings into play

the best of the resources of the instrument. When the organ is played in the manner of certain mediocrities, which consist of a few little easy and vulgar effects, holding chords on the Vox Humana that are sustained farther and farther from detached notes on the pedal, and which harmonize with the soft cooings of the flute, one departs from the "true organ style," to bind himself to a narrow *genre* without purpose or limit.

In revenge, classic organists who disdain to display the marvelous effects of modern instruments and are content to play fugues, drawing out all the registers of the organ at once, do not make music but a confused noise in which it is often impossible to distinguish anything. If the fugue style, with pedal obligato, is what agrees best with the organ, it is on the condition that the performance shall always be clear and intelligible, which is obtained in varying the timbres, in passing, according to requirements, from one manual to the other; but then, for the amateurs of tradition, it is no more the *true organ style* than are orchestral effects. Ah, well, it is not to organists, but to organ builders, that the reproach ought to be addressed.

Since organs have been manufactured, builders have no other idea than to imitate by their different stops orchestral instruments, and all their efforts tend to imitate them in the most faithful manner. Such are flutes, oboes, clarinets, bassons, trumpets, violins and violoncellos. In grading orchestral effects one goes then directly against the intention of the builders, and consequently against the nature of the instrument.

The modern organ, brought to perfection, is a new instrument which demands a new style. The "true organ style" at present is that which, taking the old organ for base, leaves a free path open to the effects of actual instruments so rich, and so marvelous.

SYMPATHETIC VIBRATIONS.

MANY years ago an organ builder was employed to add a new set of pedal pipes to the old organ then in Hereford Cathedral, in England. A short time after his work was completed, a communication was sent him by the authorities, stating, to his great surprise, the failure of the lowest EEE pedal pipe to speak.

He at once made a visit of inspection, and after patient investigation, with the help of the organist, succeeded in locating the cause of the trouble. Being a genius in regard to a philosophical cause for phenomena, and having formed his theory, he eventually discovered that in a distant part of the Cathedral there was a vibrating window which produced quite a buzzing jar whenever this low EEE was sounded.

After firmly stiffening the sash of this window so that it could not vibrate, this remote organ pipe gave its full resonance equal to the other pipes, and the apparent defect was overcome in harmony with his theory, knowing that the structure of the pipe was perfect.

Here was a practical analysis by a conscientious builder who spared no pains in his scientific investigations. This rattling window which interfered with the reflection of the sound waves had no vertical or horizontal relation to the position of the sounding pipe but was located in either the triforium or clerestory. A reliable organ builder does not permit an instrument to leave the factory with any defective pipes, each organ of ordinary size being completed and tested in the setting-up room before being forwarded to its destination.

ORGAN

ARRANGEMENTS.

THIS topic is also receiving a good deal of attention just now. There are those who would condemn organ arrangements entirely; others, again, seem to play little else. Here, again, we have a middle course open to us.

Provided we have an *adequate* organ, "arrangements," in moderation, are perfectly legitimate. But the player should, first of all, be perfectly familiar with the original and, secondly, in the case of orchestral works, he should possess a knowledge of orchestration and hear the work performed before he attempts to reproduce it. Some existing organ arrangements (i. e., some of Best's) are *impossibilities*. It is a good plan to make one's *own* arrangements, if one is technically equipped for the task. The writer only plays arrangements (1) if particularly requested, and (2) if the excerpt or work in question is not likely to be heard in the particular locality. For instance, such excerpts as the "Prelude" and "Angel's Farewell" from "The Dream of Gerontius" (Elgar)—a work which has everywhere attracted such considerable attention and is only performable in very large cities, where the necessary facilities are available.

THE BOY CHOIR PROBLEM.

"AN American newspaper recently published the following in its advertisement columns: 'Wanted—engagement—to escape the downright horrors of a boy choir (musically, mentally and morally); a competent organist of long experience desires to negotiate with some church in Brooklyn; address,' etc. Evidently the American choir boy is not the angelic being that he is supposed to be in 'England, dear England.' Let us hope that this wag of an organist will secure what he wants, for he surely deserves it. But, after all, is the 'downright horror' of this boy choir not a reflection on himself? Why can he not do with his boy choir what hundreds of brother organists have done and are doing? There seems no reason, in the nature of things, why choir boys should be musically, mentally and morally worse than choir girls."—*London Musical Opinion*.

The above speaks for itself. That choir-work in most parishes is problematic nobody will deny who is at all familiar with the situation; and that boy-choirs are especially problematic is also true, particularly in this country.

The first problem which faces the choirmaster is that of discipline. Without going into a dissertation on pedagogics, it is strange to note that the question is almost always discussed from the purely musical point of view. The writer—who was engaged for five years in purely scholastic work before entering the musical profession—is convinced that the cause of failure, on the part of choirmasters, with boys, is their utter lack of training as teachers. Everybody knows that the possession of a diploma or a degree is no warranty that the holder is a successful teacher. To know one's subjects and even to possess the ability to impart knowledge to others is not enough. Unless the teacher is a disciplinarian his work will show but poor results. This is particularly the case in dealing with boys.

It was stated above that boy-choirs are particularly problematic in this country. There are two important reasons for this. The first is that, whereas in England the Church of England is the National Church, in this country all denominations meet upon common ground. Consequently, whereas in England the boys of the parish join the choir as a matter of course, in this country one has to "hunt" them up. In many Episcopal parishes this "hunting up" is in itself a great problem, since there are very few boys among the usually small congregations; one has consequently to coax boys of all denominations.

Having gotten our boys together we are ready to start training them. I say "training" advisedly; for, while a boy's voice, properly trained, is "a thing of beauty and of joy, forever," the reverse is true of the untrained boy. And here's where the "rub" comes in. It is all very well for a man like Dr. Madeley Richards, on choir-training, etc. One is reminded of the "blue books" which the boards of education are so fond of issuing, periodically! I am afraid that we are all more or less "utopian" in our ideas. There is no more difficult problem than that of training boys in the average parish. And the chief problem is that of discipline. A man may know his work thoroughly, but to make the boys do the necessary work is another thing. In England this is possible. In this country conditions are different. The American boy is independent. Very often this "independence" is taken to mean impertinence and irreverence and it takes a very strong man to "face the music." Apparently, the organist who inserted the advertise-

ment held up to ridicule by "open diapason" in the *Musical Opinion* has made a confession of weakness. But I contend that, in spite of the difficulties—and they are many and great—if a man knows his work, likes and is well liked by boys, shows by both precept and example what should be and, above all, knows what to give and take, I say that, although the work may often be disheartening and difficult, it will, in time, reap a rich reward. To win the confidence and respect of a number of boys is a delightful thing; and the writer, an Englishman of four years' experience in this country, is proud to pay a tribute to the American boy in justice to this much-maligned creature for his brightness, manliness and sense of justice.

MENTAL AND MECHANICAL DIFFICULTIES.

"As the difficulties in performing organ music of the highest type are, from the contrapuntal nature of the music, to a great extent mental, the practice of score reading apart from an instrument is recommended. For this purpose the cheap editions of Haydn's, Mozart's and Beethoven's Symphonies in full score are invaluable. In addition to the formation of the student's taste, and the knowledge of orchestration gained by the study of these masterpieces, the following direct benefit to his organ playing will result:

"1. Facility in reading several clefs simultaneously. Sometimes four staves are used by organ composers to express their intentions more clearly, and in ordinary anthems and choruses an organist must be able to follow easily with the eye all the voice parts whilst playing his own organ part.

"2. Familiarity with the alto and tenor clefs so often required in reading church music from score, and in the choral prelude of Bach.

"3. An instinctive feeling for the most suitable combinations of stops in playing arrangements of orchestral works. The mental difficulties being thus, so to speak, gradually smoothed away, the mechanical to the ones are purely a question of steady application to the course of studies recommended by a competent teacher to suit each individual case."—J. Matthews, "Handbook of the Organ."

MUSIC OF THE CHURCH.

WHAT kind of music is best adapted for use in the church? This is the vexing question that is always recurring to the organist, music committee, often to the congregation, and in fact to all who are interested in the church music.

It should be the purpose of the choir-master and the clergyman—who should assist, other opinions to the contrary—to educate the congregation to the best music that can be obtained, and never suffer music that will merely "fit in" or "fill in." The organist is a great factor in the ministry of the church, and recognizing this, should be keenly alive to his powers of influence, and wield them to the best advantage.

What are we to give the congregation: "Tuneful music"—music that is full of "catch phrases" and "ear ticklers"? Some persons like music of the "ear ticklers." Some persons like music of the "Moody and Sankey variety," while to others it is musical poison. Then some folk fancy "Mandoah" and hymn tunes of that ilk to be the proper type of hymn setting—while to others this form is altogether "uninspiring"—as they term it.

Now, the question is: Should a choir-master try to please any particular class? We answer in the negative, and say emphatically that a choir-master cannot afford to have any especial persons in mind when not affording to have any special persons in mind. Unarranging and preparing his service lists. Unfortunately he sometimes does, forgetting his congregation as an entirety. In the selection and preparation of music for the church, he should strive only for the entire congregational good—even although he knows some persons are in ignorance as to the value of good music and cannot appreciate a thing when it is artistically done. It is far better to have ideals—even if one be misunderstood, than to be content with the ordinary in music.

People do not go to the house of God as they would attend a musicale or concert, but they go for the purpose of worshipping and praising God. And so the Church has provided music, that they may lift up their hearts—may sing a glorious *Surreum Corda*. Thus does music become a blessed medium.

We have all felt at times that the general tone of church music should be elevated, and that meretricious compositions should be weeded out. But how can it be done when many choir-masters believe that music

labeled "Sacred" or "For the Sanctuary" is religious—so much music printed under those headings being really secular—as if the title rather than the character determined its place and quality.

Apropos of this, a word might be said about organists. It might be better if some had a proper respect for their instrument and due reverence for the church and its services. If they had, many a congregation would not be ushered in and dismissed by the jiggy tunes called "Offertories," "Postludes," etc., of the French school of which Lefebure-Wély, Batiste, and a few others were the great high priests, and who left behind much pastry-like music. Verily the trail of the serpent is over us all as regards the fitness of church organ-music, and it seems high time that music intended for church use is taken more seriously by those whose profession it should be to administer in one of the noblest forms of worship.

Imagine, if you will, a clergyman getting up into the pulpit and talking puerile nonsense, or using irreligious themes—such a minister would be called to account in short order. Why, then, should not the organist furnish organ music of a devout nature instead of turning the king of instruments into nothing but a jester.

What shall the remedy be? Simply this: it lies in education. For when we—professional and layman—are educated up to the point where we can discriminate between the really good, the ordinary, and the trash, and come to believe that music can be truly sacred without being dull, uninteresting, or, to use a borrowed phrase, suffering from "dry rot," then, and only then, we shall have music that is really worthy of the church and what she stands for.—Harvey B. Gaul.

It is a common complaint amongst congregations that organists play too loudly.

Very often, and in a sense, they are right. I am not thinking of the cases where pure lack of artistic instinct is to blame. Instances of this sort are only too common. But I refer to organists of fairly strong artistic instincts, who wish to make their services a pleasure to those who listen. They hear it said that they play too loudly, and if they are inexperienced they try to get along with less sound. What is the result? Simply that the choirs get out of tune and the congregations get out of time; so the latter are no better pleased than before. The real evil in scores of cases is not that organists play too loudly, but that organs are become too "shouty," if I may use the term. Many of the stops in the modern organ merely deafen; yet, if choir and congregation are to be kept in time and tune, they must be used, for the diapasons are of small scale and afford no support to voices. Surely it is time that we took a cut back to the fine round-toned diapasons of fifty years ago. Everywhere we hear organs whose *f* is like the crash of a thunderbolt coming through the roof! Were it not well to change this for instruments really musical?—*London Musical Opinion*.

ORGAN RECITAL PROGRAMMES.

A GREAT deal is being said, these days, about the unpopularity of organ recitals. The fact is that most programmes exhibit no catholicity of taste. The conscientious and thorough musician will be apt to dish up a too indigestible bill-of-fare; the ignoramus will give his audience too much "milk and water;" in either case the result will be disappointing. The recitalist should ever bear in mind that his audiences will always be of a "mixed" character, and he must so balance his programmes that everyone present will be thoroughly satisfied with at least one item. This should be readily accomplished.

A LETTER from Herr Panzer, of St. Michael's Church, Hamburg, Germany, which was destroyed by fire last summer, gives the following information in regard to the organ, which was wholly ruined:

The organ was presented to the church by the famous composer and author, Johann Mattheson (friend of Handel), whose portrait was hung over the instrument. The builder was Johann Gottfried Hildebrandt, of Dresden, and the cost was about \$12,500, which had a greater purchasing power then than now. Almost all the pipes were made of pure tin. There were three manuals with sixty-eight speaking stops. The organ was erected in the church in 1708, and for many years was the largest and finest instrument in Germany.

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Lansing, A. W.	Lord, Thou art my God	-	-	-	.12
Thayer, Arthur	I will Extol Thee	-	-	-	.15
Trowbridge, J. E.	The Lord reigneth	-	-	-	.12

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Adams, Thos.	While all things were in quiet silence	-	-	-	.12
Neidlinger, W. H.	O Quiet Night, O Holy Night	-	-	-	.15
Trowbridge, J. E.	And it shall come to pass	-	-	-	.12

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VIOLIN DEPARTMENT



Conducted by GEORGE LEHMANN

JOACHIM. JOSEPH JOACHIM is no more. The news of the veteran violinist's death is, of course, no longer news in the United States, but Joachim's departure from this world must have been more or less of a shock, after all, to every musical community, for, despite his advanced age (76) he was quite generally believed to be in robust health. Indeed, even here, in Berlin, the serious nature of his last illness was known to but comparatively few musicians. Many resident artists and students were even unacquainted with the fact that Joachim lay on his death-bed; but this was probably owing to the season rather than to any lack of sympathy or interest.

It seems useless, at this late day, to comment on Joachim's personality and his long career.

That he will be missed by many, and more especially by the remaining members of the Joachim Quartet, goes without saying; but just what effect his death will have on the musical world of Berlin it would be difficult, if not impossible, to surmise. His successor, as director of the Hochschule, has not yet been chosen; nor does anyone intimate with Hochschule affairs seem to have the least knowledge regarding the probable choice of a violinist to take Joachim's place as a teacher at the Hochschule. Rumors have indeed been plentiful, but the present writer has been unable to verify any one of the tales that have been spread both here and abroad. Before very long, however—probably before October—the name of Joachim's successor will be definitely announced. But it is our firm belief that, on whomsoever the choice may fall, little or no change will take place regarding the system of education so long in vogue at the Hochschule. The musical atmosphere of Berlin still remains a factor of inestimable value in every serious student's life.

AMERICAN TEACHERS IN BERLIN.

It is nothing less than astonishing to find among resident teachers so many familiar American names. By American we mean, of course, the names of teachers who were either born in the United States or were long active and favorably known in our musical communities. And it gives us no little pleasure to find that it is these teachers from our far-away home who are doing the best pedagogical work in Berlin. The European pedagogue teaches to-day as he taught years ago. He thoroughly believes in the infallibility of himself and his peculiar methods. Calmly he continues to walk in the footsteps of his forefathers. He is satisfied with himself and his achievements, and would never dream of doubting his own abilities. And it is this remarkable self-complacency, this absolute self-approval which must ever stand as a barrier between him and everything that represents progress and improvement.

Our American teachers in Berlin, on the other hand, are working for and achieving results. It is not in their nature to rest upon their laurels. What satisfies them to-day will dissatisfy them to-morrow. They are constantly looking forward, not backward. The cherished plans or ideas of a lifetime they cheerfully discard if something new, something better, presents itself to them.

We repeat that the musical atmosphere of Berlin is a remarkable stimulant to artistic endeavor. Here the student is saturated, so to speak, with music. In the course of the concert season he hears all the best artists before the public, and this, in itself, is an educational advantage of the first importance.

Then, above all things, our students begin more fully to appreciate the seriousness of their work after they get here. At home the right effort is rarely made; but after crossing the Atlantic the American student realizes the importance of his position, and, if he is at all in earnest, is more studious and ambitious than at home.

SARA GUROVITCH.

We called our readers' attention, about two years ago, to a highly gifted American girl for whom we predicted a brilliant future—Sara Gurovitch. Miss Gurovitch is about to begin professional work in Europe (she makes her first appearance in Leipzig, October 7th, assisted by the Winderstein Orchestra), so we feel that our readers will be interested in her career.

THE BLIND VIOLINIST

CARL G. SCHMIDT

Sightless; yet to hear and see
The unknown world of music's mystery;
To draw the slender, magic bow
Across the strings and then to know
The ecstasy of music's thrill,
To drink love's rapture to the fill;
As Conqueror hold the world apart
And see the distant heaven of art;
Fair images on wings of light
Dispel the shadows of the night.
Then I'm no longer blind, but see
The sorrows of humanity,
And know the deepest pain and joy
Of death and love and misery.
Blind? Sightless? Nay; to me
Is given Heavenly harmony
And darkness has been turned away.
I know no night, only the day
Of love and hope and everlasting joy.
All this art thou, my soul, my violin;
There is no blindness, stain or sin
When thou and I art one. Then in
The rapture of thy tone
I'm lifted nearer God and Home.

Miss Gurovitch was born in New York, of Russian parents, just eighteen years ago. Unlike most American students, she acquired much, if not most, of her instrumental ability at home. At the age of fourteen she was an accomplished cellist. At sixteen—when she left New York quietly to pursue her studies in Berlin—her musical and instrumental abilities were of such an exceptionally high order that none who heard her play could doubt that she was destined to rank among the really great artists of this century.

Miss Gurovitch has fulfilled the promise of her early years. Her technical skill is exceptional, her tone large and extremely sympathetic. She plays with the strength and force of a powerful man. In her *Cantilene* there is always beautiful sentiment, never sentimentality. In short, she is the fortunate possessor of all the fine qualities that we look for in a really great artist.

Miss Gurovitch will make her first appearance in Berlin (with orchestra) November 30th, but she plays previously (November 23d) in London, where, we are convinced, she will arouse the greatest enthusiasm.

OUR PLANS FOR THIS DEPARTMENT.

We shall, from time to time, endeavor to obtain original contributions from celebrated artists—articles that will deal with the technique and the broader questions of the art of violin-playing.

Particular attention will be paid in future to practical features in connection with teaching and playing. But in this connection it seems imperative to say a word or two. We have, in the past, received many letters from students and young teachers which we have been compelled to ignore. Such letters have either dealt with questions that are obviously unsuited for discussion in these columns, or they were of such a nature that to answer them either fully or conscientiously would have engaged too much of our time and attention.

Let us make this question yet clearer, if we can. The columns of the VIOLIN DEPARTMENT of THE ETUDE are intended to be interesting, helpful and stimulating to students and amateurs. We cannot devote time and space to questions that are perfectly transparent to the majority of players, nor can we convert these columns into a course of instruction in violin-playing. We must therefore beg our correspondents carefully to consider the objects of the VIOLIN DEPARTMENT before sending us letters which they feel we ought to answer.

THE LIMITS OF VIRTUOSITY.

Mr. John Broadhouse, in the *Strad*, has written such an interesting article on the question of virtuosity that it deserves reproduction. It is a serious, sensible article which all violin students should take to heart. It makes no attempt to belittle virtuosity, but it gives the student a clear idea of the legitimate end and aim of technique.

"The time has surely arrived," says Mr. Broadhouse, "when a protest should be raised against a certain sort of virtuosity."

And be it well understood that in raising such a protest I am speaking of violin virtuosity. The words "virtuoso" and "virtuosity" are frequently used by writers on musical matters, and it is well to have their meaning clearly defined. Sir George Grove did this so neatly and so briefly that I quote him here, because it is exactly in the sense of his definition that I use the words in this article:

"**VIRTUOSO.**—A term of Italian origin, applied, more abroad than in England, to a player who excels in the technical part of his art. Such players being naturally open to a temptation to use their ability unduly at the expense of the meaning of the composer, the word has acquired a somewhat depreciatory meaning, as of *display for its own sake*. *Virtuosität*—or virtuosity, if the word may be allowed—is the condition of playing like a virtuoso. *Mendelssohn never did, Mm. Schumann and Joachim never do, play in the style alluded to.* It would be invidious to mention those who do."—Sir George Grove, in his "Dictionary of Music and Musicians," ed. 1889, vol. IV., p. 313.

The italics in this extract are mine. If "virtuosity" be taken to mean the ability to conquer every possible difficulty which can be performed upon his instrument, Joachim was, and is, a virtuoso of the first rank. But if the word merely means "display for its own sake," "Joachim is not, and because of the innate nobility of his artistic nature never could have been, a virtuoso at all. It is in the latter sense that I wish to protest against virtuosity, and to condemn the whole virtuoso race as despoilers of true art and degraders of the violin.

Surely that noble instrument, which, having been perfected high on two centuries since, has ever since remained incapable of the slightest improvement: the wonderful instrument which captivates and charms, as no other instrument can, not only all who devote themselves to it, but the countless thousands who listen to it; the instrument which can express, as no man heart is capable of feeling—surely, I say, the more scaffolding on which clever makers of musical fireworks exhibit their colored lights to delight a gaping crowd. The world has had enough, and more than enough, of violin "display for its own sake." As Mr. Windust justly says, in his Paris letter in this month's *Strad*: "After all, the public is the best judge of what it wants, and I have not found it at all willing to swallow music that has nothing to recommend it but abstruseness." Audiences are weary of composers for

Of this and similar passages Herr Paul David justly says: "His sole aim appears to have been to endeavor to enlarge the powers of execution on the violin at any price; and no doubt in this respect he has succeeded only too well . . . and aims at effects which, being adverse to the very nature of the violin, are neither beautiful nor musical, but ludicrous and absurd." Locatelli is by no means the only offender in this direction. Thus Paul David, speaking of "Les vingt quatre Matinées," of Gaviniès, says: "These studies show a tendency towards exaggeration in technique. Beauty of sound is frequently sacrificed—difficulty is heaped on difficulty for its own sake, and not with the intention of producing new effects." These are the bizarre difficulties of the violin—difficulties which serve no artistic purpose whatever. Now turn to Bach's "Chaconne," for difficulties of the (b) class. This work is so well known to violin students that quotation is needless. Here are passages quite as difficult of execution as Locatelli's "La Labyrinth," but as different in character, in purpose, in artistic value, in nobility of design, as could well be imagined. Here, every passage "wants a lot of playing," but is at the same time part of a closely-knit scheme of variations on the opening air in D minor. To play Locatelli's "La Labyrinth" now

STUDENTS are asked to play with expression, without being advised what to express; to play *forte* or *piano*, strictly in time or in *tempo rubato*, increase and accelerate, or diminish and retard, without the shadow of an idea why to do so. Such mechanical performance, although it may conform to the dynamic marks of the composition, is like unto a sermon by a young student of theology, upon whom the heavenly flame of inspiration has not as yet descended, and who simply speaks according to the rules of oratory and elocution. Both performances leave the listeners cold, indifferent.

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Children's Page



HOW PUPILS MAY HELP THEIR TEACHERS.

A GREAT deal has been written concerning the necessity for teachers adjusting their mental attitude to each individual pupil, and no doubt such advice is of paramount importance; but there is another side to the question, and this side is in danger of being overlooked.

Nearly all pupils—young pupils particularly—look upon their professors with something akin to fear and suspicion; the mere fact that they are compelled to take a lesson of a certain duration at a fixed time, whether they like it or not, seems to arouse in their minds a distaste for the personality of their particular teacher. All teachers will know what I mean. A child is often nervous, shy, awkward or irritable for no other reason on earth than that it is expected to work when it wants to play. It is, of course, the duty of every teacher of music, or of anything else, to get on terms of confidence and mutual liking with each and all of his students, and there can be no doubt that the ability to do this is one of the great factors of success. Nevertheless, every professor has among his numerous pupils three or four who are persistently intractable, and no amount of tact on his part can overcome their shyness or hidden rebellion.

It is to pupils of this kind that I wish to say a few direct words. Remember that your teacher desires to help you as much as in his power. If he seems a little hard and unsympathetic towards you when you have failed to do the necessary amount of practicing, it is because he wishes to cure as quickly as possible any disposition of yours towards laziness or indifference. He probably understands you much better than you understand him, and he can enter fully into the difficulties that face you because he himself has had to fight against and overcome those self-same difficulties. If at times he is impatient, you must recollect that he is teaching all day and every day, and that just as he owes respect and consideration to you as his pupil, so do you, on your part, owe to him equal respect and consideration. The ordinary virtues of punctuality, obedience, perseverance and close attention are the least that the right-minded pupil can possess; in addition to these, he should show a constant cheerfulness and an attitude of deference towards his teacher.

Your teacher is not your enemy; on the contrary, he is one of your best friends. While you are under his care it is his constant endeavor to bring out the best that is in you, to develop and train all that is beautiful in your nature. His way of doing this may not seem to you the wisest and best, but you must bear in mind that you are young and inexperienced, and that your teacher has been trained in his work and has enjoyed the advantage of years of close observation and study. If you are to get from your professor all that he is capable of giving you, you must surrender yourself up to him completely, and never question any of his dicta save in a tone of respect. If, after long thought, you decide that something in his method of instructing you is in direct opposition to the dictates of your own personality, it is open to you to state your difficulty calmly and deferentially; for, after all, even the greatest and cleverest men occasionally make mistakes. Your instructor will probably be willing enough to discuss with you any difficulty of this description in order that your work together may be more smooth and therefore more satisfactory.

For some reason or other many a student imagines that his teacher must of necessity be working in direct opposition to his pupils' desires. If a teacher is so working, the fault must practically always lie with the pupil. Student and professor should always collaborate for the improvement of the former; just as you can do nothing without his assistance, so

is he also powerless unless you help him. Of one thing you may be sure—however pleased you may be at your own progress, your pleasure will be as nothing compared with his; for he will have the permanent satisfaction of knowing that he has helped still another human being to understand and appreciate the ineffable beauties of the most beautiful of all the arts.

—Gerald Cumberland.

AUNT EUNICE'S LETTER.

My dear little friends:

EVERY once in a while you will hear some one speak of "ideals" or an "ideal" and they say it in that kind of a way as if "little folks" had no business to even ask what it meant. Now, if there is anything a little boy or girl ought to know about, it is an "ideal." And yet if you go up into the library and get down the big dictionary all you will find is this queer lot of words:

"Ideal:—Conforming completely to a standard of



LUTHER IN THE FAMILY CIRCLE.

perfection; a standard of desire; an ultimate object or aim; a mental conception of what is most desirable"—all of which doesn't mean very much—does it? A great French writer once said that language was the art of hiding thoughts and he was pretty nearly right in this case for behind that little word, "ideal," there is a thought so big and so grand that it has been the power, the force, the engine that has moved most all of our great men to do those noble and good things by which they are remembered. When you go through the parks of your nearest city and see statues put up to the memory of famous people, always remember that these statues were not built by other people for the mere pleasure of doing it, but were placed there because the ideal that the man possessed was so strong that it lives after him. Now, don't you think that it is about time that you knew just what this wonderful thing that people call an "ideal" is?

When a boy or a girl or a man or a woman feels that there is something to be done that will help the people of the world to live better, happier, kinder, healthier or nobler lives, and then resolves to do that thing and not to let anything in the world stop the doing of it, then the person is said to be following an "ideal." If you have a fine idea of what is right, of what is the best thing to do in any line in which you may be working and if you follow that idea, never letting anything stop you, you have an ideal. This world and the people in it grow better every day and it is the ideals of good men and women that make it grow. Whenever the world goes ahead in business, in art, in manufacture, in science, in law, in medicine or in music it is because of an ideal working inside some noble man or woman. If I were to sit down and try to tell you about the ideals of people I could take several years doing it and could fill many, many books bigger than the dictionary. But I want

to tell you about two great musicians with ideals, for you will hear of these men all your days, although they have just now closed their happy lives here and entered what the German people so beautifully call "The Garden of Peace." This little talk upon "ideals" seems very much to the point now, for like all other idealists, that is, men who have followed ideals, these two men, Joseph Joachim and Edvard Grieg, have made great sacrifices to follow their ideals.

In other parts of this paper, you will find a great deal of information about these two masters who have just passed away. It would be a splendid idea for you to read as much of this as possible, not omitting the life sketch of Grieg which Mr. Hill has put in with the QUESTIONS AND ANSWERS for this month in reply to an inquiry he had received. If there is any big word you don't understand, take THE ETUDE to your teacher or to some older persons and they will be only too glad to explain it to you.

When Joseph Joachim was about the age of many of the little folks who are reading my letter, he had already formed his ideal. For he commenced to study violin in Hungary, (where he was born 1831), when he was only five years old and when he was seven, he was so well along that he played in public with his teacher. This was in the city of Pesth and the teacher had the funny name, Szervacinski. When he was twelve years old the little Joseph gave a concert in Leipzig in company with one of the greatest singers of the day and he was so successful that his fame was soon spread all over Europe. How he must have practiced! How he must have loved his dear violin!

What a fine ideal he must have had!

In Leipzig Joachim was lucky enough to have as friends no less persons than Mendelssohn, Schumann, and David, the great violinist. They saw how talented Joachim was and, like all noble men, urged him to stick to his ideal, to devote himself only to the best in his art. Joachim never wasted any time playing trash, such as pieces like the disgusting rag-time music of to-day. There were plenty of such pieces then, but he kept away from them—that was sticking to his ideal. Then he went to London, and then back to Leipzig, and then to Weimar, where he was Konzertmeister (the man who plays the first violin and is a sort of second leader in a great orchestra) under Franz Liszt, then to Hanover, and then to Berlin, where he became connected with the Royal High School of Music, one of the most celebrated music schools in the world, and where he has been teacher and director for nearly forty years. He also formed a string quartet (violin, second violin, viola, a kind of large violin played in the same position as a violin, and violoncello, a very large member of the violin family one end of which rests upon the floor, the player remaining seated in an ordinary chair). This quartet toured Europe repeatedly and was always greeted by crowded houses filled with lovers of the art of music. I heard the quartet once in London and I shall never forget how quietly and sincerely everybody listened so that not a note would be lost. Most everybody who knew Joachim loved him and he seemed to have a way of making his audience admire and love him too. He was a splendid man to look upon and when I saw him in Berlin some time later and told with him there was something in his eyes that told the whole secret of his success. Now I never knew a boy or a girl who did not like to know secrets, and I want to tell you the secret of Joseph Joachim's success. It was simply this—he always held close to a noble ideal. With advancing years his technique waned, but his life-long pursuit of a high purpose had made such an impression upon his character that it of youth had gone there was left a glorious glow like a clear autumn twilight. People who think about things seriously in all parts of Europe realized this him. In 1877 Cambridge University, England, conferred the honorary degree of Doctor of Music upon him. German universities have also been lavish with degrees and he has been made a knight of several orders. But the greatest distinction that Joseph Joachim ever attained was that which he bestowed upon himself when he was a little boy and resolved "to play only the best music and to play that music in the best way possible."

Now I want to tell you some very interesting things about Edvard Grieg, but if you feel tired now—

you had better put THE ETUDE down and run off and play. When you feel rested take up my letter again and begin right here. You see I believe in letting my little friends have just as good a time as possible and I want you to look forward to my letters as there are no end of things that I will have to tell you that you will want to hear.

Grieg's mother was musical and she gave him his first lessons in Norway, where the famous composer was born, in 1843. Now when a boy's mother forms his ideal it is usually a noble one and Grieg was very fortunate in this. His mother sang the lovely old Norwegian tunes to him from his babyhood and Grieg never forgot them. The great French composer, Gounod, says that the songs his loving mother sang to him were the greatest forces of his musical life. So it was that when Grieg went to the Leipzig conservatory in 1858 and studied with Hauptmann, Richter, Rietz, Reinecke, Wenzel and Moscheles, he naturally fell into a great tide of music of which the principal streams at that time were Mendelssohn and Schumann. Two very beautiful streams were these to be sure, but where the Mississippi river flows, no other river will ever flow and the river beds that Mendelssohn and Schumann have taken up can never be filled with other musical streams. Niels Gade, another Scandinavian composer, tried to write as much like Mendelssohn as he could. His music was more effeminate than Mendelssohn's in some ways, and some people who tried to be funny used to call Gade, "Mrs. Mendelssohn." Now Grieg knew that it was useless to try to follow the ways of either Schumann or Mendelssohn and it was here that the ideal his mother formed for him came to him and pointed to the right path. The songs he had heard in his childhood all came back like dreams, and although he even went to Copenhagen to study under Gade he held to his ideal and when he met Rikard Nordraak, another young Norwegian composer, they jointly resolved to combat the effeminate tendencies of the Gade-Mendelssohn school. This ideal shaped Grieg's career from that time on and resulted in the writing of much beautiful music.

If you cannot play the lovely funeral march, "Ase's Death," in the MUSIC part of THE ETUDE for this month, get someone to assist you and you will see at once how different Grieg's music sounds from anything you have ever heard. This piece is from the music to a play called "Peer Gynt," by the great Norwegian poet, Ibsen, who was also an idealist in the highest sense of the word. The "Peer Gynt" music was so different in flavor from the usual music provided for the theatre that although the play was not produced in America until last year the music had been played everywhere.

Burdened with a serious lung trouble, as was Chopin, Grieg fought through the latter years of his life, pouring his soul into music and standing firm by his ideal.

Now this letter is already too long, but I love to write to you and there are many things that I would like to tell you. Won't you write to me if there is anything you would like to know? I don't want older students to write, as they have a separate place in THE ETUDE, but this page is for children and children only, and I want you to feel that it is all your own. Make your letters short and right to the point. Write only on one side of a sheet of paper and put your name and address on every sheet of paper. Don't ask any silly questions, but don't hesitate to write for any information upon any subject that bothers you, and especially questions that mamma and papa or your teacher have not answered for you. I may not be able to answer all questions, but I am going to do my best. Good-bye until November: practice hard for a high ideal, and remember that I am thinking about something new and interesting to say to you next month.

Affectionately, AUNT EUNICE.

Held its last meeting for the season, June 17th, at the home of its leader, Miss E. W. Filley.

The president, Miss Laura M. Vetter, gave an interesting synopsis of the meetings, mentioning the names of the musicians whose works and lives they have studied, the musical terms that were now so familiar, and the great improvement made in sight reading, and closed with the remark, "Taking it all together, I am sure everyone will join with me in saying that the past nine months have been well spent."

The vice-president, Lillian Remington, was to have written a sketch of the "Life of Liszt" for the last meeting, but was unable to do so on account of illness.

The report of the secretary, Ethel Cunningham, made it very evident that much had been learned at the club meetings. The average attendance was fifteen.



ADAGIO HERFESICK.

The secretary ended by saying, "I think the club has been a success, and a pleasure as well as a benefit to the members."

The bright little treasurer, Mazella Aldrich, who kept the dues promptly paid, announced that after expenses were all settled there remained over five dollars in the treasury, which would be spent next season for musical literature. May "The Presser Music Club" become an honor to its name.—Miss E. W. Filley.

CHAMINADE CLUBS: Eight pupils of Mrs. A. L. Meade: 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. THE ETUDE is used at meetings.

HAVE all the club members sit in a circle. Let the teacher be in center of group. She has in her hand cards with the letters of the alphabet, one letter on each card. She places on the floor the letter A, where all may see. Let the pupils call out musical terms and give the meaning of each named; for example, accent, accidental, accelerando, accompaniment, air, etc. The pupil giving the largest number of words receives the card. The teacher now puts B on the floor—basso, bar, beat, etc. Use all letters of the alphabet and the pupil having most cards receives the prize.

At the next club meeting the names of the masters of music might be given and some little interesting point in their history: for example, Abt, Auber, etc. Then B. Here the pupils have no end of names.—Katherine Morgan.

THERE is a class of pupils who come to a standstill without any evident reason. There is proof that they have musical talent, and the class in mind are always hard students. There is a certain hesitancy in their playing, a lack of life. They do not keep an even time, but frequently make unexpected holds; they seem to be waiting an instant to be sure they are right before they strike the next note, and in fact this is just wherein lies the trouble. They have fallen into the habit of mentally guiding every movement of the fingers; they read notes separately instead of by groups; they read a note and then play it, the next note and play that, and so on. They fear to trust their musical instinct or sense of tune and rhythm, but wait to get a mental knowledge and find that they are correct by careful reading before playing the next note.

The remedy lies in first teaching them to read by groups, and to read all notes belonging to a pulse by a single mental effort; and in piece playing, after they can go through it with somewhat of ease, to play it by phrases. Make a special endeavor to give each phrase as a complete and unbroken musical thought in which shall be shown no hesitating. Pupils of this class are greatly benefited by memorizing music, especially such pieces as have a well marked rhythm. They need to play such pieces purposely, to avoid much detail in the mental directing and governing of their fingers upon the right notes; for when a piece is well learned the fingers, of themselves, will play correctly when under the sway of the player's musical feelings. They need to discover that their fingers and musical sense can be trusted to go alone.

THE first great necessity in technic is to secure a loose arm, wrist, hand and fingers; therefore the hand or wrist touch should be taught in the first lessons. It not only is called into practical use for expressive playing as soon as pieces are studied, but it soonest secures a good legato touch, because of the loosening of the muscles and joints used in playing, and because of the contrast of effect.

THE real musician and music student should examine every composition that he plays, in order to hear, see, feel, and inwardly breathe its harmony with every chord. He should study the accent, rhythmic flow or pulsation, and every separate impulse, either of melody, harmony, or measure, in order to make the music alive and true to the inner promptings of the composer.—Sherwood.

It is good drill for pupils to have practice in reading from manuscript music, as it lacks the mechanical accuracy of printed music. It is also a good thing for pupils to play a composition from more than one edition, as of studies, sonatinas, sonatas, etc., as the difference in the size of notes, staff, the space given to a measure, etc., keeps the eye alert.

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A STOCK OF MUSIC ON SALE. To schools of music, as well as to private teachers, there is nothing which is a greater convenience than to have in their studios a stock of music, as large as the number of pupils demands, to be used from during the teaching season for whatever needs or purposes that may happen to arise from time to time with each and every pupil. Such a selection from the point of convenience alone, if it has been judiciously ordered and well filled, furnishes a result that is almost ideal.

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* * *

SONGS FOR CHILDREN will be continued on special offer during the current month, but the offer will shortly be withdrawn. This volume will contain a miscellaneous collection of Children's Songs suited to all occasions, both for home and school use and also for public entertainment, including character songs, action songs, drills, as well as simple little songs suited to very young players and singers.

A few of the composers represented are: Bristow, Gortschalk, Bertha Metzler, Frances Robinson, L. E. Orth, George L. Spaulding, Lewis and Clarke, together with many others. The work will be beautifully gotten out and be sure to please. The special introductory price will be 30 cents, postpaid. If charged, the postage will be additional.

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WE are going to offer teachers and students a chance to get their metronomes at the opening of this season at a very special price. For cash only on all orders sent to us before October 30th we will sell the best American metronome made without bell for \$2.25, with bell, \$3.25, transportation paid by us.

On the best metronome made, trademarked J. T. L., without bell, \$3.00, with bell, \$4.50, transportation paid. Both of these metronomes are guaranteed and we will send as many as are desired at the above prices for cash only during the month of October. A little special favor for our patrons on a necessary article.

* * *

METHODICAL SIGHT SINGING, PART III, by F. W. Root, Op. 21. "Second Time Through the Keys," is now in course of preparation. This volume is the author's most recent addition to the author's complete course entitled "Technic and Art of Singing" and is a distinct continuation of his highly successful work "Methodical Sight Singing." In Part III the student is taken through the keys a second time, giving much valuable drill and practice in intervals and chords, together with a variety of rhythms. There are many interesting examples of sight reading taken from the old masters.

Until the work appears on the market the special price will be 25 cents, postpaid, if cash accompanies the order. If charged, the postage is additional.

* * *

THE CHOPIN ALBUM, edited by Isidor Philipp, is now in the hands of our engravers. It will contain the same works found in corresponding albums in the various standard editions, including the favorite waltzes, polonaises, mazurkas, nocturnes, ballades, etudes, etc.

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NEW ORGAN STUDIES.

NEW ORGAN STUDIES. TWENTY-FOUR Progressive Studies for Pipe Organ, by Geo. E. Whiting, will shortly be published by this house. All teachers and students of the organ will welcome these studies. They are intended to fill a place in the teaching repertoire where there is a great scarcity of material. They will be used to follow directly any elementary organ instructor, as, for instance, Stainer's "The Organ" or Rogers' "Graded Materials," bridging the gap between these works and the more advanced studies and pieces.

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The special introductory price during the current month, in advance of publication, will be 30 cents.

* * *

FIRST BOOK OF MELODIC STUDIES (Etude Chantants, Op. 100), by Croisez, is now ready and the special offer price is hereby withdrawn. We shall be pleased, however, to send a copy for examination to all who may be interested.

These delightful studies may be used as alternates for many better known but less melodious studies of similar grade. There are twenty-five studies in all, each occupying a page, and each having a characteristic title.

WE HAVE UNDER WAY some good works of Robert Schumann. In all there are four parts. There is a Schumann Album of Miscellaneous Pieces—then Op. 68, which is the "Album for the Young," and Op. 15, which is "Scenes of Childhood"—then we will also publish an edition of Op. 15 and Op. 68 combined. These are all very valuable and standard works in which every teacher should be interested. They will all be brought out in superior style in the Presser Edition and will soon be ready for delivery. In fact these three volumes will contain about everything of Schumann that is played by the average player.

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* * *

MUSICAL POEMS FOR CHILDREN, by Octavia Hudson, is a little work, the mention of which in an article on "Teaching Material for Children," in the July number of THE ETUDE, aroused considerable interest. It consists of a number of attractive little pieces especially intended for young players with the object of developing the sense of rhythm, teaching elementary expression and inculcating true musical style. This work will be of great value to teachers making a specialty of elementary work, and as the little pieces have accompanying text, they may also be used to good advantage in kindergarten work. The last page will contain a short explanation of all the musical terms used throughout the book.

The special introductory price in advance of publication will be twenty cents, postpaid. If the work is charged, postage will be additional.

* * *

YOUTHFUL DIVERSION, by George L. Spaulding, is very nearly ready, but we will offer this work at a special introductory price during this month. It is a volume of little pieces written in various styles and based on a variety of characteristic rhythms in each of which is introduced some well-known or traditional children's melody with one of the principal themes, in each case accompanied also by the usual text. This volume is about one grade more advanced than Mr. Spaulding's very popular "Tunes and Rhymes for the Playroom," which it may be used to follow.

We give the titles of a few of the pieces as follows: "Little Bo-Peep," "Jack and Jill," "Humpty Dumpty," "Old Mother Hubbard," "Little Jack Horner," etc. The special offer price while the book is in course of printing will be 20 cents, postpaid.

* * *

MENDELSSOHN'S KINDERSTUCKE (Children's Pieces) is now ready and the special offer is herewith withdrawn. As an introduction to the study of the classics this work should be widely used. The pieces all represent Mendelssohn in his happiest moment. We shall be pleased to send the work for examination to any who may be interested.

* * *

THE COMPREHENSIVE SCALE AND ARPEGGIO MANUAL, by Walter McFarren, is now nearly ready, but the special offer will be continued during the current month. We are publishing this work in response to a demand for a complete set of all the scales and arpeggios in all keys written out in full. This will be a large and handsome volume of more than sixty pages, handsomely engraved on extra large plates. It is the most exhaustive work of the kind ever compiled. During the current month the special price on this work for introductory purposes will be 40 cents, postpaid. If charged, postage will be additional.

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GEO. LEHMANN'S METHOD FOR THE VIOLIN, we regret to say, is still in an unfinished state. About two-thirds of the book is finished and the remaining part is awaiting the finishing touches by the author. It is impossible to tell just when the book will be on the market, but we doubt whether it will be finished before the first of next year. In the meantime the special offer of 40 cents that we have made for the book is still in force.

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THE WEIGESTER SUMMER SCHOOL OF VOCAL MUSIC, which has been holding its sessions at Elmira, N. Y., during July and August, closed on August 24th. About forty pupils from all parts of the United States attended, and an unusually successful season is reported. In addition to private instruction, recitals, concerts, etc., a course of ten lectures on Tone Production, and a similar course in the Interpretation of Classic School Music and course in the Interpretation of Public School Music and Practical Sight Reading was given under the direction of Mr. Weigester. A course in Public School Music was given by Miss Nellie Burns, of Torrington, Conn. After a brief period of rest, Mr. Weigester has returned to New York to resume teaching in his Carnegie Hall studio.

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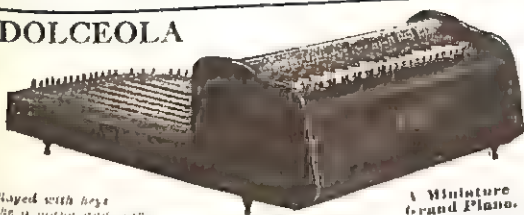
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BY C. W. FULLWOOD.

"Personality is individuality existing in itself, with nature as a ground."—S. T. COLERIDGE.

Personality in music is revealed in the fundamental and distinctive characteristics of a man's work, as composer, virtuoso, teacher or student. The structural force and genius in his writing, in the breadth of his artistic conception and interpretation, in the individualistic method of his teaching, in the systematic study and determination of the student.

Personality is a vital principle of life. It baffles the deepest science and the keenest scrutiny. It is a mystery of the human soul and is unresolvable. We see its manifestations but cannot detect the thing itself no more than we can define the subtle force of electricity. What we call genius is but the highest manifestation of personality. It is the beautiful expression of the individuality of the man.

A teacher's personality is unmistakably a factor, and an important one, in his work. Along with the instruction the pupil will unconsciously be affected by the personality of the teacher. Either may not take into account this subtle influence, but it is a fact and will be determined in the results of study and companionship for good or ill. How necessary then to at once recognize the potency of this silent force and make it count for the good of the pupil, aye, and the teacher. A pupil will unconsciously study the teacher and imitate his ideas and methods, and sometimes will be influenced by his moral or mental attitude toward questions of the hour, even outside of the study of music. A pupil, if attentive, will note the expressive performance of the teacher in part or in the whole of the composition or study, and, with this as a basis, will bring his own personality to his rendering of the same piece.

And this brings me to another phase of the question, the importance of allowing the pupil's individuality scope. Lasting and beneficial results can be obtained by a judicious guidance of a pupil's study to the ultimate end of the manifestation of his personality in his work. Do not cramp or check his individual groping for a personal expression, but rather encourage this promising seed by suggestion and advice. The so-called playing by ear, often a misnomer, is but the personality seeking an outlet. It is a crude personality but it can be fostered and brought to fruition, and will bring new beauty and form to the art of the student as he advances.

The personality of the teacher is a stimulus to the pupil. Often the pupil will be constrained to do better work by observing the systematic and determined attitude of the teacher during the lesson hour.

The personality of the pupil can be nurtured by showing him how to analyze the parts of a study or piece. The teacher is merely a guide; the pupil must be induced to bring his personality to bear in this particular phase of study as in other directions.

The acme of a musician's personality is shown in his work as a composer or interpreter of others' thoughts. This personality is not the result of the spontaneous springing into life like a mushroom, but rather the slow vitalizing growth of the oak. And here is the objective point of a student's work. The day is past when technique was thought to be the only bill-of-fare of a student. Granting that it made hard muscles and trained hands; the pupils, a large percentage of them, were mere digital gymnasts. Today, the student must be a musician as well as a thorough technician when he has finished the course of study. Not only must he have a well-mastered technique, a thorough knowledge of the principles of his art, but moreover he must have an expressive personality which will distinguish his work from all others'.

In fine, personality is the crowning result of education, culture, individual work founded on nature, as Coleridge expressed it. And this is true in literature and art. The student's culture is a gradual growth attained by unremitting study, the reading of musical magazines, and the classics of literature in general, for a well-rounded musician must know something outside of his art. Literature and music are inseparably connected and the student will do well to seek a general culture in both arts. The student should live in a musical atmosphere by attendance at high-grade concerts, lectures and conventions of musicians. By

these means he will learn how to make his own work tell with an economy of force, energy and physical strength. The mind and body must act together, the divine essence of personality will evolve as a natural sequence.

[We append a few quotations bearing upon this subject from a recent excellent article by Lyman J. Gage formerly Secretary of the U. S. Treasury.—EDITOR.]

When we say of a man, "He has a commanding personality," we sum up in a short phrase a total of elements or qualities, some perhaps discoverable in their outward action, but more of which are indefinable. The composing elements are so blended, like the several notes involved in the expression of a musical chord, that, while we are moved by the total effect, we are unable to analyze the units out of which the composite whole is derived. This indefinable thing, the "human personality," is in all the affairs of life the most powerful factor. It is in a large measure the secret of the orator's influence, the politician's triumph, and the business man's success.

If now the "personal factor" is of so much importance in this world's affairs, if it contributes so greatly to success in life, the question naturally arises how its power may be gained by those who possess it not, or how increased or developed in those with whom it counts for little. The answer to the question must be found, if found at all, in the reflection of those to whom it makes its appeal. It cannot be prescribed from without. Deep within the man, often unconsciously to himself, lie the forces, the aptitudes, the desires, the aspirations, the tastes, the proclivities, the temperamental qualities, which find outward expression independent of his will.

A change in our personality, in the direction of improvement, whatever the cause, must come from within. That the mental faculties can be strengthened by exercise, the moral sympathies quickened by right reflection, the emotional nature purified by good ideals, the energies aroused by effective appeals to ambition, must be admitted; and wise is he, in whatsoever state he may be, who avails himself of every means he can discover to develop the good and useful inward forces and powers, which, taken together, constitute his personality; for it is the personal factorship that lifts a man into prominence and power, where mere mechanical skill alone, though it may rank him among the honorable and useful, cannot endow him with the strength of leadership.

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TEACHERS' ROUND TABLE.

(Continued from page 679)

You may have observed the difficulties that have been encountered by the advocates of spelling reform. If they find it so difficult to introduce a reform in the current spelling, for which so many rational arguments can be advanced, will it be easier to introduce a new musical notation for which no such array of reasonable arguments has been presented, a notation which the greater share of the musical world has not yet even heard of? Will you not write to the ROUND TABLE again, and let us know what some of your criticisms of the current notation may be?

"There has long been a question in my mind in regard to the proper method of teaching my piano pupils in the following particular: Should I specialize, and encourage one preëminent gift in a pupil, or should I ignore it and generalize along all lines? For example: To a pupil who is fond of light, 'popular' music, should I give classical music, or let her revel in her own style? To a pupil who is an excellent technician, but lacks musical feeling, should I go on teaching technique, to bring him still higher, or should I drop that and develop 'expression'? If a pupil can memorize easily, but is a poor reader (as is so often the case), should that pupil neglect his gift of memorizing for a while in order to practice reading, or still develop his special talent the more?"—W. F. U.

No, I would not advocate that you should abandon the development of a pupil along any given line in which he appeared to be especially gifted. Whatever special talent a person may have should be carefully fostered and perfected, for it is along the line of original gift that he will show his superiority. Along other lines he may only attain average ability, but if he possess native endowment, by it he may rise to preëminence. If you abandon or neglect the special gift, it may stagnate and become dormant. By all means nourish and carefully train original gift, in whatever way it may manifest itself.

In laying out your course of instruction, you should be guided first, however, by a desire to develop a many-sided musicianship in your pupils. Having found an original gift, such a course of instruction will complete it. The principal defect in much of the current teaching, and that, too, of teachers whose names stand high in the profession, is that the pupil is allowed to drift along in the easier stream of mere finger training, while of the broad sea of comprehensive musicianship they are kept sadly ignorant. Their technical mastery is most excellent, but their musical understanding and their power of conveying any musical meaning to their audiences is most faulty. Their ability hardly rises above the parrot stage. One can truthfully say, (although gladly admitting that it is a condition growing more and more rare) that it is unusual to find a so-called conservatory graduate, or a private teacher's equivalent, who has sufficient musicianship to be able to even tell how a new piece "ought to go." These players call themselves musicians, point with pride to their diplomas and certificates, and yet along the general lines of rhythm, dynamics, harmony, theory, history and aesthetics they can answer scarcely the most elementary questions. To say nothing of carrying on an intelligent conversation with a well-informed musician.

Suppose a young man should go through a college course with the intention of fitting himself to be a teacher of English Literature, and is finally graduated, but is incapable of giving any information in regard to Chaucer or Shakespeare, knows nothing of their lives or times, nothing of the manner in which they wrote, or of the nature of their poetries, the grammatical and rhetorical structure of their writings or their peculiar style and its relation to that of their contemporaries and that of other times, etc., etc., but his sole knowledge consists in his ability to effectively recite certain selected passages from their works—what sort of a professorship would such a person be fitted for? But the position of a great many of our brilliant piano players is exactly analogous. Their sole ability seems to be confined to the recitation of a certain limited list of selections from the works of the standard composers. They enter the field as music teachers, but make musicians they cannot, for they have never themselves studied music, only how to brilliantly recite a given repertoire. In many cases they have not even analytically studied the art of making the finger motions correctly, and

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thus not unlikely fail in the only side of the art which they essay to teach.

Therefore try to avoid such one-sided work. Your pupil who is addicted to "popular" music you should try to lead to a taste for better, but not by violent means. Do not handle her taste, which she prizes, too roughly. Do not suddenly take away her light music and only give her classical selections, or you may only succeed in killing all desire for music. Give her a judicious amount of her own style of music, carefully selecting and interspersing with it such classical things as are most likely to seem tuneful to her. In this manner you may be able to gradually lead her to better things.

"I wish to ask if you can suggest a better method for me to give my annual pupils' recitals. I have been giving an annual public recital which is enjoyed by everyone, but now my class numbers seventy pupils, thus being so large that this last year, although we took three evenings for the recitals, yet could not do justice to all. Of course everyone was represented, either by solo, or in duet or trio, readings, etc., but the programs were too long. Can you tell me of any way to shorten my programs and yet give all some part to perform? I have been teaching and giving recitals for seventeen years, and am anxious for some new features."

To plan a scheme, and arrange, for the appearance of so many pupils is certainly an undertaking that requires much thought. There is little that can be done by piano players outside of routine lines. With singing students variety can be obtained by resorting to stage performances, but there is no such outlet for piano students. Have you tried using two pianos with two players at each? There are many very interesting eight-hand pieces, and with these you can dispose of four pupils in a group. Six of such groups would take care of twenty-four pupils, and with some duets and trios would help still more. Carefully grade your pupils, and only permit the most advanced and the very youngest, if the latter have a place on the programs, to play solos. First-year pupils would hardly be ready to take part in concerted pieces. Many teachers do not permit their first-year pupils, and even those in the second grade, to play in public recitals, but confine their appearances to the studio or musicales. These they give semi-monthly, monthly or bi-monthly, as given conditions may warrant. Not allowing students to play in public until they have reached a certain grade of advancement has its advantages. It adds an incentive to their work, something to look forward to, an objective point that will serve to keep alive and direct their ambition. It is not only the practice of playing in public that they need, but also the knowledge that they must reach a certain grade of efficiency before they are fitted for it. The training of playing before others can equally well be obtained by the studio musicales. It seems to me that by arranging your recitals somewhat after the fashion thus outlined, and readjusting your method of procedure in the manner in which your pupils play, you will benefit both yourself, your work and the students as well.

MUSICAL ITEMS

EUGEN HILDACH, the renowned composer, was recently very seriously injured while climbing in the Alps.

In Riga, Russia, plans have been made for a scenic presentation of Franz Liszt's beautiful opera cantata, "St. Elizabeth."

PARR, conductor of the Pittsburgh Orchestra, has abandoned his plan to secure European players and is now filling up vacant places from the ranks of musicians resident in America.

KARL FRIDLANDER, a celebrated European piano teacher, formerly of Frankfurt and later of the excellent conservatory of Cologne, has been appointed to the much sought position of director of the conservatory at St. Petersburg.

"SOMMERSONNET" (The Prayer of the Spheres), a new opera by Richard Wagner's son Siegfried, will be played for the first time, in Hamburg, during the coming year.

HENRY W. SAVAGE, by far the most enterprising of American opera impresarios, will produce during the coming winter, "Tom Jones," by Edw. German; "The Merry Widow," by Lehar; "I gatti burlati," by Puccini; "Oscar Strauss," and "Mme. Butterfly," by Puccini. It would appear that Mr. Savage were attempting to form an American Opera Comique.

THERE is a society organized to establish a Brahms Museum in Vienna. As yet no site has been selected.

DR. GUSTAV TYSON-WOLFF, a well-known teacher in the Dresden Royal Conservatory and the instructor of many American pupils in the past, died early in the summer.

THE renowned French piano teacher, Antonin Marmontel, died in Paris recently. Marmontel was fifty-seven years old and had taught at the Paris Conservatory for over thirty years. He was also second choir director of the chorus at the Grand Opera.

EMIL SAEGER, the renowned Liszt pupil and instructor at the Conservatory in Vienna, has been made a Chevalier of the Legion of Honor, in the foreign section.

BOTH Mme. Schumann-Heink and Herr Carl Burrian, well known in America, were obliged to abandon their plans to take part in the great operatic festivals held in Munich at the Prinz Regenten Theatre, a permanent theatre built upon the lines of the Bayreuth Theatre, but much more elegantly and substantially constructed. Mme. Schumann-Heink and Herr Burrian are said to have been suffering from nervous prostration owing to too great exertion during a recent concert tour.

FELIX WEINGARTNER, it is reported, has been engaged to succeed Gustav Mahler as conductor of the Vienna Court Orchestra. Mahler, as previously announced, will go to the Metropolitan Opera House in New York. Weingartner is one of the most forceful and authoritative conductors living and Mahler has an enormous European following. The latter is known to be one of the strictest orchestral disciplinarians since the time of Lully.

MME. CHRISTINE NILSSON claims to have found a new "Swedish Nightingale" in the person of Reseda Rystrom, a child of twelve. Nilsson endorses her belief by giving the child a free musical training.

THE celebrated French composer and purveyor of musical *cachet*, Claude Debussy, has written an opera, "L'histoire de Tristan," which will be produced at the Opera Comique, in Paris, next year. Charpentier's new opera, "La vie du Poete," will be produced at the Lyrique, and Camille Erlanger, another member of the newer French school, has written a musical setting for Gerhard Hauptmann's dream drama, "Hannele."

AN organist named "Saito," presumably a Japanese, has just given what is termed in European papers "The First Bach Concert in Japan" at Tokio. In Kobe, a Chopin Club has been formed which recently gave a concert of the master's works. The stage displayed a large portrait of Chopin and notes of a biographical nature were read. It is now only twenty-five years since music was adopted as a course of education and a conservatory founded in Tokio.

THE city authorities of Vienna are considering the coming celebration of the one hundredth anniversary of the death of Joseph Haydn, which will occur in 1909. There is a plan to have the composer's remains removed from the vault in the church at Eisenstadt and placed in that hallowed little part of the great Vienna "Garden of Peace" (as the Germans call a cemetery), where are the bodies of Beethoven, Brahms, Grillparzer, and monuments to Schubert, Mozart and other Viennese immortals. The *Neue Musik Zeitung* says: "Haydn belongs to Vienna—let us have him."

DR. KARL KLIBERT, one of the most noted of the European teachers and directors, died recently in the city of Würzburg, Bavaria, where Dr. Klibert was director of the Royal Conservatory. He was known for his keen insight, patient persistence and genial nature. Shortly before his death he was made a "Hofrath," or court counsellor, a distinction seldom awarded to musicians. Strangely enough, a former editor of *The Etude* as well as the present editor have been pupils of Dr. Klibert. Klibert was a pupil of Rheinberger, Wüllner and many others.

EUROPEAN musical papers are unanimous in congratulating Philadelphia upon the appointment of Carl Pohlig to the post of conductor of the Philadelphia Symphony Orchestra to succeed the late Fritz Scheel. Pohlig is a pupil of Franz Liszt, and has been conductor of the Opera at Stuttgart. He is a composer of note in his own country and a forceful conductor. *Le Menestrel*, in commenting upon the salary of \$15,000 which it is said he will receive, notes that a statue is just being erected in a German city to the poor woman who loaned Schiller a trifling sum, which enabled the great German poet to cancel certain debts and escape imprisonment. The French journal then points to the contrast between the sums artists receive at this day and then.

MAX MEYER-OLBERSLEBEN, a celebrated German teacher of piano and theory, has been appointed to succeed Dr. Klibert as director of the Royal Conservatory of Würzburg. Olbersleben is a graduate of the Royal Conservatory of Munich, where he was a pupil of Cornelius Rheinberger, Wüllner and others. He then went to Brussels and Paris for post-graduate study. Franz Liszt took a great interest in him and Olbersleben was intimately associated with Liszt in educational work for over seven years. Liszt played Olbersleben's piano compositions with much delight, as he frequently asserted to others. Olbersleben, however, is best known as a composer and conductor of male choruses and he has been conductor at several great National Singschests in Germany. He is a remarkably successful teacher with very high and unselfish personal ideals. Arthur Classen, the well-known conductor of the "Liederkränz," of New York, and the "Arion," of Brooklyn, as well as some of the great American Singschests, is a devoted pupil of Meyer-Olbersleben.

FERRUCCIO BUSONI, the noted Italian pianist, who at one time taught in the United States, has commenced his duties as director of the Master School of Piano-playing connected with the Vienna Conservatory.

A NEW opera entitled "Errisnola," by Louis Lombard, for many years resident in America, has recently been produced in Lugano with great success. The libretto is by Luigi Illica. Mile. Yvonne de Treville and Walter Wheatly, an American tenor, were in the cast.

MISS CLARA CLEMMENS, a daughter of Mark Twain, will tour with Marie Nichols next season as solo pianist.



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QUESTIONS AND ANSWERS

A. D. L.—a. The Morris-dance is a peasant dance of
early and obscure origin. The weight of authority is
that it came from Spain, where it was derived from
the Moors, as is indicated by its name, "Morisco," a
Moor. In France it was known as the "Morisque." In
England it became considerably transformed, and at
times even vulgarized, and was incorporated with the
early English dance pantomimes, which celebrated the
feats of Robin Hood and his Merry Men, in fact, Robin,
Maid Marian and Friar Tuck became indissolubly asso-
ciated with it. The dance reached its greatest popu-
larity during the reign of Henry VIII, and for several
centuries figured very prominently in the May Day
festivities, which are such an essential part of English
country life. The dance from its beginning was a boiste-
rous one, and gradually degenerating into a disorderly
revel, finally came to be a scandal to the Puritans, by
which it was suppressed in the time of the Common-
Restoration, but it never regained its pristine popu-
larity. There are numerous allusions to the dance in
Shakespeare.

b. It will be impossible to describe the manner in
which it was danced in this column. It seemed to in-
clude much in the way of pantomime and was vari-
ously elaborated. The dance proper included many
leaps and bounds, and much stamping and knocking of
heels, so much so, in fact, that its excessive exercise was
popularly supposed to cause the gout. Its dancers were
arrayed in all sorts of fantastic costumes, which some-
times included many bells, tenor, bass, treble, etc.,
fastened to the legs or garments. In Sir Walter Scott's
dancer's dress covered with two hundred and fifty bells
arranged in rows. Sometimes the dancers made it a
test of physical endurance, and danced each other down,
and there is a record of one man who danced all the
way from London to Norwich, dancing in all nine days.
The dance was almost exclusively confined to the men,
women rarely taking part. Even in the pantomimes the
women's parts were taken by boys.

c. Although the dance has been comparatively obso-
lete for many years, surviving in but a few remote dis-
tricts, yet of late there seems to have been a remarka-
ble revival of interest in it, so much so that there
has been recently published by Novello & Co., in Eng-
land, "The Morris Book," by Sharp and MacIlwaine,
which will give you a complete history of the dance and
elaborate directions for its performance.

"A SUBSCRIBER."—In order to aid your pupil who
has difficulty in reading notes quickly, I should first give
her a short sketch of the history of notation so that
her interest in the subject may become more real. In
the QUESTIONS AND ANSWERS for July this topic was
touched upon at some length, including the somewhat
vague Greek system of notation—the complicated collec-
tion of signs called "neumes," which were employed dur-
ing the Middle Ages. Then take up the old staff of
eleven lines, which in reality was but the treble and
this, show how the cumbersomeness of this form of
notation led to the tentative adoption of staves of seven
and six lines, finally arriving at the permanent form
of five-lined staff, which was made practical by the
invention of leger lines. When you have completed this
brief and somewhat imperfect sketch of an evolution
plain that facility is only to be obtained by persistent
practice.

Reading at sight is an accomplishment which is greatly
aided by knowledge of harmony, general musical experi-
ence, etc., but a good sight reader can lose his command
through lack of practice, just as any form of technique
suffers from inactivity. It would be helpful for your
pupil not only to practice reading at sight a great deal,
both with one hand alone and with both together, but
also to attempt the reverse process; that is, play notes
at different positions on the keyboard, and ask your pupil
to write them down on music paper in the proper place.
This last should prove particularly helpful in connecting
the written and the played note, but at the same time
persistent effort is the only way in which to improve
the results they should, write again to these columns, at-
tempting to give more in detail the nature of the diffi-
culties involved.

INQUIRER.—The outlines of Grieg's career are as fol-
lows: Originally of partly Scotch descent, born at Ber-
gen, Norway, June 15, 1843. At the recommendation of
Ole Bull, the eminent violinist, he went to the Leipzig
Conservatory, where he remained from 1865 to 1867.
After this he studied with Gade at Copenhagen. It
was not until returning to Norway that he was enabled
to shake off the Mendelssohnian traditions, which were so
thoroughly impressed upon Gade, and the friendship of
Rikard Nordraak, who died young, and the friendship of
tor in shaping his career along the lines of national
music. In 1865 and 1870 he visited Rome and received
encouraging support from Liszt. Beginning with 1868,
Grieg made several visits to London as conductor and
success. More recently he gave a concert in Paris.
In 1894 he received the honorary degree of Doctor of
Music at Cambridge University, England. The chief
characteristics of his works are use of folk themes,
or melodies akin to them, an individual system of har-
mony, and an unmistakable flavor of a Norwegian stamp.
which renders his music easily distinguishable. His
Opus 8, 13 and 45: a piano sonata for piano and violin,
Opus 16; incidental music to Ibsen's "Peer Gynt," from
which two orchestral suites, Opus 23 and Opus 46 have
been arranged; eight sets of lyric pieces for piano,
upwards of one hundred songs, which for poetry and
lyric beauty take high rank among modern songs.
the cantata, "Landsighting," for male voices
and orchestra; songs for string orchestra, Norwegian
dances and many other works. An extremely interesting
if somewhat over-enthusiastic, short biography of Grieg
by Henry T. Pinck has appeared in the series, "Living
Masters of Music," published by John Lane, Fifth Ave-
nue, New York.

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In one substantial good, long rest.

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"In a Pickle" (great Chinese success). By Chow Chow.

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Mr. Shobang—"Yes, but the pianola plays faster, more notes at once, louder, never misses a note, nor gets excited, nor tired, nor improvises. So you see the pianola is a perfect machine, whereas, I am—only human."

"I saw F. M. the other day; he has four flats, and yet his signature amounts to nothing."

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"We are now in six flats," said M. D.

"I have an idea," said M. G., who never likes to trouble himself much; "let us get skeleton keys for our music." This they decided to do, and were henceforth able to go through flats as well as sharps.

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Claude—"Mme. Arpeggio, the great operatic star, is ruined."

Estelle—"Ruined! How did it come about?"

Claude—"So many of her notes have gone to protest."

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HOME NOTES.

OSCAR HAMMERSTEIN, who surprised New York last year with his unusual success in establishing an opera house not supported by a society clique, has now announced that he will build and conduct five similar opera houses in five American cities. The first will be in Philadelphia, where he claims he has already bought property. He states that the chain of opera houses will be his personal property, that they will not be run for profit, and that he has secured a large corps of European soloists already, although he will retain many of the world famous singers who helped to make his last season an unexpected triumph.

THE thirteenth annual convention of the Indiana Music Teachers' Association was held at Noblesville, June 25, 26, 27 and 28, 1907.

THE opening concert of the Union College School of Music, Collegeview, Nebr., was given September 10. The enrolment for the past school year was 189. The director is Mr. B. Hoscoe Shryock.

A NEW opera by Puccini, entitled "Marie Antoinette," will be given at the Metropolitan Opera House during the coming season.

MISS JESSIE SHAY, a young New York pianist, has been giving a series of recitals in Mexico City with great success.

THE original manuscript of Wagner's "Last Supper of the Apostles" was recently sold in Paris for 15,625 francs.

MAX ZACH, formerly the principal viola player of the Boston Symphony Orchestra and conductor of the famous "Pop" concerts at the "Hub," has been chosen as conductor of the St. Louis Symphony Orchestra for the coming year.

GUSTAV MAHLER, the coming conductor of the Metropolitan Opera House in New York, will receive, it is said, nearly \$5,000 a year as pensions from the Budapest and Royal Vienna Opera House.

CATALANI'S Opera "Lorely" is scheduled for performance at the Metropolitan Opera House, New York, during the coming season. A London critic says: "The music is of a neutral character on the whole: it will neither particularly offend nor charm any group of music lovers."

ANOTHER American singer will be added to the noted list of celebrities at the Metropolitan Opera House. He is Riccardo Martin, a tenor who made an excellent impression while engaged with the San Carlo Opera Company, which toured America last year.

THE music for "Sappho and Phaon," in which Bertha Kalish will star during this season, is being written by Albert A. Stanley, professor of music at the University of Michigan.

OSCAR GARRILLOWITSCH, the Russian pianist, well known in America, has decided to attempt to become an orchestral conductor, and with this in view has been studying at the Leipzig Conservatory under Arthur Nikisch, who will be the next conductor of the Boston Symphony Orchestra—the latter resuming a work which he relinquished in 1893.

ONE of the significant indications of the great American musical advance is the engagement of the Damrosch Orchestra, known as the "New York Symphony Orchestra," for a series of four concerts in the little suburban city of Montclair, N. J.

AT a Beethoven concert recently given in London, to celebrate the thirtieth anniversary of the first performance conducted by Richter in the great metropolis, the renowned conductor was given a remarkable ovation. Richter, who is looked upon as the greatest of living Wagnerian conductors, will conduct at the Metropolitan Opera House this season.

ALBERT SCAPLING, an American violinist whose playing has elicited most enthusiastic notices in the great daily journals of Berlin, Vienna, Stuttgart, St. Petersburg, Brussels, Paris and London, will give seventy-five concerts in America during the season 1908-09. To him is attributed one of the greatest European triumphs ever achieved by an American instrumentalist.

KARL KLEIN, a son of the well-known American composer, Oscar Bruno Klein, will return to America this season as a violin virtuoso. He is only twenty-one years of age; has been a pupil of Eugene Boegner, Ovid Musin, Arno Hill, Eugen Ysaye, Reinecke and Jaddessohn, who have predicted a great future for him, and the renowned Wilhelmj calls him "Karl the Great," and says, "You have completely won London with your magnificent playing."

MRS. CORINNE RIDER-KELSEY has been engaged for the forthcoming season at the Covent Garden Grand Opera, the leading opera company in London. Mrs. Kelsey's training, it is stated, is exclusively American. She has long been a favorite oratorio singer in this country.

MR. THEODORE SPIERING, an American violinist born in St. Louis in 1871, a pupil of Henry Schradieck, in Cincinnati, and later a pupil of Joachim, after a most successful English tour has been appointed principal professor of violin at the Stern Conservatory in Berlin. For many years Mr. Spiering was a leader in musical affairs in Chicago, and was at the head of the Spiering Quartet in that city. This is simply another of the endless instances which show that America possesses teachers and musical advantages on a par with the best in Europe.

DURING July there died in the Lehigh County poor-house Charles Weiss, once a well-known operatic tenor and friend of Mendelssohn, Spohr and Staudigl. Weiss had sung the tenor roles of "Don Giovanni," "The Magic Flute," "The Huguenots," "Lohengrin" and "Faust" and many other operas with great success in his day. Met with misfortune in America, he was unable to recuperate and retired to the mountains near Lehigh and lived the life of a hermit, depending upon a little market garden for his existence. His unfortunate career is one of those significant signposts which point young musicians to the necessity of economy, prudence and industry in a profession where care, improvidence and extravagance lead to inevitable ruin.

CARL WOLFSOHN, born at Alzay, Germany, in 1834, died at West End, N. J., during the past summer. Mr. Wolfsohn was a capable pianist and an excellent teacher. He was a close friend of Theo. Thomas. Wolfsohn's sphere of activities was Chicago, and he was instrumental in helping to found the famous "Chicago Orchestra," which Theo. Thomas brought to national fame. He also presented to the city of Chicago a statue of Beethoven, now erected in Lincoln Park. Mr. Wolfsohn was known as an idealist, and one who frequently made very unusual personal sacrifices to promote the art that was his love and his life. Among his famous pupils were Mme. Bloomfield-Zeissler and Augusta Cottlow. His pupils remember him with sincere affection and deep gratitude.

RECITAL PROGRAMS.

Pupils of Miss U. B. White.

Over Hill and Dale (4 hrs.), Engelmann; The Shepherd Boy, Wilson; Belfry Echoes, Lerman; Les Chasseurs à Cheval, Wm. Adrian Smith; Ronde d'Amour, Nicole Van Westerhout; In the Gondola, Bendel; The Dying Poet, Gottschalk; Spinning Song, From the "Flying Dutchman," Wagner-Liszt.

Pupils of Mrs. Keatley.

Galop de Concert (8 hrs.), Holst; May Delights, Esen; Danse Caprice, Wolf; Le Carillon (4 hrs.), Ringuet; Shower of Stars, Wachs; Love Dreams, Brown; Fantasia Tarantelle, Binet; Melody of Love (4 hrs.), Engelmann; Mazurka de Concert, Pessard; Andante from "Surprise Symphony" (4 hrs.), Haydn; When the Lights are Low (4 hrs.), Engelmann.

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Waltz, Czerny; Golden Rain (Nocturne), Cloy; Prelude, "The Raindrop," Chopin; Springtime, A. Wooley; Hop O' My Thumb, Lindsay; Allegretto from Symphony No. 20, Haydn; Berceuse, G. Karganoff; Tam O'Shanter, Warren; May Bells, Bohm; Scarf Dance, Chaminade; Narcissus, Nevin; Sunrise Mazurka Caprice, Pattison.

Pupils of Miss Josephine Stone.

Bloom and Blossom (6 hrs.), Holst; Rosebud Mazurka, Engelmann; In a Gondola, Bohm; Festive March (4 hrs.), Blaesing; Rosebud Galop, Engelmann; Pretty Butterfly, Finck; On the Carrousel, Wolf; Playful Rondo, Greene; Daisies and Buttercups (4 hrs.), Sartorio; Under the Double Eagle (4 hrs.), Wagner; Anita's Dance (From "Peer Gyn"), Grieg; Jewish Dance, Horvath; When the Lights are Low, Engelmann; True Friendship (4 hrs.), Mero; Dance in the Village, Ochler; Heart's Desire, Karoly.

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Melodie, Gurilt; March, Engelmann; Trio (6 hrs.), L. Streabhog; Allegretto, Heller; Springtime, A. Wooley; Andantino, Altmann; Promenade, Ringuet; Improptu, Bohm; Gypsy Dance, Smith; Waltz (2 pianos, 8 hrs.), Moszkowski; Hungarian Dance, Brahms; En Courant, Godard; Fantasia Tarantelle, Binet; Sous La Feuillee, Thomé; Prelude, Mendelssohn; Pastorale, Mozart; Sérénade (2 pianos, 8 hrs.), Moszkowski; Sextette from "Lacda" (left hand), Donizetti-Leschetzky; Thèmes Nationales (2 pianos, 8 hrs.), Chwatal; Spring Dawn—Mazurka, Wm. Mason.

Pupils of Miss Effie M. Duff.

To the Evening Star, Wagner; Spring Day, Wolf; Dancing Waves, Fenimore; Gathering Shells, Fenimore; Joyous Return, Ringuet; In Festal Array (4 hrs.), Engelmann; Sweet Phyllis, Lindsay; Softly Sings the Brooklet, Wenzel; Nannette, Engelmann; Moonlight Waltzes, McClymont; Golden Spray, Godard; Simple Confession, Thomé; Titania, Lefebure Wely; Polonaise in A, Chopin; Sailors' Chorus and Spinning Song from "The Flying Dutchman" (4 hrs.), Wagner.

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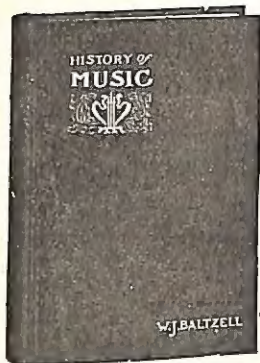
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