

THE ETUDE



NOVEMBER

1907

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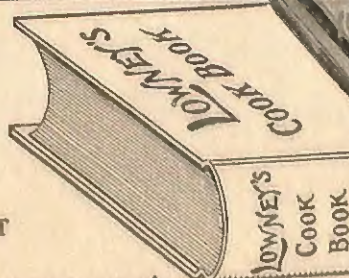
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TO OUR READERS

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

* * *

SPECIAL MAGAZINE CLUBS.

On page 761 of this issue will be found a list of "Magazine Bargains." The periodicals listed therein have been selected with great care and we have clubbed them with THE ETUDE at the lowest possible prices. It is our aim in these offers to furnish every sort of necessary reading matter for the entire household. Quotations on other combinations containing THE ETUDE not listed in this advertisement will be furnished upon request.

Urge your friends and acquaintances to take advantage of these liberal offers and by so doing assist in the advancement of musical culture and good literature in your community.

Notwithstanding the special rates quoted on these clubbing offers our regular premiums are given on all subscriptions for THE ETUDE sent in combination.

These clubbing offers are printed in pamphlet form in connection with other interesting offers. One or more copies of this circular entitled "Magazine Bargains" will be mailed to any address upon request.

A FEW OFFERS OF GREAT VALUE.

For the amount specified below we will enter a year's subscription to THE ETUDE (*new or renewal*) and will mail postpaid to any address the publication mentioned.

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Although the utmost care is used at all times to prevent mistakes, they are sure to occur at times. If any of our readers find us in error at any time a word of explanation will receive our prompt attention.

In order to reduce errors to a minimum we would ask all of our readers to be as explicit as possible in their correspondence, and to sign their *full name* and *complete addresses* at all times. If the name or address is to be changed be sure to mention the former name and address. All changes of address should be received by us before the 10th of the month in order to insure delivery of the next month's issue.

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THE ETUDE AS A CHRISTMAS GIFT.

A more lasting and appreciated gift than a year's subscription to THE ETUDE cannot be found. Each month's issue will be a reminder to your friend of your thoughtfulness.

Let us have all such subscriptions at the earliest possible moment. A copy of our special Christmas number (very much enlarged and increased in attractiveness), together with a card giving the name of the donor will be mailed so as to reach the recipient on Christmas morning. This Christmas number will be free and not included in the year's subscription, which will commence with the January issue, thus giving 13 issues for the price of 12.

CANADIAN POSTAGE.

It seems hardly necessary to mention the subject of Canadian postage again, as it was thoroughly explained in this column several times before. However, it does not seem to be clearly understood by some of our Canadian readers.

Owing to the action of the Canadian Government in raising the postal rates on United States periodicals to four times the original rate, we are compelled to charge our Canadian subscribers 25c additional. This amount does not represent the entire additional postage that we are obliged to pay. We are sharing a portion of the added expense ourselves instead of asking the subscriber to pay the total amount of postage, as the majority of the magazines are doing.

Please remember that the price of THE ETUDE to Canadian subscribers is \$1.75.

THE EDITOR'S COLUMN

THE ETUDE for December will be one of the most attractive issues ever put forth.

It will contain some announcements for our twenty-fifth year, which commences with the January number of THE ETUDE. We intend to make this year a memorable one and we wish the co-operation of all of our readers. In the December number will be a finely prepared article by Dr. James M. Tracey upon "The Great Women Pianists." Many of the greatest writers of the day will also contribute. This copy should be anticipated with great pleasure by all of our readers.

WE have been purposely holding in reserve a number of important features for these holiday numbers. They will be alive with the splendid Christmas spirit and representative of the best in present day progressive musical journalism. The music in the Holiday numbers will be particularly attractive and as in all our previous issues this music alone will have an intrinsic value many times greater than the cost price of THE ETUDE to its readers.

INTRINSIC VALUE.

I wonder how many of our readers have ever considered the intrinsic value of THE ETUDE. The reading matter alone would fill a volume of the size of the ordinary novel. The great circulation makes it possible for us to secure articles from the best known writers and educational specialists living. The twenty-four pages of music alone have an intrinsic value which should not be underestimated. If only one copy of THE ETUDE were to be issued and the reader were obliged to pay for all the special articles, illustrations, music, printing, etc., the cost would at once amount to a sum so great that the journal would become intrinsically one of the most valuable possessions of the reader. Notwithstanding the processes of mechanical multiplication and the advertising which make THE ETUDE financially possible, each reader receives, nevertheless, an educational magazine with a direct intrinsic value amounting to hundreds of dollars.

We have used this illustration because we feel that it is very easy to underestimate the great usefulness of THE ETUDE. It provides the teacher and student with an unparalleled pedagogical musical library which should be preserved. We want our readers to know that for the \$1.50 paid for THE ETUDE the subscriber actually receives during the year articles, advice, music and educational matter which would actually cost him thousands of dollars to procure individually.

POINTLESS ARTICLES.

THE ETUDE tries to avoid publishing pointless articles. We have thousands of articles contributed yearly which are all faithfully read in order to find some little pedagogical jewel. The jewel is generally buried in a mass of words pertaining to entirely different subjects. The articles of this kind are either returned to the writer with a request for reduction of material or are shorn down to their main point of interest in our office. THE ETUDE does not need articles upon general topics such as: "Music—An Ideal," "Music as an Art," "The Lives of Musicians," etc. What we need is short, terse little articles, right to the point and always embodying some new idea of some novel treatment of some old idea, and the article must be first, last and always have a direct bearing upon the daily work of the student and the teacher. The articles must always be of a nature that will give practical suggestions enabling some student to study with higher interest or greater ease; or of a kind that will provide the teacher with ideas that will make the lessons given more valuable from a financial and from an educational standpoint.

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Glory to God in the Highest - - - - - Underhill	.15	Jesus, the Son, is Born (Sop. or Ten. Solo or Unison and Chorus) - - - - - Phillips	.12
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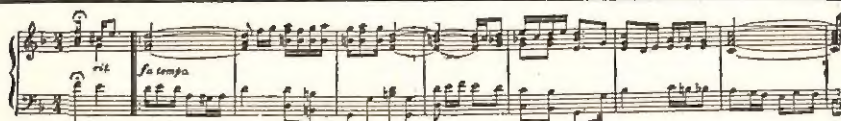
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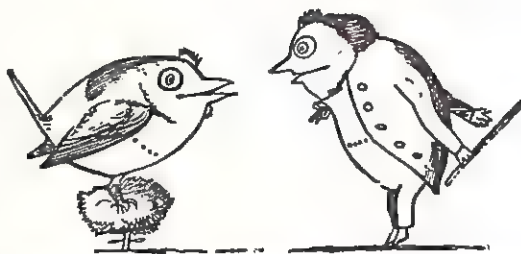
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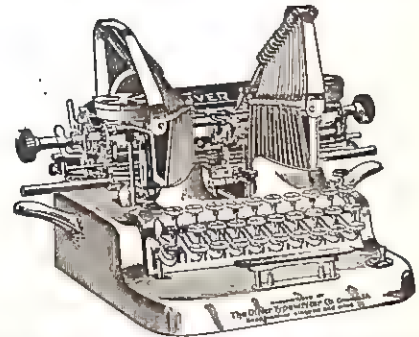
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No. 11.

The Education of The Masters CHOPIN and LISZT

A very valuable contribution to Mr. Finck's notable series dealing with the early life and musical training of the great musicians

By HENRY T. FINCK

IN my last article under this head I sketched briefly two masters—Rossini and Meyerbeer—who had this in common: that they loved too much the applause of the moment, which led them to waste their genius on fashionable operas that did not long outlive them. To-day I wish to present two masters—Chopin and Liszt—who, like Bach, Beethoven, Wagner, wrote as their artistic conscience dictated, regardless of the applause or silence of the multitude.

So far as Liszt is concerned, there is an impression that he did cater to the taste of the masses by writing and playing brilliant operatic fantasias in the fashionable style of the time. This is true, but only of his early stage; and even then his dazzling displays of bravura were less the result of a desire to "astonish the natives" than of his delight in being able to do so easily what to others was impossible. He scamp-ered over the keyboard as a colt does over a field, from sheer excess of animal spirits. In his riper period he never had an eye on the public; indeed, he usually advised friends not to perform his music, as the time for it had not come.

Had it not been for Chopin and Liszt, the situation in the concert halls of our day would be, so far as the piano is concerned, as different as the operatic situation would be but for Wagner. The two men worked on similar yet different lines. It was their privilege and achievement to divert into the main current of European music the rivers of Polish and Hungarian music; and what makes this deed the more remarkable is that neither of the two spent more than a fraction of his life in his native country. That fraction, however, included the early years, in which impressions on the senses and the mind are deepest. There is no education so thorough as that which comes to us from our surroundings without our knowing it. A child learns his mother tongue without knowing it; and in the same way Chopin and Liszt became familiar in childhood with the musical language of their native country, the mazurka and polonaise, the lasso and friss, the influence of which is everywhere apparent in their works. Chopin was born March 1, 1809, and died October 17, 1849. Liszt was born October 22, 1811, and died July 31, 1886, surviving his friend by 37 years. For this reason, and others, we will consider Chopin first.

Frederick Chopin.

Not only did the man who raised Poland to the rank of a great musical country live in it only during the first twenty-one years of his life—never to return—but he was not even a full-blooded Pole. His father, Nicholas Chopin, was a Frenchman, who, in 1787,

so far as it was hereditary. His musical genius, as such, was not inherited; his mother was not a musician, neither was his father. They were pleased, however, when their son revealed a love and talent for music, and provided him with a teacher. His name was Adalbert Zywny, and he is said to have been

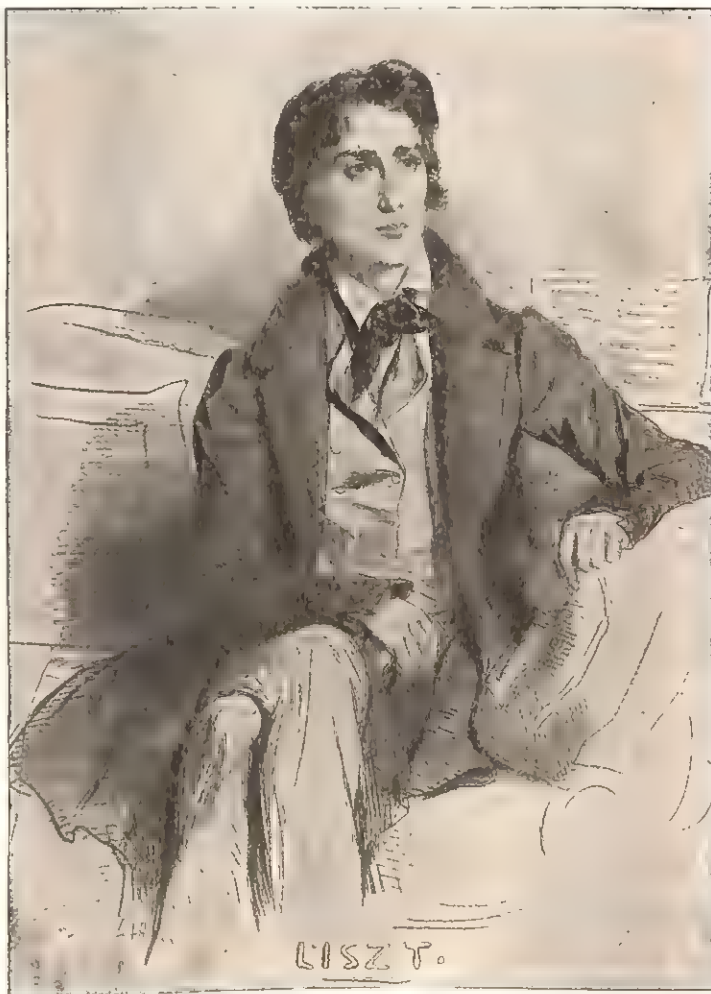
more of a violinist than a pianist. At any rate, he taught the boy only the rudiments, and, according to Fontana, "the progress of the child was so extraordinary that his parents and his professor thought they could do not better than abandon him at the age of 12 to his own instincts, and follow instead of directing him."

Thus Chopin really taught himself all those wonderful secrets of the keyboard which, in the words of Saint-Saëns, "revolutionized the divine art and paved the way for all modern music."

Before he had learned to write music he began to compose little waltzes and mazurkas, playing them on the piano while his teacher jotted them down. This also pleased his father, who, although he had no intention of making a professional musician of him, engaged the services of Joseph Elsner to teach him composition. Elsner was director of the Warsaw Conservatory; also, the composer of 27 Polish operas and many other works. He, too, had the good sense to leave his pupil largely to his own devices, without unduly checking his original impulses. As a German musician wrote from Poland in 1841, "When all the people of Warsaw thought Frederick Chopin was entering on a wrong path, that his was not music at all, that he must keep to Himmel and Hummel, otherwise he would never do anything decent—the clever Pan Elsner had already very clearly perceived what a poetic kernel there was in the pale young dreamer, had long before felt very clearly that he had before him the founder of a new epoch of pianoforte playing, and was far from laying upon him a curb, knowing well that such

a noble thoroughbred may indeed be cautiously led, but must not be trained and fettered in the usual way if he is to conquer."

It was most fortunate for Chopin—and for the cause of music—that he was thus able to educate himself, for Warsaw did not offer any remarkable opportunities for hearing the best music. It was otherwise with his general education. He had excellent opportunities for



LISZT IN 1832.

migrated to Warsaw, where he became a teacher of the French language and literature. While engaged in this task in the house of a countess at Zelazowa Wola, he met the young woman, Justina Krzyzanowska, whom he married and who became the mother of Frederick, the composer. She was as Polish as her name, and from her it was that Frederick got his nationalism,

cultivating his mind and manners. His remarkable talent as a pianist endeared him to the ladies of the Polish aristocracy, and he spent much of his time with the most refined families. His father, who, after keeping a boarding school for some years, became professor at the Warsaw Lyceum, also had among his friends many distinguished men, with whom his boy came into contact. When Frederick was fourteen years old he became a pupil in the Lyceum, where he learned Latin and Greek, languages, history, mathematics and other things. According to Niecks, his education at this time was already so far advanced that he could at once enter the fourth class, "and the liveliness of his parts, combined with application to work, enabled him to distinguish himself in the following years as a student and to carry off twice the prize. Polish history and literature are said to have been his favorite studies."

It pays to be a gentleman as well as a scholar. While Chopin was thus teaching himself a new kind of music, and getting his mind trained at the high school, his manners, also, were, as already intimated, polished by his intercourse with the Warsaw aristocracy; and this proved an advantage to him throughout his career. When he went to live in Paris, in 1831, not only the families of the Polish aristocracy who lived there, but the French, too, received him with open arms; and though he was the teacher of their children, they treated him as an equal—a matter of great importance to one of his sensitive nature. In these houses he also met the leading men of the literary, artistic and musical world, intercourse with whom could not but broaden his mind.

Luckily, he liked to teach, and in doing so he became more intimately acquainted with the works of his predecessors than he might have otherwise. He adored Mozart, and advised his pupils that the best way to make progress was to play Bach always. Schubert was another favorite of his. Yet, on the whole, one marvels how little of these and other masters there is in Chopin's works. Just as he learned to play the piano practically by himself, so he wrote his music mostly out of the fulness of his own genius, needing no educator. In his early works, including the concertos, we trace the influence of Hummel; in his nocturnes, that of Field; and he also learned some things of Bach and Liszt; but all this is insignificant in comparison with the wealth of melodic, rhythmic, harmonic and formal material contributed by his own creative fancy—a wealth so great as to constitute him one of the musical multi-millionaires.

Franz Liszt.

In the education of Liszt, other musicians played a much more important rôle than in that of Chopin. In the same year that Chopin made his home in Paris, Paganini gave some concerts there which aroused a frenzy of enthusiasm. Liszt was so deeply stirred by them that he went into temporary retirement, with the determination to do for the piano what Paganini had done for the violin, in exploiting all its technical possibilities; in which he succeeded. Then he came under the refining influence of Chopin. Berlioz, again, taught him much in regard to orchestration and program music, and finally he became the disciple and champion of Wagner.

The earlier stages of his musical education were passed at home, in Hungary. His father, Adam Liszt, was of pure Magyar descent; his mother, however, was an Austrian; and as German happened to be the language chiefly spoken at Raiding, it came about that Franz Liszt, though destined to acclimatize Hungarian music throughout the world, never learned the Hungarian (Magyar) language. As a child he spoke German, and to this he subsequently added French, Italian and some knowledge of other languages, for he was an excellent linguist. But if he did not speak the Hungarian language he learned, from his childhood, the musical language of the Hungarian gypsies. To their playing he listened enraptured, and when he began, in 1839, to give special attention to the national art of his country, these juvenile impressions asserted themselves with full force.

Adam Liszt was an ardent music lover. He was personally acquainted with Haydn and Hummel, and occasionally played in Haydn's orchestra at the Esterhazy palace. Being also a pianist, he was able to impart to his boy the rudiments of playing, begin-

ning with his sixth year. Three years later the boy astonished musicians by his improvisations, and played in public in Oedenburg and Pressburg. Several Hungarian noblemen were so much impressed that they got up a purse of 600 florins a year, for six years, for the boy's education. This induced Adam Liszt to give up his position as manager of the Esterhazy estate and to take his son to the musical centers for his further education.

Weimar was thought of first because Hummel was there, but Hummel wanted a whole louis d'or (say \$5) per lesson, which was more than the Liszts could afford at that time; so they went to Vienna, where the boy was put under Czerny, concerning whom Dr. Riemann says: "Czerny was by no means a mere technician, as one might suspect from the hundreds of his empty exercises and salon pieces; on the contrary, he laid special stress on an expressive style and on the painstaking elaboration of details, for which reasons he was just the man to teach this boy, who had grown up rather wild." Czerny was so much pleased with his pupil that when Adam Liszt asked for his bill, he refused to accept any compensation. He taught the boy a year and a half.

Another teacher who helped to educate young Liszt was Salieri. He was then an old man and had decided to take no more pupils, but he could not refuse this clever applicant. His lessons on the theory of music



CHOPIN AT 34.

were thorough, without being pedantic, and under him Liszt learned to master harmony and counterpoint, and to read and analyze scores. He also composed for him a number of short church pieces, which have not been preserved. Both Czerny and Salieri were sensible enough to make some allowance for the strong individuality of their amazingly talented pupil, who soon began to clamor for things more difficult than existed at that time and who seemed to play a Hummel concerto as easily as a duck swims across a pond. That it was not all technic is evidenced from the well-known anecdote of Beethoven, who, after hearing Liszt, embraced and kissed him. Beethoven was not given to such demonstrations.

Adam Liszt now took his son to Paris, where they arrived in December, 1823, after giving some concerts on the way, at Munich, Stuttgart and Strassburg. While these concerts were successful in every way, there was no delusion on the part of either parent or child that the latter had finished his studies. On the contrary, they went to Paris, with the express object of securing admission to the famous Conservatoire.

Being provided with a very warm letter of recommendation in Prince Metternich's own hand, Adam Liszt had no doubt that the portals of that institution

would be opened wide to his talented child. But a disagreeable surprise was in store. Cherubini, the director, (who had a prejudice against "wonder children"), informed them gruffly that the laws of the institution excluded foreigners. To cite Franz Liszt's own words, as recorded in one of his essays: "What a thunderbolt! I trembled in every limb. Nevertheless, my father persevered—implored; his voice animated my courage and I, too, tried to stammer some words. Like the Canaanitish woman, I begged humbly to be allowed to satisfy my hunger with the dog's portion; to feed at least on the crumbs which fall from the children's table. But the rule was irrefragable and I inconsolable."

Probably it was all the better for him that he was refused. There was little need of a teacher for one who had learned to write notes before he knew the alphabet; who always had to be restrained instead of urged on; and whose favorite amusement, at an age when other children play with toys, had been to discover new harmonies on the keyboard. Being of an exceptionally receptive nature, several years of daily instruction at a conservative high school of music might have regrettably curbed his impulse to seek new forms of expression. Cherubini's action had averted this danger, and thus it came about that Franz Liszt, after his eleventh year, never had another lesson from any one on the pianoforte, which he was destined to teach a new—orchestral—language. Composition and counterpoint he did continue to study, with Paër and Reicha, till 1826. Thenceforth his only instructors were the works of the great masters, notably Bach, Beethoven and Schubert, and his contemporaries, Chopin, Berlioz and Wagner, who, in turn, were influenced by him.

Unlike Chopin, Liszt did not have a general high-school education. His father did not have the means to give him such an education and his music absorbed him so completely from his childhood that no time would have remained for it. However, he got along without the Greek and Latin, the mathematics and history taught in schools. The world was his school-house and it taught him infinitely more than most boys learn from books. In Paris and elsewhere, the greatest men of letters, science, music, politics, were his daily associates, while sovereigns and popes contended for the privilege of harboring him as guest. Like all the great masters, he continued to educate himself by the reading of books and scores to the end of his life; and in his essay on Beethoven's "Egmont" he said: "To-day we look on musicians as human beings who, like others, have a moral duty to educate thoroughly their intellect and who must acquire general and extensive knowledge; and it is conceded that among musicians there are many who can handle words as well as tones." He himself was one of these; some of his literary works are hardly inferior in interest to his best compositions.

DR. McNAUGHT, F.R.A.M., delivered a lecture to the Edinburgh Musical Education Society recently on "Some Points in Ear Training." The lecturer said that ear training should be "the basis of every musical education," important alike for the player on the pianoforte and the big drum. "There are three habits of the mind when listening to music: (1) you observe a sound, (2) you memorize that sound, and (3) you hear another sound and compare it with the first." The ear is best trained by single lessons. The scale degrees should be first observed and their individual mental effects differentiated. These mental effects cannot be described in words any more than the colors of the spectrum, but they can be as surely distinguished. Children even are quick to learn these distinctions. Absolute pitch is not necessary, and it is very doubtful if the average pupil can acquire it, although for a singer an approximate knowledge is very desirable. "A temporary recollection of pitch" or "interval sense" is what the average pupil can be taught, and, therefore, a system of ear training ought to be based on this second kind of pitch. The teacher should begin by drawing attention to the scale degrees, next the key-chord, and then build round this chord. Dr. McNaught finally touched upon harmony ear exercises. He emphasized the importance of making pupils notice the bass, for if one can follow the bass, the rest will be comparatively easy, as "the possibilities of what may come over the bass are limited."

THE PIANO ITSELF.

BY J. CREE FISCHER.

It is gratifying to note with what keen interest the average piano pupil will study, along with his teacher, the interior construction of the instrument. It has always been the custom of the writer to exemplify, not only to the ear, but to the eye, the primitive means of pianoforte expression. When the pupil had arrived at that stage of advancement where he should begin to consider the various modes of touch and shades of expression, a few lessons, or portions thereof, were devoted to the component parts of the piano itself and their behavior under the variable movement of the finger. The correct name is given to each and every part and its purpose explained and its movements watched. The force applied to the key is traced through the action until it finally resolves into an act of percussion upon the string. The rebound of the hammer; the check of the hammer in its return; the alert behavior of the damper; the return of the parts back to a position of repose upon the release of the key; these are all items of import in securing a fundamental knowledge upon which to build a good technique, to say nothing of the renewed interest with which the student will resume technical studies, which, as we all know, are generally somewhat irksome.

Of still greater moment is the matter of teaching the correct and artistic use of the pedal from an exact knowledge of its mechanism, operation and effects. There are works on the piano pedal which neither show nor describe the mechanism, nor definitely explain its effects. Where the pedal is used only for sustaining the tones of an arpeggio or a simple accompaniment, the pupil of talent may use it, at least, correctly; but in musical rendition of a high order, where the pedal may serve so great a factor, either for good or for bad, a scientific knowledge of its complete rôle is certainly necessary to its artistic application. Called the "loud pedal," it is so often believed to add loudness, which it does not, except that the sympathetic response of the octaves to the tones produced add a very little, and this is more an addition or alteration of quality than of quantity. The pedal sustains tones which are produced in rapid succession, and thus gives the effect of adding volume; but each individual tone struck would be as loud, practically, if the pedal were not used. When these things are shown and explained, it is to the average pupil like drawing the curtain upon a veritable wonderland.

A matter of no less import to the pianist and teacher is a consciousness of the condition of his instrument. It is a small matter to take a penknife and remove a toothpick from between two keys rendered inactive by its presence. The writer was once called nine miles to perform this operation. It is not a difficult thing to remove the panel from an upright piano and lift out a feather duster which had fallen between the action and the strings, rendering three octaves silent. A lady called a tuner from a city twenty-five miles distant to "fix the ruined piano," which he did in five minutes. A sticking, sluggish or rattling key may be restored to perfect action by a minute's attention; yet the long wait for the professional and goodly bill of charges is the usual consequence, excepting the case where such nuisances are tolerated month after month, until they are at length accepted as necessary effects.

Probably the most remarkable characteristic possible to a naturally correct ear is the acquired insensibility to imperfections of the scale in regard to tune. The mental faculties of the musician are absorbed in other matters relating to the art and gradually become unconscious of imperfect scale conditions, until the ear is no longer correct. Beginning with an instrument in perfect tune, the performer is cognizant of the pure and exquisite harmony; but gradually the scale grows imperfect, and gradually the ear adjusts itself to the faulty intervals, and the voice, likewise, with the vocalist.

Without some knowledge of the requirements of a correct scale and the tempering of the various intervals, one cannot develop that delicate discernment which is essential to the production or cognizance of a correct scale. Upon consideration of the fact that vibrations per second are computed down to a point of small fractions, that certain intervals in the tempered scale must vary several vibrations from a true

mathematical ratio, and that the piano has a range of from about thirty vibrations per second in the extreme bass to nearly five thousand in the extreme treble, it is at once evident that some account must be taken of these principles before we can be sure of producing or recognizing a correct scale.

It is surely easier to learn and apply a few of the simpler rules of tuning than to put up with even bad unisons or howling octaves indefinitely. Even a smattering knowledge of the principles of temperament and tuning not only gives the pianist independence with respect to the occasional annoyances from defects in his own instrument, but such a knowledge gives him a discrimination and judgment in all musical rendition that he would not possess without it. There is nothing in the whole realm of musical science more interesting to the ambitious musician than a study of these principles, and few things are more conducive to the highest success, notwithstanding the fact that the value of such an acquisition is seldom taken into serious consideration.

The artistic development of digital dexterity and the training of the musical faculties in distinguishing good tune, rhythm and expression from the imperfect and inartistic, may be said to be the principal constituents of the art of piano playing; but, surely, these can be more easily acquired and more knowingly applied where the tangible causes which have given them birth, embodied in the components of the piano itself, are thoroughly understood.

FROM A TEACHER'S NOTEBOOK.

BY C. A. BROWNE.

THE people of the United States are described by Europeans as being a people who live and talk as though we were running to a fire. And as the Juggernaut of Hurry is upon us, even in matters musical, we may as well reckon with it first, as last.

Of course, there is no royal road to anything worth having, and every student must do a certain amount of hack work; still many of the minor brambles may be plucked from his path by that precious foresight which is of so much more avail than hindsight can ever be. And while we know that patience is the salt of the bird-catching legend, yet, economy of time is an important factor; as, in this day and age, "All things come to him who hustles, while others wait."

If we expect to rear even a modest superstructure we must attend carefully to the foundation walls. A child is like the rest of us. "What he kens, he cans." And, if he is taught bottom facts from the first, he will help build himself. Rational explanations are always in order. A handy little pamphlet for the student to have by him for study and reference is "Theory Explained to Piano Students," by Hugh A. Clarke. There are others, of course, but this seems to get at the kernel of the nut in a very simple and direct way.

Old-fashioned teachers used to evade the interrogation point by alleging, "It is so, because I say so," which was unconvincing, even when it silenced the questioner. There was a time when the writer felt that scales—the whole tribe of them—were the invention of the Father of Evil, and had come straight from the abode of departed sinful souls, and exercises were wedded, mentally, to the solemn passage, "Man is born to trouble as the sparks fly upwards."

There would be no use telling a young pupil that the piano is a harmonic, rather than a melodic instrument, but if we say that a piece of piano-music represents several voices singing together, much like the choir that he hears in church on a Sunday, those hard chords will take on a new and human interest. He will try to pick out the notes which might belong to the haughty soprano, and perhaps he will pay more attention to the lowly bass. The information will be twice blessed; for as a side issue, he may do less squirming during service.

Taking the hands separately and speaking the name of each note in a new passage is very helpful. In any case, slow and thoughtful practice, sans pedals, cannot be too much recommended. It is a well-known but greatly disregarded way of taking a short cut to success.

Archbishop Paley, in censuring the foibles of the gentler sex, once said, "Fancy-work is red with the blood of slaughtered time." But what could be more apropos of careless piano-practice? Mr. Krebbiel thinks that, of all the arts, music is practiced most and thought about least. It may be true, for, take two pupils—one studying music and the other art—and the budding artist will need to buckle down to work far more earnestly in order to seize and fix, at the same time, form, mass, proportion, perspective, light, shade, color and atmosphere.

For all that music is evanescent, and must be re-created at each hearing, it is the more tangible art of the two; for the notes and marks of expression are there waiting for the student any day or hour. It is different than being confronted with a pitilessly blank sheet of paper or plain piece of canvas. Wherefore, wilful waste of music-students' time seems all the more wilful.

The smallest child can grasp some idea of the great basic elements of music—melody, harmony and rhythm—if they are presented in the simple guise of one voice, more than one voice, and swing or beat. If it can be impressed on his youthful mind that his piano represents a chorus of people or a whole orchestra of instruments, even the dullard that is always in our midst will wake up with more respect for the helpless instrument at his mercy.

When, in lesson-giving, the composition is broken up into musical bits or phrases for the next meal, instead of bolting whole pages, there will be less musical indigestion and loss of appetite.

Every normal child can be made to understand that a common chord is a root note, with its third and fifth added; and, after that, new phrases may be canvassed for chords, which may be arranged on a separate sheet of paper in their natural order: Root first, with third and fifth above. And when the different positions of the same chord begin to resolve themselves into old friends, with new faces, the battle begins to be won in earnest.

Groping in the dark is wearisome for all of us earth children, both old and young; and we are one and all grateful for even a thread to guide us through the musical labyrinths that might otherwise prove our undoing.

PROFITLESS MUSICAL HISTORY.

BY CHESTER B. FREEMAN.

ONE need only look at the papers set for students at examinations to see how absurdly, uselessly, musical history is taught to-day. When Bach was born, when did he go to Leipzig, what principal works did he write there? In what year did Handel come to London, and when was the "Messiah" produced? Did Mozart or John W. Smith, of Chicago, compose "Don Giovanni"? Of course, it is advisable, even necessary, to know all these things—to know that Mozart and not Smith, of Chicago, wrote "Don Giovanni," and that the "Messiah" was written in the middle of the last century, and not in the middle of this century. But that is the sort of knowledge which ought to go without saying.

One may know an endless number of dates and facts, and yet not possess a living knowledge of history. What we want is a musical history so divided into periods and schools that the whole thing is as plain as a map; that the hapless student, besides learning, for example, that Handel was born in 1685, will learn, also, of what forces—purely musical, literary, social, and so on—he was the product; who were his musical forebears, and which of his contemporaries and successors may properly be classed with him. Such a history would, perhaps, make too huge a volume to be held in one hand. The best thing would be a series of biographies of the musicians, not devoted to dates and elaborate analyses of their unimportant achievements, but showing what they did and why (so far as one can tell the why of anything) they did it in that particular way and not another. Of course, such a set of books would not be intended for babies, and it would take a grown musician some time to read them. But no one would regard these facts as disadvantages. It is quite time that musicians had the same broad knowledge of the history and all the circumstances of their art as literary men have of their art. And when musicians acquire this knowledge they may possibly realize that it is not enough to study in the old way forever and forever.

Making the Lesson Hour More Helpful

By W. S. B. MATHEWS

I HAPPEN to have received lately two letters presenting typical difficulties. The one comes from a teacher who complains that a talented girl of thirteen or fourteen plays the lesson worse and worse the more she practices it; and that when a study is assigned for review it comes back much worse than before.

The other comes from the pupil side of the house, who complains that the teacher assigns always a new study, lesson after lesson, although the pupil is able merely to clamber through the one previously assigned. The teacher declares that it will come out later on. Thus the difficulty appears from both sides. Here is a teacher who wants to improve her pupil, but the pupil seems to lack capacity for improvement; and here is a pupil who wants to be improved, but the teacher does not seem to expect improvement.

Faulty Memories.

The pupil, also, presents yet another element in the case; it is that when a study is memorized it is immediately forgotten and cannot be played perfectly the next day. So here we are, with teachers and pupils recognizing this fateful physical fact, of the educational basket (the pupil's mind) remaining dry, even when water is poured into it day after day. What is the matter?

The matter is easy; the lesson hour is not properly administered. The pupil is not taught *how to study* nor *what to study for*. Very likely there is yet a third ingredient, in the fact that the *material of study* is not such as to require study, being either too easy or too shallow. Now it is quite true that an artist can set to work upon even a very easy piece and find things in it which will use up quite a bit of practice before the thing is prepared for the kind of public performance which her ideal requires.

For instance, when Godowsky came back from Berlin, in 1900, he played us that fascinating little "Doll's Waltz" of Poldini; played it insignificantly and with contempt, adding that some artist, I have forgotten whom, had been playing it in programs in Berlin. A little later Mme. Bloomfield-Zeisler included it in one of her programs and I heard her play it. It was evident that she had found in it a lot to bring out. It was still a pleasing and charming little thing, with no great depth, but awfully fascinating, by reason of the delicate contrapuntal handling of the first subject; also by reason of the charming second melody, which is much better. Mme. Zeisler had undoubtedly practiced that little thing considerably, in order to get her fingers as even as possible, so that the delicate running work would be as perfect as a chain of pearls, carefully graded in quality and size. Now this fascinating thing is little if any above third grade in difficulty. And yet one of the very greatest woman pianists of the day practiced it.

Emphasizing Essentials.

Every pupil is unformed in music. Whether advanced or not advanced, she is in her measure ignorant of what things can be found in any possible piece to bring out; this is her first deficiency. She is also ignorant how to bring them out when she has found them. Hence the proper administration of the lesson hour can be summed up right here. It is to show the pupil *what things to find* in the piece under study; and how to *bring out those things* when she has found them.

The beginning might be a quite mechanical analysis. The old story that a musical thought consists of three elements—melody, harmony and rhythm—is correct enough, if you carry it down into the midst of things. So begin by finding out what melodies there are

actually given in the piece; and when these have been discovered find out how the melodies are harmonized—the succession of chords. Find out the rhythm; get it accurately, elastically, and sharply, yet with the "give and take" which a living organism requires.

When you have done so much, then find the melodies which are merely suggested or which actually occur in subordinate voices. The most remarkable example of bringing out concealed ideas in a piece that ever came under my notice was Godowsky, who by means of a new accentuation would manage to bring out an entirely new melody upon the repetition of a passage. How this might happen we will see later on.

And first of repetition. If you look over almost any piece you chance to be studying you will find that it consists of one, two or three strains, which are related and closely connected; a second division comes in related keys, one, two or three strains; and after this the entire first division is repeated, closing perhaps with a coda or proper conclusion. This is the model of the majority of salon pieces. Now the last part of the piece is so exactly a repetition of the first that it is very possible that the composer did not write it out at all, but simply indicated a da capo, to be followed by the coda, which he did write out in full. Now almost all editions will show the usual conception, of assigning a certain mark of expression in each strain and repeating it in exactly the same place each time it occurs again. When the music is shallow of itself nothing could bring out its shallowness more than this stereotyped repetition of an idea with precisely the same coloring at each repetition.

For instance, when the first strain is repeated immediately, if the melody was given a soprano color at first, let it have some other character in the repetition. If it is in octaves, this is easy, because you simply color by the top notes first, and by the lower notes of the octave after. Or if the melody is in single notes, you have to color it by bringing out some subordinate idea, such as the bass or alto, at the repetition. The old device of playing forte at first and repeating pianissimo may be used as a last resource, in case no other interest can be found. But be the piece even of an unimportant nature, a good teacher can find ways of making it a little less intolerable.

Thoughtless Practice.

The trouble with the pupil who does not improve things by practice is that she does not take her mind with her, and probably does not take her ear either. She has to be taught to find all the different ideas which combine within the simplest possible period. For instance, after the melody (the first eight, ten or sixteen measures), there is at the same time with it an accompaniment figure, a rhythmic pattern, also a harmonic pattern, which needs to be understood, heard, played neatly and perfectly, and then put with the melody in a "concerted" effect; i. e., to give and take with the melody, like players in a quartet.

For instance, in the Poldini waltz we have in the right hand a bright and pleasing motive, repeated in various keys; always running in groups of four measures; and under it the bass has a very charming melody, quite as symmetrical as that in the right hand; the more striking because during four measures while the bass moves diatonically through the solfa figure, Do-si-la-si, the chord remains the same in all four of the measures. Thus the bass forms passing dissonances with the harmony, and this imparts a variety of tension to a passage which without this accessory interest would be merely childish and insignificant. Similar things happen in all well written music.

Hence if at the first playing the interest is concentrated upon the soprano melody, at the repetition let this subordinate melody be made more of, and so on in all similar places.

Not only to find what ideas are in a piece, but to bring them out, and this involves two techniques,

which are indispensable to good playing. The first technique is that of the ear, the knack of observing intensity in tones and tone successions. Intensity is not quite the same thing as power, although it will be a long step in advance if the pupil does observe the relative power of tones. But intensity has in it a personal, mental quality; a tone or a group of tones seems to mean something. It has that definiteness which speech has when you mean it a great deal—it is not power, not pounding, but simply intensity—a lot of mind brought to a point in it.

And when the pupil begins to hear the constant change and variety of tension which occurs in consecutive tones when played musically then the other technique comes in, of the know-how to create these intensities. In a recent work upon piano technique the term is defined as "the art of producing and vitalizing pianoforte tones for the expression of musical ideas." This definition gives an entirely new emphasis to the term "technic" from what it had when it was used in place of fluency. It is one thing to produce tones in unprecedented fluency and complication, and this was formerly a pianoforte technic; it is quite another thing to produce and *vitalize* tones for expressing idea. This is the modern idea of technic, and it has to be taught.

Exact Rules Undesirable.

I am not myself in favor of any very exact rules for managing the hands and fingers for producing a given effect. The problem is so difficult to understand perfectly that it is better, I think, to learn to hear the effect, and then with a little general direction or attention to weak points in the individual hand to work for that tonal effect. And this involves the practical handling of all the standard varieties of technic, and their subjection to the tonal idea in immediate hand.

Take such a piece as the Tchaikowsky Funeral March, in the Children's Album, and it is a very nice exercise in chord technic to get those chords and the melody together with the proper chord effect, and the melody preponderating exactly enough. It is just the same kind of thing as that which takes place when you go to an elocutionist to learn to deliver the Hamlet soliloquy, "To be or not to be." It will be a question of speed, or rather of deliberation, of just so much emphasis here, and just so much there, one vanishing inflection here, another there, and so on; differences of speech so nice and subtle that at first you do not realize half of them; but the teacher, being instant, in season and out of season, does not mind that. He keeps on iterating the phrase until you have caught the delicate and subtle inflection, and have given it with just enough emphasis and with the right quality of tone. And in this way you might spend your first lesson upon the first three lines, and then have everything yet to do.

Greater Thoroughness.

Now this is what has to take place in the music lesson. When we have a little study by Heller, one of those beautiful melody studies of his, which far surpass any that have been written since, this same kind of studying the *how* takes place, and there is not a page of a good and musical study upon which a good teacher with an apt pupil could not spend an entire half hour, and then feel that he had slighted the tone-poem. In other words, the teacher has to teach the pupil to *feel* musical expression, and then, feeling expression, learn how to play that expression. This is the whole story.

SIR JOSHUA REYNOLDS was once commissioned to paint a portrait of Haydn, the celebrated composer. Haydn went to the residence of the painter and gave him a sitting, but soon grew tired. Sir Joshua would not paint a man of such genius with a stupid countenance and adjourned the sitting. The same weariness and want of expression occurring at the next attempt, Sir Joshua communicated the circumstance to the commissioning prince, who contrived a stratagem. He sent to the painter's house a pretty German girl in the service of the queen. Haydn took his seat for the third time, and as soon as the conversation began to lag a curtain rose, and the fair German addressed him in his native tongue with a compliment. Haydn, delighted, overwhelmed the enchantress with questions, his countenance recovered its animation, and Sir Joshua rapidly and successfully seized its traits.

THE MIGHT OF LITTLE THINGS.

BY FAY SIMMONS DAVIS.

It was raining hard. It had been raining steadily for a week and my spirits were as dark as the puddles outside of my home. It was four o'clock on Saturday afternoon, and my teaching for the week was over. So absorbed was I in thinking over the day's work, that I did not hear the opening of my studio door, and was not aware of another's presence until I felt two loving arms around my neck, and heard a sweet voice exclaim, "Oh teacher! it was so lonesome at home that I couldn't stand it. So I hurried over to see you, for I thought that perhaps we could cheer each other up this dreary day."

Bless her heart! "Cheer each other up!" Had the sun come out, or had the shadows been dispelled by just a few bright words and a cheerful presence? "Ah!" I thought, as I patted her head, "if this spirit could only underlie all art and inspire the workers of art, how quickly would difficulties disappear, and courage and ambition take the place of heartaches and weariness!"

Many an evening finds teachers still in their studios, tired from their day of faithful teaching, yet trying to plan out what more they can do for some student grown dear through hours of association. They think over each pupil's needs, and decide what extra helpful things can best satisfy them. They never think to ask themselves, "Does it pay?" The very unselfishness that makes them forget to question is what makes their influence so great, their personalities so strong, and they find their reward in the artistic development of the pupil.

One day last June I was riding in an open car, accompanied by a young teacher, who was weary and depressed from her year of teaching. In the seat in front of us sat two boys, former pupils of hers, who had been as difficult to manage as the "Heavenly Twins." In the midst of their conversation her name was suddenly mentioned. The color in her face deepened, and her tired eyes shone with new light and courage as we heard one boy say to the other, "Yes, my year with her was the happiest I ever had. She did so many fine things for me! She was always giving me extra time, and she helped me a lot in every way, too!"

Do they pay, the extra little things that teachers do? Do they pay, the thoughtful little things that students do, that spring from the love which they have for their art and for their teachers? As well might we ask if it pays to have the little, bright flowers in our gardens intermingled with the big, conspicuous ones. Weed them out, and how disappointing and barren the result would be! As well might we ask if the simple Christmas or birthday gifts pay, when compared to the more expensive ones. Examine again the little presents with their loving messages, and the frogs in your throats and the love in your hearts will give you all the answer you need!

Not long before the death of that dear old 'cellist, Wulf Fries, I played at a concert in which he also was to appear. The singer for the evening happened to be one of my friends, a young man of undoubted gifts and ambitions. On this particular night he seemed very nervous, and looked pale and tired as he paced restlessly to and fro in the dressing room. Mr. Fries watched him a moment, and then walked up to him. Throwing his arm affectionately around the young fellow's shoulders, he said cheerily, "Brace up, my boy, brace up! You are going to make us all proud of you to-night. Now look at my baby here" (holding up his 'cello); "just think what he can do, and you can do even better. Think that you are going to do well, and you will. Come now, let's see what you are made of!" The young man looked Mr. Fries straight in the eyes, clasped his hand, and walked on to the stage to sing as I never heard him sing before.

Who can say that a few words of encouragement do not often make for a man's success? Yet this success, in its whole glorious sense, means little if, along the road which led to it, we have done nothing to help another reach it also.

While I was filling one of my first church positions, our choir had for a director a tenor who was very arbitrary, exacting and devoid of tact. A substitute contralto, young and inexperienced, was much frightened by his manner, which seemed to take away her "nerve." Noticing this fact, the soprano quietly moved closer to her and whispered, as she took her

hand, "Don't you mind him; just watch me and listen for your note. I will give you your lead. Now do sing your best. You know what it is going to mean to you." And with sudden inspiration the girl's lovely voice rang out, clear and flutelike, in her exquisite rendering of the selection.

Does this spirit of helpfulness pay? Ask the question of successful musicians, who have conquered tremendous difficulties. They will tell you of the time when, stumbling along alone, they were glad to feel the strong clasp of a friendly hand, and to hear the voice of counsel which renewed their courage and turned their darkness into light. Ask the father of the wayward boy. He will tell you how he persuaded his son to study music (in the hope of redeeming him through the love of melody). He will tell you of the helpful advice given in the little friendly talks after lesson hours by the teacher, who knew something about boys as well as about music, and of the extra moments spent in playing duets, which, in time, cultivated in his son a taste for concerts instead of for the low forms of entertainment hitherto enjoyed. Ask him if it all paid! You will hear such an answer as will echo in your hearts forever.

The musical life is hard and steep in places. The thoughtful little courtesies which we offer, and which are offered us all along the way, make the path shorter and brighter. The battles we must fight are many, and words of encouragement, of hope, of sympathy, help to make us conquerors in them. Disappointments, heartaches and failures greet the world with every morning sun. But as each day advances, ambitions and courage return through the helpful counsel of friend to friend, encouraged hearts look up once more, and believe anew that "God's in His Heaven—All's well with the world."

Our beloved art binds us in sacred, unselfish obligation to our fellow workers. No thoughts of jealousy or of hard feeling should ever mar its beauty. Like one large brotherhood, one union, man should be bound to man by the interests which uplift and strengthen. No helpful word is too insignificant, and no kind act too small, but that some one is the richer for them. There are moments, I know, when tactful words of sympathetic criticism are needed in order that we may learn how to improve. But there are other times, more numerous, when words of harsh criticism would crush us and cause us to fail, where words of encouragement might have helped us to win.

"Only a thought in passing,

A smile, an encouraging word,

Has lifted many a burden

No other gift could have stirred."

In the study of our art it is the conquering of the little things that brings success. There is an old Persian proverb which says, "Do little things now; so shall big things come to thee by and by, asking to be done."

Our ideals broaden because of the perfection of these minor details. Through them we develop unsuspected powers, and the consequent delight in our manifest progress spurs us on to still greater achievement.

When an organist successfully conducts a church service it is not his expert playing of the voluntary, anthems or postlude which shows his true worth. His musicianship is revealed by the harmonies in his modulations, by his keeping of the service all in one key (so to speak), by his interludes to the hymns, by his phrasing, and by the shades of artistic coloring shown in his registration.

It may seem a "little thing" for an accompanist to know by instinct how long a violinist intends to hold a note, or just when a singer expects to breathe; and it may seem a small matter for her to be on the alert to give the note of a lost "cue," or to emphasize any change in harmony. But these little points count as much towards ultimate success as do any of the greater ones.

We often wonder how this or that pianist could commit so many pieces to memory and play them so perfectly at a recital. But why should we wonder? The artist well knew that the consciousness of one defective spot might mar his whole performance. So he gave perfect preparation to every little detail, he absorbed every note, he intellectually swallowed each selection, morsel by morsel, until it became a part of his very being. He gave months of toil and thought to each composition, measure by measure. He studied phrase by phrase, he classified and memorized every musical idea. He practiced first slowly

and laboriously, then faster and faster as the music grew more perfect. Then slowly again, for technic's sake, always slower, and then faster, as one would regulate a clock until it runs correctly. He never wearied of reviewing; his one thought was to have the music perfect from the composer's point of view were he on earth to hear it. Would you or I, who say that we would "give anything" to play as he does, practice as he does? Are we not always wanting things to "sound lovely" right off, yet ever ready to leave out the hard work and the tiresome discipline?

We can no longer deceive ourselves. This is the age when perfection is demanded of all those who wish to be true artists. The summit of Parnassus is not as far distant as we think, but there is only one way that leads to it. One little step up the ladder, then another, and another, always one by one, carefully and intelligently taken, "without skipping." Until lo! before we know it we have reached that wondrous goal! Then if we are worthy, we will look back, and with outstretched arms beckon and encourage those struggling on behind us, bidding them to take heart and to keep on striving, step by step, patiently, persistently, until they too stand side by side with us.

BACH'S SONS.

Writing to a friend, Johann Sebastian Bach says of his family: "All are born musicians, and certainly we could already give with them a vocal and instrumental concert, especially as my wife has a very pure soprano voice and my eldest daughter does not sing badly."

The record of the sons of Bach is not complete. They were all musicians, but works did not survive in the case of two of them, Gottfried Bernard and Gottfried Heinrich. The former held several organ appointments, but was very unsettled in disposition. In the latter years of his life he was at the University of Jena, studying law. He died there in 1739 at the age of 24. Of Gottfried Heinrich, André Pirro, the biographer, says that he was a great genius who remained a child. Pirro credits to him what has been written about a certain "David" Bach, who, simple-minded and ignorant of all technical knowledge, could yet improvise all manner of strange poetic things at the harpsichord, music which brought tears to the eye.

Wilhelm Friedemann, the eldest of the sons, was his father's favorite, and was treated as a sort of comrade. "Come along, Friedemann; let us go and hear the little songs of Dresden," he would say to him sometimes, and they would set out on foot. He was wonderfully talented and keen in intellect, but seemed to lack the power to use his gifts of mind to advantage. He held several important positions as organist, but lost the places by extravagance, wild behavior, and the free use of a biting tongue. A man of genius, he died in poverty and wretchedness with the consciousness of a wasted life. He is responsible to posterity for the loss of some of his father's valuable manuscripts, which he bartered for the pleasures of the moment.

Karl Philip Emmanuel Bach, known as the "Berlin" Bach, is the best known of the sons, and information in regard to him is accessible in any musical dictionary. He is said to have remarked that he could not emulate his father, and therefore struck out on a new path, through which resulted valuable contributions to the development of the sonata. His works were largely and devotedly studied by Haydn.

Johann Christian, also called the "Milan" or "English" Bach, had a brilliant career and was much esteemed in his day. His works show the influence of Italian music and suggest Mozart's style, in a measure. He wrote a number of operas in the Italian style and one to a French libretto.

Johann Christoph Friedrich first studied law which he gave up for music, filling the position of Capellmeister to Count Schaumburg, at Bückeburg, therefore being known as the "Bückeburg" Bach. He was a diligent composer, principally of sacred and chamber music.

THE pianoforte playing of Brahms was far from being finished or even musical. His tone was dry or devoid of sentiment, his interpretation inadequate, lacking style and contour.—Dr. Wm. Mason.

Liszt as Composer and as an Artist

By F. S. LAW

THE twenty years that have passed since Liszt's death have wrought no little change in the general estimate of his significance as a composer. Two recent issues of that admirable German publication, *Die Musik*, have been devoted to a critical consideration of his life and works. Omitting biographical details, it is believed that the readers of THE ETUDE will find much to interest them in a brief review of two of the leading articles; one dealing with Liszt as a composer, the other with the peculiarities of his technic.

In grouping together the three personalities who during the last half of the nineteenth century have a definite direction and character to modern German music—Berlioz, Wagner and Liszt—Rudolf Louis emphasizes the fact that Liszt was the latest to receive recognition as a composer. Berlioz, as the forerunner of the neo-romantic school, made his first success in Germany before the line had been sharply drawn between the romantic and classical schools, and later bent his influence against, rather than for, what was then contemptuously termed the music of the future. Wagner's comparatively rapid rise in popular favor is due to the fact that through the stage he appealed to the people themselves. It was the great uncultivated public, with its freedom from preconceived ideals, its instinct for dramatic verity, that won him the victory over professional prejudice and jealousy.

Liszt, however, was in a far more difficult position than either of his great contemporaries. Even more revolutionary in theory and practice than them his battle was fought in the concert room, the home of conservatism, its frequenters ill-disposed to accept his radical departure from classical models. Then, too, it must be admitted that while even the greatest composers have left works unworthy of their fame, the number of such works among Liszt's compositions is particularly great. His cosmopolitan life, his early career as a virtuoso, his activity as a teacher, as guide and mentor to struggling genius—all stood in the way of the absorption and concentration necessary to the creative mind. In development and symmetry of form the great majority of his original works are decidedly inferior to their conception and invention. Hence the criticism that his scores make the impression of genial improvisations for the piano is not unjustified.

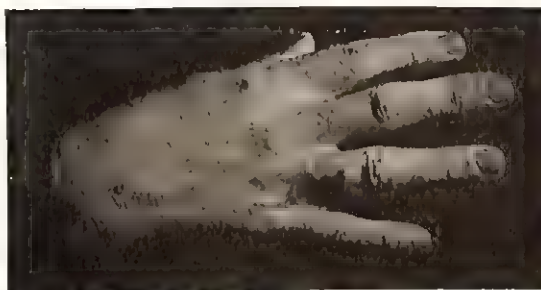
However, the consideration of Liszt's weaknesses as a composer but heightens impression of the truly great that he achieved. Then, too, a distinction must be made between those of his works that can stand on their own worth and those whose chief claim is that they have served as inspiration to others. Liszt's influence over his contemporaries has never been sufficiently recognized. It is not too much to say that specifically modern music has grown from the seed he has sown.

Naturally his greatest productivity is shown in works for the piano, and it is precisely in these that the large mass of his poorest music is found. One reason that much of it has failed to hold its own is that no one now can play it as he did, in such a way as to subordinate the virtuoso element and make it serve as the expression of intense individuality. For this reason the less there is of the purely technical in his compositions for the piano, the more like, they are to endure. As examples we need only mention his "Consolations" and many of the numbers of his *Annaes de pelerinage*, which show him at his best as a composer for the piano.

His songs are far more independent of his personality than his piano pieces, though many of the more complicated accompaniments seem to call for his hand if they are to produce their full effect. Some of them, and these dating from a period late in life, are of such exquisite simplicity and naivete that future generations cannot but be moved and touched by these expositions of Liszt's lyric genius, e. g., *Die Glocken von Marling*, *Sei Still*, *In Stunden der Entmutigung*, *Und Sprich*.

When we speak of Liszt the composer we generally think of him as the originator of the symphonic poem, and it is true that the present powerful tendency towards music with a poetical basis is almost entirely due to him. But there are signs of a reaction in this tendency. When the pendulum shall swing in the opposite direction, as it surely will, in what light will Liszt's orchestral compositions then appear? At present it is hardly possible to answer such a far-reaching question. It seems certain, however, that certain weaknesses, such as the frequent discrepancies between conception and execution already spoken of, will be more apparent than now. But it is impossible to imagine a time when such mighty inspirations as the finale to the "Faust Symphony" and many others equally powerful will fail to awaken enthusiasm and delight.

The noblest and most enduring works of the master are those in which he has expressed his religious aspirations; his two oratorios, "Christus," and "St. Elizabeth," choruses like the XIII Psalm, the masses, etc. In the "Christus" we possess his masterpiece. In so far as "St. Elizabeth" falls short of this it is to be ascribed to the unfortunate text by Otto Roquette.



LISZT'S REMARKABLE HAND.

The Liszt Technic.

Even more interesting to the average reader will be the following account of Liszt's art as a pianist by Rudolf Brietner:

What we hear of Liszt's technic in his best years, from 1825 to 1850, resembles a fairy tale. As artists, Liszt and Paganini have almost become legendary personages. In analyzing Liszt's command of the piano we find that it consists first and foremost in the revelation of a mighty personality rather than in the achievement of unheard of technical feats. Though his admirers will not believe it, technic has advanced since his day. Tausig excelled him in exactness and brilliancy; von Bülow was a greater master of interpretation; Rubinstein went beyond him in power and in richness of tone color, through his consummate use of the pedal. Even contemporary artists e. g., Carreno, d'Albert, Busoni, and in part, Godowsky, are technically equal to Liszt in his best days, and in certain details, owing to the improved mechanism of the piano, even his superior.

It is time to do away with the fetish of Liszt's technic. It was mighty as an expression of his potent personality, mighty in its domination of all instrumental forms, mighty in its full command of all registers and positions. But I believe that if the Liszt of former days—not the old man whose fingers did not always obey his will, but the young, vigorous Titan of the early nineteenth century—were to play for us now, we should be as little edified as we should probably be by the singing of Jenny Lind or by the playing of Paganini. Exaggeration finds no more fruitful field than the chronicling of the feats of noted artists.

We hear for instance much of Liszt's hand, of its vampire-like clutch, of its uncanny, spidery power of extension—as a child I firmly believed that he could reach two octaves without difficulty. These stories are all fables. His fingers were long and regular, the thumb abnormally long; a more than usual flexibility of muscles and sinews gave him the power of spanning

a twelfth. Klindworth tells us that he did such audacious things with his left thumb that one was tempted to believe it twice the length of an ordinary thumb.

What chiefly distinguished Liszt's technic was the absolute freedom of his arms. The secret lay in the unconstrained swinging movement of the arm from a raised shoulder, the bringing out of the tone through the impact of the full elastic mass on the keys, a through command and use of the freely rolling forearm. He had the gift for which all strived, the rhythmic dance of the members concerned—the springing arm, the springing hand, the springing finger. He played by weight—by a swinging and a hurling of weight from a loosened shoulder that had nothing in common with what is known as finger manipulation. It was by a direct transfer of strength from back and shoulders to fingers, which explains the high position of hands and fingers.

At the time of his most brilliant period as virtuoso he paid no attention to technic and its means; his temperament was the reverse of analytical—what he wished to do he did without concerning himself as to the how or why. Later in life he did attempt to give some practical suggestions in technic, but these were of but doubtful worth. A genius is not always to be trusted when it comes to theoretical explanation of what he does more by instinct than by calculation.

His power over an audience was such that he had only to place his hands on the keyboard to awaken storms of applause. Even his pauses had life and movement, for his hands spoke in animated gesture, while his Jupiter-like head, with its mane of flowing hair, exercised an almost hypnotic effect on his entranced listeners.

From a professional standpoint his execution was not always flawless. His great rival, Thalberg, had greater equality of touch in scales and runs; in what was then known as the *jeu perle* (literally, pearly playing) his art was also finer. Liszt frequently struck false notes—but ears were closed to such faults; his hearers appeared not to notice them. These spots on the sun are mentioned only to put an end once for all to the foolish stories that are still current about Liszt's wonderful technic. This greatest of all reproductive artists was but a man and often erred, though in a large and characteristic fashion.

Liszt's technic is the typical technic of the modern grand piano (Hammerklavier). He knew well the nature of the instrument, its old-fashioned single-tone effects on the one hand, its full harmonic power and polyphonic capabilities on the other. While to his predecessors it was simply a medium for musical purposes, under his hands it was a means of expression for himself, a revelation of his ardent temperament. In comparison with the contracted five-finger positions of the classical technic, its broken chords and arpeggios, Liszt's technic had the advantage of a fuller, freer flow, of greater fulness of tone and increased brilliancy. Chopin has, perhaps, discovered more original forms; his style of writing is far more delicate and graceful; his individual note is certainly more musical, but his technic is special in its character; it lacks the broad sweep that gives Liszt's technic its peculiar freedom and adaptability to the instrument.

Take Schumann and Brahms also, and compare their manner of writing for the piano with Liszt's. Both have written much that is noble and beautiful considered as music, but so clumsily put on the instrument that it is unduly difficult for the player. With Liszt, however, no matter what the difficulty of the means may be, they are always precisely adapted to the end in view, and everything he writes sounds meant to be played on the piano, and is in strict accordance with the nature of the instrument. The requiring study for its disentanglement. Liszt considered the structure of the hand, and assigns it tasks suited to its capabilities.

Among the distinctively original features of Liszt's technic are the bold outline, the large form, the imitative effects of organ and clavier, the orchestral for the use of the thumb in the declamation of pathetic cantilena, for a breadth of melodic characterization which resembles that of the horn and violoncello, for the imitation of brass instruments, for the great advance in all sorts of tremolos, trills and vibratos, which serve to give color and intensity to

moments of climax. His finger passages are not merely empty runs, but are like highlights in a picture; his cadenzas fairly sparkle like comet trains and are never introduced for display alone. They are preparatory, transitional or conclusive in character; they point contrasts, they heighten dramatic climaxes. His scales and arpeggios have nothing in common with the stiff monotony of the Czerny school of playing; they express feeling, they give emotional variety, they embellish a melody with ineffable grace. He often supplies them with thirds and sixths, which fill out their meager outlines and furnish support to hands and fingers.

In his octave technic Liszt has embodied all the elementary power and wildness of his nature. His octaves rage in chromatic and diatonic scales, in broken chords and arpeggios, up and down, hither and thither, like zigzag flashes of lightning. Here he is seen at his boldest, e. g., in his *Orage*, *Totentanz*, *Mazeppa*, *Don Juan* fantasia, *VI Rhapsodie*, etc. In the trill, too, he has given us such novel forms as the simple trill with single fingers of each hand, the trill in double thirds in both hands, the octave trill—all serving to intensify the introduction or close of the salient divisions of a composition.

From Liszt dates the placing of a melody in the fullest and most ringing register of the piano—that corresponding to the tenor or baritone compass of voice; also the division of the accompaniment between the two hands and the extension of hand-crossing technic. To him we owe exactness in the fixing of tempo, the careful designation of signs for dynamics and expression, the use of three staves instead of two for the sake of greater clearness of notation, as well as the modern installation of the pedal.

In short, Liszt is not only the creator of the art of piano playing as we have it today, but his is the strongest musical influence in modern musical culture. But granting this, those thinkers who declare this influence not unmixed with harm are not altogether wrong. It is not the fault of genius, however, that undesirable consequences follow in its wake. It is also my opinion that it will do no harm to retrace our steps and revive the more simple times when there was less piano playing and more music.

SHALL WE DISCARD PUPILS?

BY T. L. RICKABY.

AFTER thirty years of musical work I find that many opinions I formerly held have become modified or have changed altogether. My attitude toward certain conditions has also undergone considerable change, and I wish to write here of one matter that perhaps has developed more or less acutely in every teacher's experience, and that relates to a teacher's duty in advising pupils against the study of music where circumstances would seem to be against success; or against further study where the results of former work do not apparently justify a continuance.

The artist teacher, the heads of conservatories, and the eminent professionals in the large cities do not have this question to decide; but the "rank and file"—which after all is the class of teachers that does the real work—have this problem to solve many times.

Untalented Pupils.

Time was when I thought only musical people should study. From the high plane on which I found myself (at twenty-two) I solemnly decreed that none but those of decided musical talent should have the privilege of my guidance, and ministrations. I was sincere enough, too—we all are at twenty-two! But I soon found that that plan would not get me anywhere, and so gradually came to the conclusion that I had better teach everybody that came along, getting my pleasure out of the gifted or musically intelligent few, and—make a living.

I stand a little different now in this regard. I teach all and sundry, doing the best I can with every one, because results are very problematical, as the following experiences will prove:

1. Two sisters presented themselves for instruction. I learned that they were stenographers engaged all day in their offices, and I advised them against the expenditure of money and time that the study would involve, and suggesting that their evenings—the only leisure they had—ought to be devoted to rest

and recreation in the interests of their health and livelihood. These arguments had no effect, however, and they began their lessons. At the end of two years I could not help feeling just a little compunction that I had ever for a moment tried to prevent their studying music. Had they followed my advice, and that of the members of their family, they would have been deprived of much pleasure. The girls did not play difficult music, nor did they play with much finish, but they played well enough to be useful in their own way, and their duets were a never ending source of gratification to father, mother and many others, and incidentally to themselves.

2. Parents always imagine that their children are gifted musically, and are hard to persuade that their children are unable to do anything that others can do.

When the mother of one of my pupils spoke to me of the probability of her daughter becoming a singer, I saw my difficulty and tried to escape, by the plea that it was out of my line of work. However, the solicitude of the lady was such that I asked the girl to sing for me.

My decision was that, although she had a correct ear, there was neither quality nor quantity of tone. I told the mother that vocal lessons would be beneficial to her daughter physically if in no other way, but did not encourage her to look for great results musically. The vocal work was undertaken, and continued for two years with no special results that I could notice. She sang a few songs such as the average teacher gives, and sang them much as the average pupil does. I left that place and did not hear of her for two years, when I learned that her voice had developed in fulness and power, and was distinctly out of the common. I was quite ready to admit that, not being a vocal teacher, my estimate in the first place was all wrong, but the other teachers she studied with said they never expected anything of her voice; while the last teacher—a very eminent one by the way—admitted that the development seemed to come all at once. Had she taken my advice, she would have been deprived of the many benefits, physical, mental and esthetic, arising from music study not to mention the pleasure her friends received from her singing, and the natural gratification she would justly feel at her success.

A Common Mistake.

3. A brother and sister were brought to me for instruction, and I noticed from the first that the boy had a grasp of the situation that the girl was far from possessing. His progress in the actual playing was rapid, and moreover he evinced such an understanding of music that it was no trouble to teach him. The girl did not seem to learn at all, and after a while I spoke to the father and suggested that the boy be allowed to devote more time to music, and that the girl's lessons might as well be discontinued. The father consented to the boy devoting all the time he pleased to the piano, but said he wanted the girl to continue being determined that whether she learned or not she should not be deprived of the opportunity. A few months passed, and all at once the boy's progress seemed to strike a dead wall. He apparently could proceed no further. It was only a matter of a short time before he discontinued altogether, and so far as I know never played again. The girl? Well shortly after the talk with her father, it seemed that she began to "take notice," and afterwards became a highly satisfactory pupil, a good performer, and the last I heard of her was doing very creditable work as a college music teacher.

4. One more instance and I am through. A violin pupil gave me many a "bad quarter of an hour." He did not seem to possess the least idea of any difference in tones, and notes too flat or too sharp or all right sounded "all alike to him." I endured it for as long as possible and then decided that it was clearly my duty to the boy, his father and myself to advocate the discontinuance of the lessons. I met the father in due time, but before I had any opportunity to speak of what was in my mind, he astounded me by saying, "I really am very pleased with the way my son is progressing on the violin." That took the wind out of my sails, and I decided to postpone my suggestions till a "more convenient season" rather than disappoint the father and probably incur his ill will. At the very next lesson I detected or thought I detected, an improvement. In the course of a few weeks there was a decided change for the better. Of course such a pupil could never become an artist; but this boy learned to play very

well. He works at his trade all day, and adds to his income very materially by playing in the local theatre and for dances and the like. A humble musical plane I admit, but from which he derives both pleasure and profit—a result which incidentally was of no small advantage to the teacher, who deliberately intended to suggest a discontinuance of the music lessons.

Decide With Care.

These instances in my own experience have led me to be very careful in making a decision, and not to decide unfavorably until everything has been done and sufficient time has been devoted to study to make a decision of any kind reasonably correct. A desire to study music in any form is commendable, whatever may prompt it and the desire should be encouraged. For we do not know what good results may come. To frustrate these results even unintentionally, is criminal. By deciding against music study or the continuance of it we are almost sure to cause disappointment, and equally sure to incur some ill will. This will not happen if a teacher will use every effort, and wait long enough to give the efforts time to bring results; judging from the examples given, and which doubtless could be duplicated by others.

A LETTER FROM A TEACHER IN NEW ZEALAND.

To the Editor of THE ETUDE:

Teachers will admit it is ten chances to one that the stops occur at bar lines. Many a time have I thought there must be some underlying, unsuspected psychological reason to the child-mind in consistently arranging stops at some bar line. If experience is to be relied on, one may also say that the fault quite often occurs with mature pupils backward in music.

As an experiment induced by this thought, I carefully and legibly made a copy of a Bertini study, omitting every bar line, even the final double bar, and assigned it to a pupil afflicted with the "mouse-movement" for thorough practice. The measure signature was also omitted and the only direction written on the MS. was for her to count one, two, three, tapping a foot and specially emphasizing the syllable *one*, but above all to keep the tapping very even.

Of course the ridiculous aspect of the matter presented itself very strongly, when I at length suggested that I had not gone to the trouble of copying out the music and writing thereon directions for practice as above just to make her laugh at me, she quieted down and listened seriously while the study was "counted" over, the tapping *specially prominent*. The very novelty of this music, and the "new" counting kept her hard at practice on it. The wonderful success of the device as shown by the next recital, a week later, makes me seriously believe that, if a progressive publisher brought out a few simple, pretty pieces—in the first two grades—printed with the omission of bar lines and conventional measure signature, teachers would eagerly seize the opportunity of employing a novel and effective aid in securing even playing and routing the mouse-movement from among their pupils or reducing it to an encouraging minimum. In place of the regular measure indication, the syllable counting would appear, and the unit of motion (eighth, quarter notes, etc.) could be stated beside the metronome number or between the staves. However, we may defer this point for the present, and return to it later.—FRANCIS H. MORTON, New Zealand.

MANY stories are told of how the composer Brahms treated pianists and singers who were eager to get his criticism. If one of these aspirants for his favor was fortunate enough to find him at home and be received, Brahms' first concern was to seat himself on the lid of his piano, a position from which he rightly deemed few would have the temerity to oust him. If this failed, he had recourse to the statement that the instrument was out of tune. "Oh, that does not matter," remarked one courageous individual. "Perhaps not to you, but it does to me," replied the master. On one occasion he was just leaving his house when a long-haired youth, with a bundle of music under his arm, hailed him with, "Can you tell me where Dr. Brahms lives?" "Certainly," answered the master in the most amiable manner, "in this house, up three flights." And, so saying, he hurried away.

HOW TO SELECT A PIANO.

BY RUPERT HUGHES.

If you go to buy a horse, the dealer can tell by your first look, by the way you cock your head and the preliminary motion you make toward the animal, whether or not you know anything about horses. You may assume a very sportsmanlike appearance, and frown and purse your lips judiciously as the nag is led forth, but if you are ignorant of his points and their order of importance, you are bound to betray yourself immediately. Once the dealer knows that you are illiterate in horse-lore, you have met the enemy and you are his. Somebody must buy the inferior animals or there is no profit in the business. So you are selected to purchase in haste and repent at leisure.

Not long ago a man in New York bought a very handsome horse whose beautiful coat he greatly admired—till he tried to drive him in a rainstorm. Then he found that the color was the only thing about that horse that would run. Pianos and horses are commodities of much kinship. In both, an outward gloss of surface may conceal poor works, poor action, an unreliable temper, and a lack of endurance.

If you are like the average householder, when you enter the shop an affable salesman comes forward, asks you a question or two, "sizes you up" from your first answer and your gullible stare of innocence, leads you to the remnant department, picks out the worst piano of the lot, smites a few resounding chords, ripples out a few arpeggios, and tells you a fairy story; then, before you know it, you have told him to wrap it up for you. Once it is home you find that the chords don't resound, the arpeggios don't ripple, the case doesn't fit your woodwork, and you have an imitation-rosewood elephant on your hands.

The first thing to choose in selecting a piano is the dealer. This trade is full of frauds, and there are endless tricks and numberless tricksters. Many pianos, like the razors of poetry, are "made to sell;" and it is the buyer who is also sold. The advertisement columns of the newspapers, the auction rooms, the cheaper department stores are the haunts of piano-pirates. So ingenious, indeed, are the devices that even an expert is liable to deceit. The only safe rule is to call upon a dealer of established reputation and choose from his wares an instrument which has his guarantee and your own approval.

As to price, it must be remembered that pianos cannot be made for nothing, and that, of all things, a cheap piano is most risky. It is either a musical instrument or nothing. It is far better to buy a phonograph than to pick up certain alleged bargains in pianos, which turn out to be only pine boxes full of loose wire. A cheap piano is as great an extravagance as a tin battleship. Silence is golden and cheap piano music is brass. So, buy a decent piano or none. If your cash is limited you will find that practically all piano makers sell their instruments on the installment plan, or some system of easy payments. And let me repeat the caution to buy of a reputable dealer or not at all.

The fact that the piano bears the label of a well-known manufacturer is not enough, since these labels are often forged. The market is full of these so-called "stenciled pianos." In case of doubt, do not trust the name painted on the outside of the case, but look inside at the "frame," which is usually of metal. The name that is cast in the frame is very likely to be the real name of the manufacturer, though the only absolute safeguard is to know not only what you are buying, but who is selling it to you.

But merely going to a reputable piano dealer is not enough. In the first place, not all pianos by the same maker are equally good. All the parts may be conscientiously made of the best material, and yet, through some ill-luck, may have been badly assembled. If Homer could nod, so can a piano maker "by royal appointment." In the second place, pianos of equal value still differ in quality of tone and touch, so that one person may not be suited with an instrument that delights another. I have seen and played on grand pianos that I would not give house-room, or at least heart-room, though they were in cases specially designed, carved, and painted by great artists. And I have found cheap and tawdry-cased uprights that sang like a choir of angels.

The matter of cases is one of the first problems. A piano is so large and important a piece of furniture that it dominates any room. It cannot be ignored, or regarded as a mere dash of rosewood or a little splash of curly maple. So before you enter the shop make up your mind what style of wood and what school of architecture your music room demands, or permits; then hunt for a piano within these limits. It is apt to be a harrowing ordeal, however, and will resemble the effort of a man to find a wife whose hair matches his wall paper; he will easily find the hair of the right shade, but he will probably take an intense dislike to the woman it grows on. So, to the weary seeker for an ebony piano, only the walnut pianos sound in tune.

This difficulty, however, can be obviated by having a case especially made. It takes a little more time and a little more money, but it enhances the music room. Be sure, however, to select the piano-action that suits you and insist on having it put in the special case. Otherwise you may end where you started.

It is well to remember that piano cases nowadays tend to great simplicity, except in the instance of elaborate works of art. The last generation's abominable fondness for frippery and wooden gingerbread in sleeping cars, street cars, piano cases, and all furniture, has been outgrown, and everywhere there is a fashion for smooth simplicities of surface and ornament. Piano cases are rarely made now with all the complicated carving once in vogue. So you will doubtless select an instrument of a chaste severity of design, enriched by the fine texture of the natural wood. The high polish formerly seen on all pianos has now in many cases given way to a dull finish that is very effective in certain woods.

The question of durability is a vitally important one. Pianos cost money and ought to last. It may be accepted as absolutely true that a cheap piano will have a very brief life. The tension of the strings on the frame ranges from seven to thirty tons. A weak-backed piano is sure to buckle more or less and then no power can keep the slackening strings in tune. If the frame is of iron, the soundboard may be too thin, and may split. The veneer may crack and swell; the felt come loose on the hammers, the action stick and grow loose at the joints.

There is no hope, then, of durability in a very cheap piano. And yet one may pay a high price and fare no better. Many makers advertise that their pianos improve with usage. This is true of some pianos, as it is of violins and voices; but of others it can only be said that their tone must get better because it could not get worse. However, in well-made instruments time works certain improvements. A soft and smothered tone will grow more brilliant as usage hardens the felts on the hammers. A heavy action will grow somewhat easier from practice, though heaviness of action is largely a question of balancing the keys and must usually be remedied at the factory.

It is not wise to select a piano which is very brilliant at first hearing, for time will turn it into a tin pan. If, however, the tone pleases you but seems too brilliant it can be softened by asking the dealer to "pick up the felts." This consists in puncturing the hard surface of the hammer-heads with a needle-pointed tool. But best of all, is to hunt till you find the piano that pleases you most in the greatest number of points, and then take good care of it.

Having visited a reputable dealer, asked for a piano of reputable make, and decided on a satisfactory price and case, we come to the remaining points.

First examine the strings and the pedals, making sure that the latter work easily and do not squeak. All first-class pianos have three unison strings for each note, except in the lowest octaves, in which the pedal usually shifts the hammers so that each strikes only one of its three strings; hence, in some piano music we find the direction for the soft pedal is *una corda*, namely, "one string," and for the loud pedal *tre corde*, "three strings." In upright pianos nearer the strings, so that the impact is less vigorous, or raises a strip of flannel or felt between the hammers and the strings, muffling the tone.

The "loud" or damper pedal lifts from all the strings at once the little dampers which rest against them. This allows of sympathetic vibration, so that the "overtones" may sing and enrich the color of the

tone. With the damper pedal down, every note that is struck becomes a chord, though the upper tones are so delicate that only a trained ear can analyze them.

Most pianos are made nowadays with three pedals, the middle one being called the "sustaining" pedal. This allows the retention of certain notes while the hands are playing others. It is not, however, employed by performers to any great extent.

The white keys of the best pianos are of ivory, though celluloid is much used, and keeps its color well. The black keys should be of ebony; though they are likely to be of cheap wood stained. A good test of the genuineness of the keys is to rub them with methylated spirits; if the white are of genuine ivory, they will show no effect, while celluloid keys will smell strongly of camphor; if the black keys are merely stained, the touch of alcohol will remove the stain and reveal the truth.

Notice the music rack, and see that it will really hold music. On some pianos the rack carefully deposits the music on the performer's hands the moment he begins to play. This is likely to cause the musician to interject remarks not called for by the composer.

The "action" of a piano is all-important. It can be tested in various ways: by sliding the finger rapidly along the white keys in a *glissando*; by trilling on two notes as rapidly as possible, and by alternately striking the same note with the middle finger of each hand with the utmost speed and force. Many pianos have such sluggish action that a real trill is impossible, while the rapid hammering of the same note reduces it to quick silence. The instantaneous return of a hammer to a position of readiness for the next stroke is due to a complex system called "double escapement." A piano that lacks this power of immediate readiness will be an exasperation to any trained musician. If you yourself cannot produce these effects very swiftly, ask the salesman to demonstrate his piano's qualities. It is especially important that a piano shall trill easily and clearly. Play, or ask the man to play trills and chains of trills in various parts of the keyboard, low and high. The latter part of Chopin's Nocturne, Op. 62, No. 1, is a beautiful test of a piano's flute-like qualities.

Having examined the body of the instrument, we come to its soul—the tone. Every piano has its individuality and its mannerism of speech. Some pianos are so lethargic of action and so "tubby" of voice that a few chords betray their uselessness. Others are so rich in tone that they seize instantly on the affections. But a few chords are an insufficient test, for a piano should have melody as well as harmony; the notes should "sing."

The test of the "singing tone" is this: strike any key with any finger, and measure the duration of the tone. It is not desirable to strike hard, but it is important to keep the wrist and finger stiff and firm when striking, and hold them so till the note ceases to sing. Try this on various notes and chords with the loud pedal on, and also with it off. If the notes are speedily hushed, do not buy the piano.

Having satisfied yourself that the piano sings, note whether or not the harmonies that accompany the melody are full of color and warmth, or are simply nor yet woolen. Chords should be neither wooden, gestation of metal without being metallic. Play a number of chords slowly. Bend the head close to the chord; but be sure not to hold the loud pedal down piece (Op. 23, No. 4) has some wonderful chords, and a piano that is really worth while must be able to talk when one improvises.

Next test the extremes of the piano. The upper part should not be tinny or dead. It should tinkle into a fountain. Runs in sixths and thirds, trills and delicious in this realm. Piano arrangement of some magic-fire music from Die Walküre, give splendid proof of the upper reaches of a piano.

Then try the bass. The lower part of many pianos sounds like nothing so much as pounded mud. One cannot expect pleasant tones from rapid playing on the bass strings, but they should respond to slow movements with sonority and sentiment. To test power, strike octaves with as much force as you can;

and run slow scales in octaves. Do not try thirds and sixths. A well-toned piano should give a trombone or tuba-like beauty in its lower octaves. In fact, the lower ranges of the piano have been far too much neglected by composers. Perhaps that is why Rachmaninoff's Prelude was played to death in such a short time after its appearance. Though nearly killed with kindness, it is a fine test piece for a piano. Chopin's Prelude, Op. 28, No. 20, is a good test of a true bass, while the funeral march in Beethoven's Sonata, Op. 26, is perhaps the best of all.

Other tests of a piano can only be found by sitting down and studying it more or less at random. Do not waste time on a piano after the first few chords have shown it to be dull and unsympathetic. Gradually cull out two or three from the stock and compare them, going from one to the other with the same chords and melodies. It is not a waste of effort, for one does not buy many pianos in a lifetime, and a miscalculation means a long-lasting regret.

When you have finally chosen the piano that pleases you—and don't cease to hunt until you do—look inside and make a note of its number, so as to be sure that they deliver the one you bought.

It is comfortable to close with the assurance that American pianos are superior in all the grades of quality to those of any other country.—*Good House-keeping.*

FINGER QUALITY IN PIANO-PLAYING.

M. HENRI FALCKE, the Paris pianist, is one of those players of whose performance scarcely anything is written without making mention of his delicacy of touch. As pupils of his who have not been blest in this way by nature have been known to acquire the magic quality, his manner of proceeding with such must be of interest.

"I am not a fatalist as to touch," says M. Falcke; "I do not say, with a great many, 'Oh, well; touch is born, not made, so that settles it.' Some are born, I know, with this justness of expression by the fingers, which does not mean either strength or weakness, but a close physical connection with sentiment of the mind, which may be called a sentiment of the fingers. With some this can be cultivated, partly by mental, partly by physical processes; with others, cultivation may be more or less perfect, so as to reduce extremely disagreeable playing to that which is extremely agreeable. In any case there is no excuse for leaving a pupil in a state of nature just because he was born so."

"Touch is to the fingers what quality is to the voice; but reflect how few singers are artists on native quality. There is much more that is artificial than natural in art, as in the development of taste or manner. How many gauche girls may be made gracious and charming, how many brutal natures refined and discriminating, through judicious and persistent training!"

"All work with the hand must be individual. No two persons' hands are alike, any more than two leaves on a tree; it is impossible. The study from the start must be in line with hand conformation. What will do for a wide hand will not do for a slim one. The hand that is thick through will not respond to the course for a thin, transparent web. Two sorts of hands are the most difficult: One that is long and narrow and bony—like lead pencils bound tightly together—at the knuckles; the other a thick, flat, solid one, with square finger-points and an expression that, even if it has never done anything, looks as if it had been always pushing wheelbarrows. There is a fat hand, with small finger-points, that can make a delicious touch when guided by a tender soul; and a hand does not have to look like wax, according to the novelists, in order to be a piano hand."

"I am convinced that the wrist has more to do with piano-touch than is realized by players, teachers, or the public."

"Most of the disagreeable sound that is called indescribable and unchangeable is the result of playing from the elbow. Till the wrist is perfectly free, both ways, nothing can be done toward touch. The side motion of the wrist is absolutely indispensable to a caressing tone. A stiff wrist means hard tone; only blows of sound are made."

"Then, too, tone does not depend on elevation of the fingers, but on the thought that lies between the finger-points and the keys at the time of contact. Fingers may be raised a yard high, yet come down

upon an object with the lightness of a feather. This may be illustrated upon the piano-wood or upon the hand of the pupil—that force is in intention."

"Pupils learn too much and hear too little. Mind is busy with notes, nerves with fear; muscles are stiffened to make time as those of a horse to make a jump; the whole intention is hypnotized by bars and lines, and imagination is paralyzed. Pupils play and do not listen; everything is hard and dry and false."

"Instead, they should breathe as they play. See, here are regular commas and semicolons and even exclamation points through these exercises. Punctuation, phrasing, meaning are allied—anything that will make notes and bars subservient, anything that will make the eyes look in, not out."

"Will you think it strange if I say to you that Sarah Bernhardt has been my best piano professor?"

"Her diction, her declamation, her tranquillity, her freedom of thought in uttering lines, were a revelation to me in musical expression. I learned what phrasing meant in 'Cleopatra,' and lost sight of bars and notes in 'Fedora' and 'Gismonda.'"

Much irregularity and feebleness of touch come from a habit pupils have of pressing the keys but part way down, with the idea of making a light tone. The keys must be pressed quite to the bottom, and the tone made to depend on the force, or sentiment of force rather."

To show the importance of thought, fancy, imagination in piano-playing, is the most difficult part of the work. The choice of pieces that shall have little thought and little technic and much melody, with distinct lines of sound and color, is difficult. To keep down pride in technic at the same time that perfection in technic is developed is difficult. There comes a time when the pupil's pride in technic is maddening to the musician-teacher. His hands have become so free, so able, so supple; he is so much master of note tangles; he is possessed to do, to show, to go, and he plays with anvil rhythm."

The haste of American pupils and their misconception of educational lines are very hampering to the foreign teacher. They many times come to have so many lessons, just to put on finishing touches. They look for a coat of varnish in art, or rather in success, for that is what many seek. They go the minute the first dawn of progress is made. They give a teacher no chance to use his plan of teaching, which is variety itself and infinite."

LANGUAGES IN THE MUSIC COURSE.

BY T. CARL WHITMER.

FOR those who want to be teachers of the highest grade it is evident that a control of the English tongue is essential; and for those who aspire to any reasonable breadth of culture it certainly is necessary to be able to read technical works in French and German."

These paragraphs are written simply for the reason that the present writer desires to be added to the list of those who urge that French and German be made optional and a certain grade of English compulsory in the securing of a certificate of graduation in colleges of music."

In the course adopted by the college with which the present writer is connected a reasonable acquaintance with the ordinary branches of study and a special knowledge of English and psychology are made compulsory for graduation in piano; and for post-graduation a reading knowledge of German and French. This has been in force for about two years, and was brought about by the writer of this article, who has been impressed more and more, in his relations with the average teacher, by that average teacher's inability clearly to express even ordinary ideas, much less technical ones."

CHOPIN continually mixed up the major and minor modes. This arises from his Polish nationality, and represents the sudden flashes of chivalrous enthusiasm, the outburst of joy at the prospect of deliverance; and, on the other hand, the feeling of deep and mournful resignation and passionate sorrow at a deplorable fate, —*Ernst Pauer.*

TEACHING NEW MATERIAL.

BY WILLIAM P. ARMSTRONG.

ASIDE from the studies that are necessary for a good technical foundation, it is well from year to year to add to one's stock of teaching material. In looking over the immense amount of music published both in Europe and this country there appear from time to time a few good numbers suitable for concert and teaching purposes. The thoughtful teacher has certain pieces for producing light, rapid, delicate effects; others for the pompous, bravura style, those where the pedal is used, some for legato, some for staccato. Then there are the different forms to be studied, the prelude, fugue, invention, suite, sonata and the dance."

A young teacher holding his first position in a college wrote his former instructor that "he was afraid to make a selection outside of the master works as he felt he was not quite able to judge of the merits of a new composer," he wanted to do something for the American composer, but felt that if his students placed their work on their recital program the public would think that he was trying to lower the standard and slight the classics. So for several years he had only Bach, Handel, Haydn, Mozart, Beethoven, with an occasional number from Mendelssohn, Schubert, Schumann and Chopin. When the Symphony Orchestra came to one of the large cities near to where his school was located, and he had again the opportunity to hear the "Patetico," of Tchaikowsky, and some of the excerpts from the Wagner operas, it awakened in him a desire to explore these new fields, and this desire was kindled into enthusiasm after hearing, some two weeks later, a rehearsal and concert performance of Smetana's "Aus Meinem Leben," by the Kneisel String Quartette. From this time on he has been one of the most earnest students of new works, and is ranked as a most successful teacher."

In selecting new music, a good knowledge of harmony, counterpoint and composition is essential. Not every piece we hear played by the virtuoso is suitable for teaching purposes, especially if it be an original work, because the artistic abilities of the performer will make it sound well, where the student will utterly fail for lack of talent and experience. The introduction of the three-four and seven-four rhythms, also the three, five and seven measure phrases are difficult problems to grapple with successfully in the earlier grades; further, the complex chromatic figures that are now introduced, possibly for the sake of variety, serve only to add to the confusion and chaos."

Naturalness and saneness might be the first items one would look for in choosing new material. The rhythm, measures, notation and general construction correct, of course this criticism will not include those unique works, which are characteristic or written for certain effects."

An eminent teacher in the Middle West devotes a season to the new music of each nationality or school—the Norwegian, Russian, French, German, Italian, English and American. He sends and gets a complete "selection" of these pieces, goes through them carefully and makes a note of what is good and what he can use. Then he gives a public recital of those numbers which appeal to him most strongly. It might be well to add that in some quarters the best music is not always written for the pianoforte. Orchestral works, string quartettes, operas and songs will give a better representation of the country. The following list will suggest the names of some of the composers who have contributed to piano literature during the past few years:

Norway: E. Grieg.
Russia: P. Tchaikowsky, G. Karganoff, J. F. Nagel (St Petersburg), A. Ljadoff.
Denmark: Sinding.
France: Saint Saëns, C. Franck, C. Debussy, C. Chaminade, B. Godard, F. Thomé.
Italy: G. Sgambati, P. Mascagni, E. Rossi.
Germany: A. Jensen, Max Reger, R. Strauss, Ph. Scharwenka, X. Scharwenka, Isidor Seiss, E. Meyer Helmund, M. Moszkowski, E. Schütt.
England: F. Cowen, E. Elgar, Coleridge Taylor.
America: E. A. McDowell, Arthur Foote, G. W. Chadwick, William Mason, Wilson G. Smith, E. R. Kroeger, Jas. H. Rogers, E. Liebling, H. Schonfeld, F. van der Stücken, H. H. Huss.

A Famous Italian Pupil of Franz Liszt

Giovanni Sgambati, the Leading Exponent of Modern German Musical Art in Italy. His Teaching Methods—His Principal Compositions—His Distinctive Pianoforte Playing

By EDWARD BURLINGAME HILL

ONE of the pioneers of classical music in Italy, and one of its most talented composers of chamber music and in symphonic forms, is Giovanni Sgambati, born in Rome, May, 18, 1843. His father was a lawyer; his mother, an Englishwoman, was the daughter of Joseph Gott, the English sculptor. There had been some idea of making a lawyer of young Sgambati, but the intensity of his interest in music and his obvious talent precluded the idea of any other career. When he was but six years old, his father died, and he went with his mother to live in Trevii, in Umbria, where she soon married again. Even at this early age he played in public, sang contralto solos in church, and also conducted small orchestras. When a little older he studied the piano, harmony and composition with Natalucci, a pupil of Zingarelli, a famous teacher at the Naples conservatory. He returned in 1860 to Rome, where he became at once popular as a pianist, in spite of the severity of his programs, for he played the works of Beethoven, Chopin and Schumann, and the fugues of Bach and Handel. Many of these works were entirely unknown to Italian audiences; he thus became an ardent propagandist of the best literature of the piano. His next teacher was Professor Aldega, master of the Capella Liberiana of Santa Maria Maggiore. He was on the point of leaving for Germany for further study when Liszt came to Rome, became interested in Sgambati and took him in charge for special instruction in the mysteries of higher piano playing. He soon became the leading exponent of the Liszt school of technique and interpretation. Sgambati was the soloist in a famous series of classical chamber music concerts inaugurated in Rome by Ramaciotti; he was, (as mentioned before) the first interpreter of the works of Schumann, who in the years 1862-63 was virtually unknown in Italy. Later he began to give orchestral concerts at which the symphonies and concertos of the German masters were given for the first time. In 1866, when the Dante Gallery was inaugurated, Liszt chose Sgambati to conduct his "Dante" symphony. On this occasion Beethoven's Eroica symphony was given for the first time in Rome.

In 1869, he traveled in Germany with Liszt, meeting many musicians of note, among them Wagner, Rubinstein and Saint-Saëns, and hearing "The Rhinegold," at Munich. Wagner, in particular, became so much interested in Sgambati's compositions that he secured a publisher for them by his emphatic recommendations. On returning to Rome, Sgambati founded a free piano class at the Academy of St. Cecilia, since adopted as a part of its regular course of instruction. In 1878, he became professor of the piano at the Academy, and at present is its director. In 1896, he founded the Nuova Società Musicale Romana (the Roman New Musical Society) for increasing interest in Wagnerian opera. Sgambati has been an occasional visitor to foreign cities, notably London and Paris, both in the capacity of pianist and as conductor; he has led performances of his symphonies in various Italian cities, and at concerts where the presence of royalty lent distinction to the audience.

Miss Bettina Walker, a pupil of Sgambati in 1879, gives a most delightful picture of Sgambati in her book "My Musical Experiences." A few extracts may assist in forming an idea of his personality. "He then played three or four pieces of Liszt's, winding up the whole with a splendid reading of Bach's 'Chromatic Fantasy.' In everything that he played, Sgambati far exceeded all that I could have anticipated. His lovely, elastic touch, the weight and yet the softness of his wrist staccato, the swing and go of his rhythmic beat, the coloring rich and warm, and yet most exquisitely delicate, and over all the atmosphere of grace, the charm and the repose which

perfect mastery alone can give." — "But to return to the relation of my studies with Sgambati. He gave me the scales to practice in thirds, and arpeggios in the diminished seventh, for raising the fingers from the keyboard—recommending these as the best possible daily drills for the fingers. He also gave me some guidance in the first book of Kullak's octave-studies and he tried to initiate me into the elastic swing and movement of the wrist, so important in the octave-playing of modern compositions. Sgambati's playing of Liszt was, now that I compare him with many others whom I have since heard, more poetical than any. In the sudden *fortissimi* so characteristic of the school his tone was always rich and full, never wooden or shrill; while his *pianissimi* were so subtle and delicate, and the *nuances*, the touches of beauty, were fraught with a sighing, lingering, quite inimitable sweetness, which one could compare to nothing more material than the many hues where sky and ocean



GIOVANNI SGAMBATI.

seem to melt and blend, in a dream of tender ecstasy, along the coast line between Baia and Naples. His playing of Schumann was also a 'specialty'; and I remember vividly his delicious wrist-played staccato, from the first to the last bar in the left hand of the last variation but two of the Symphonic Studies." — "I also recall his playing of Schumann's 'Carneval' as one of the pieces which gave him great scope for showing his masterly range in many directions." — "Sgambati's playing of Beethoven's E flat concerto is one of the finest I have heard; such beautiful tone, such perfect taste, such broad simple phrasing, such reserve of force; never have I heard any artist sink so poetically from *forte* to *piano* in the two octave pages of the first movement."

If Sgambati showed at an early age his brilliant qualities as a pianist, he was almost equally precocious in regard to composition. At the age of nineteen he wrote his first composition in classical form, a string quartet. This was followed by a quintet for piano and strings in F minor, and a second quintet Op. 5 in G major, a prelude and fugue Op. 6, an overture to Cassa's "Cola di Rienzi" which has remained in manuscript; a string quartet in C sharp minor Op. 17, which has been widely played; a Festival Overture, three symphonies, one of them published, which have received frequent performance throughout Europe; a

piano concerto in G minor Op. 15, a Te Deum Op. 28 for strings and organ, several sets of songs, pieces for piano and violin, and many piano compositions which are deservedly popular in the best sense of the word. Of the piano quintets, the concerto and the symphony it may be said that they are ambitious rather than spontaneous. They present the curious phenomenon of a gifted Italian composer who was not in sympathy with the ideals of his colleagues, but who turned to Liszt and Germany for instruction and example.

Much of his work in the larger forms has neither the spontaneity and melodic invention which characterize Italian music, nor the depth which his German models possess. The piano concerto is the most successful of these because Sgambati, a brilliant pianist, knows how to write effectively for his instrument. The two middle movements of the string quartet, Op. 17, are veritable gems, spontaneous, polished in workmanship and original in conception. The other two movements are disappointing in comparison. Yet this quartet has been frequently played by the Kneisel Quartet, it found a conspicuous place on the program on the occasion of their debut in London. Sgambati's songs, Op. 1, 2, 19, 22 and 32 (besides six others without opus number), cannot, in spite of many charming qualities, be regarded as his most characteristic efforts. As a composer for the piano, on the contrary, he will take a high position for the originality of his piano style and frequent charm of expression. In addition to the quintets and the concerto are the following: Op. 3 nocturne, prelude and fugue Op. 6, two concert studies Op. 10, Album Leaves Op. 12, Gavotte Op. 14, four pieces Op. 18, three nocturnes Op. 20, suite in B minor Op. 21, Lyric Pieces Op. 23, Nuptial Benediction Op. 30, Fifth Nocturne Op. 31, Poetic Melodies Op. 36. Of these the most characteristic are the concert study in D flat, Op. 10, No. 1, the Gavotte Op. 14, the Old Minuet, Nenia and Toccata from Op. 18, the nocturnes in B minor and G major, Op. 20, and the entire set Op. 23. The transcription of a melody from Gluck, and another of Chopin's Lithuanian Folk-song are also both characteristic and effective. Sgambati's piano style, while showing traces of Schumann and Liszt, is very individual; it makes decided demands on the player, although it is always well adapted to the nature of the instrument. In the brilliant style the best examples are the concert study in D flat, the Nenia and Toccata Op. 18, while the Gavotte, although effective, is by no means easy; the best examples of his lyric style, which is full of color, harmonic and melodic, distinguished by beauty of form as well as of expression, the Old Minuet Op. 18, the nocturne in G major and the entire set Op. 23. Mention must also be made of a captivating and original "Napolitan Serenade" for violin and piano, Op. 24, No. 2.

In spite of the dryness of much of his chamber music, the somewhat futile classicism of the symphony, and the pretentiousness of the piano concerto, we must recognize Sgambati as a composer for the piano of real distinction. His piano pieces are original in technical style, and also in musical conception; they are elevated in artistic standards, and they cannot fail to be admired where good music is appreciated. As director of the Academy of St. Cecilia, as conductor of orchestral concerts in Rome, and as a courageous pioneer in the cause of the classics, Sgambati enjoys the high esteem and artistic recognition to which his talents and his high character as a man entitle him.

THE great German poet Goethe has written: "Music begins where speech leaves off," and the immortal Beethoven once said: "Music is a revelation more sublime than wisdom and philosophy." What did these men mean by music? Did they mean the simple tune that is whistled or hummed for want of thought? Did they mean the tune that is merely set as an accompaniment to words? Did they mean the Italian aria or the sentimental ballad? No. They had in mind the sublime masterpieces of genius—the inspirations of the world's great tone-poets. For this music does not alone please the ear, it satisfies the soul. There are mental conditions and emotions that cannot be reproduced or expressed either by words or language alone can express the most profound affections and sentiments. Through music the human heart and the mind, too, find speech when all else is powerless. Ordinary language—mere word speech—expresses but faintly either thought or emotion. Even poetry without suitable music is an imperfect medium for expressing our deepest feelings.

ON SOLICITING PATRONAGE.

BY E. VON SCHLECHTENDAL.

THE first attempts in getting up a private class after fifteen years of teaching in colleges has taught me a number of new things. A college teacher is not expected to canvass for pupils. All he has to do is to see that pupils are contented to remain through the session and anxious to return for another year to enjoy the same advantages of a conscientious and inspiring instructor. So, at the beginning of a session, Director X goes to his teaching-room, where he finds a number of girls from different States or different sections of a State, of all kinds of classes and grades. He is introduced to them and begins to classify, to grade, to teach.

But when it comes to getting your own pupils by your own efforts! I know that there are some teachers who pride themselves upon having never "solicited" patronage. Those are the proud kind like the merchant who never fails to mention in his advertisement that "people will not be importuned to buy." As if the buying was a matter of secondary consideration and the showing of goods the end of all transactions. It is true that one well-taught pupil is worth more than a hundred advertisements and a better testimonial than all the high-sounding certificates of the grandest people in "Society." But it is not so easy to furnish a well-taught pupil right on the outstart of a career. It takes years of patient, hard work and besides we must consider the material out of which it is possible to make a well-taught pupil. How many requirements does it not take in the pupil's qualities: talent, application, perseverance, congeniality, health, strength, ambition and last, but not least, money, in order to give the teacher a full chance to show what he can do under the most favorable circumstances. (Parents, naturally, think that he has the most favorable circumstances with their child in every instance. And who would dare to enlighten them.)

Therefore I contend (and most of my professional brothers will affirm my assertion) it takes systematic soliciting for patronage to succeed in raising a class. Advertising in the newspapers is a fine thing and the newspaper men themselves would advocate this means above all others; the advantages of advertising have been and are continually praised in the newspapers of every description, how Wanamaker or some other rich merchant certifies that his start in business and all his success is due entirely to the newspapers.

Among the numerous ways of soliciting I shall mention only seven:

1. Printed circulars to your patrons and those of whom you heard as possessing an inclination towards your way of teaching. These little papers announcing your business and time to begin lessons will do better service than an ad. in the papers, simply because it is more personal and more apt to be read and appreciated, although it is printed. But with a few written words added you will increase its value ten-fold.
2. Personal letter. That is, a letter adapting itself in style. Short but complete should be its contents, but interesting and enthusiastic enough to elicit an answer. I do not, however, believe in "taffy" or even honest compliments as long as you have "an ax to grind."
3. The next better thing is to call up "the mother" by telephone and then inquire: "I hope you will send your little girl to me for music lessons this session?" If she cannot decide right then and there, ask her to come to your studio at a stated time, suiting her convenience.
4. Now you will certainly succeed in gaining her confidence and coming to an agreement, if you can have a personal interview. Talk but little, be polite and give her time to consider.
5. It is, of course, more certain to gain a personal interview if you arrange for yourself to call at the house of your prospective patron. I say "more certain," because I know of cases where I waited and waited in vain in my studio. It's true you can be turned off at the house also, but you have better chances. Now, don't play with the baby or dog and talk about the rain; state your business and come to an agreement, which must amount to a contract before you leave.
6. Among the special inducements with which to bait your hook should be reductions to two or three of one family. reductions for those taking longer time, for instance: making a contract for one, two or three sessions, reductions for those pupils advertising your teaching and bringing new pupils to your studio. Special in-

ducements include also those things which show your interest and willingness, outside of private lessons, namely, providing special classes of ensemble-playing, theory, history of music or of special classes in clavier-practice, technical work, normal school lessons, recitals and lectures. And (7) finally, I advocate an indirect way of soliciting patronage, which means: a soliciting without one word about business. Go to parties, sociables, invite and be invited, don't talk "shop," but show yourself from the best side in conversation, games, manners and taste. All you have to do is to be pleasant and amiable, appreciative or hospitable according to whether you be the host or the guest. Remember you cannot catch any flies with vinegar, but a little molasses will help considerably.

ADVICE TO YOUNG TEACHERS.

BY EDITH LYNWOOD WYNN.

BE aggressive. Very little comes to people who wait for pupils to make up their minds to study. You can "talk" your pupils into enthusiasm. There is something more than placing a sign on your door—something more to be done. There is something more than advertising in a local paper—you must become known. As much depends upon your personality, your geniality, and readiness to help in local musical matters, as upon your actual fitness for your work, if you would succeed. Do not be discouraged if pupils do not flock to you when you first put out your "sign of welcome" in the town in which you are to teach. There are older teachers there. They know how to make friends. They have learned perhaps—we hope they have—to be magnanimous, and they are discreet and tactful. They can make pupils work, and their life has been spent in hard service for their art. You have a diploma and your technique is finished. The older teacher has been too busy to "keep up," but you will find that the older teacher has assimilated and knows what to teach far better than you do. You are only experimenting. The people of the town admire your playing, but you have to demonstrate your fitness to teach. An old music teacher once said to me, "No one can build his house by tearing down the houses of others." The young music teacher needs to be meek, respectful and discreet in her relations with older teachers in the town. It is better to have the best to say of all in the profession. Undue confidence and familiarity toward pupils renders the teacher's influence unsafe. She may love her pupils but she must be fair. If my gifted pupil pays for an hour's lesson she receives her hour's time; so does my slow pupil, and both feel satisfied. I feel that in ten or twenty years of teaching experience I have learned that pupils come to one because the teacher is interesting, magnetic and kind. Young people study the art you follow fully as often because they like you as because they like the art.

It often seems necessary in private-school teaching to persuade people to study. It aids the school. It aids the teacher's value to the school. Many pupils of little talent have been helped by just this thing, they are sent away from school later with some accomplishment that adorns a quiet home and makes some one happy.

Never discourage pupils from the study of music if they have the time, the money and the inclination, with a little talent added. They will enjoy life better for the music they have learned. Try to keep in touch with parents. If you are in a private school, send out a letter once a term or even once a year. It is a courtesy and a necessity. Your income is derived from the teaching which these same fond parents permit their children to enjoy.

One of my friends went abroad this summer. She sent picture postal cards to all of her pupils. It was a little thing but the pupils knew that she thought of them.

Young teachers cannot be too careful in watching the little things that pupils are prone to do. The child sits badly at the piano, or she "makes faces" when she sings, or she moves her whole body when she plays the violin, and wags her head. All these things are amateur habits and they must be corrected.

If I were to write to my young girl friend who is to enter upon teaching, I would say do not aspire to become a concert-artist unless you are exceptionally gifted, finely trained, have plenty of influential friends

and a reasonable amount of good looks. Many of our best concert-artists find it necessary to teach.

Let me take the liberty to sum up my talk briefly and add a little to it. My young teacher—

Be humble.

Be charitable.

Be tractable.

Be contented.

Be womanly.

Be willing to wait.

Find your forte and do it nobly.

Don't let visions make you unhappy; fit into your niche.

Be aggressive.

Be progressive.

Take a sweet view of life.

Study your needs and the needs of others will become tangible.

WHAT BECOMES OF OUR IDEALS?

BY HELENA MAGUIRE.

THIS is the question which the teacher who has taught music for ten years or more is apt to ask when she begins a new year, and is confronted with the contrast between the feelings with which she begins her work this year, and the feelings with which she remembers to have been filled on taking up her work afresh a decade ago.

Undoubtedly she has traveled far on the road to success, has done good and honest work, and has received her modicum of compensation. But it is all so different from what she planned, so unlike the ideal life she had meant to live, so stripped and shorn of many, many things that she had once believed it impossible to live and work without.

But wait—if we look rightly into our lives, into what they have grown to be through these years of teaching, we will find not one of our ideals missing. They are all there—woven closely into the warp, but all there, all the beauty, and faith, and high hope, and inspiration of our golden youth. Not one is missing. They have changed it is true, hardened, perhaps into iron for endurance, so to withstand the wear and tear, and the real intrinsic value of iron is far greater than that of gold. Yes, our ideals as we see them now, so deep in the pattern of our fading lives that they seem to have taken on the grayness of the rest, and be lost in the general sombreness of the whole, may be likened to the iron that has come to earth from golden meteors, iron that is of more value than gold, that means much more to our pupils in its present state, "bent, beaten and refined" as it is, than it ever could mean to them as the nebulous airy gilded things commonly called ideals, that swirl in ether so far above the grasp of wee worldlings.

And of your iron you are making wonderful things, Of itself it is nothing, but in that which is made of it it becomes wonderful. It is the pupils, the young musicians which are the product of our iron, that make its "real intrinsic value."

Someone put it this way, a long time ago. "A bar of iron is worth a few pennies. This bar of iron, made into horseshoes, is worth a few dollars. Made into needles it is worth some hundreds of dollars. Made into watch-springs it is worth several thousands of dollars."

And so it is with the ideals that have been through the processes of life and experience. We have them preserved intact in the iron that is the best of us, and we realize our ideals in the pupils that we "turn out." Something good we are making of our iron. Is it also the best? Are we making of our iron, our ideals come to earth, pupils that are as horseshoes, as needles, or as watch-springs?

That is the question that Futurity is asking of us.

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.

Some Trials and Experiences of a German Teacher

By E. ESCH
(Translated by Miss Florence Leonard)

(The following article taken from a reliable German source intimates that the tribulations of the teacher in Germany are not so very different from those that the American teacher is sometimes obliged to suffer.)

AMONG the most conspicuous features of the old Kaiserstadt, Vienna, are often to be seen certain wide, black, strikingly plain letters on the advertisement pillars. These letters are the name of a well-known public conservatory of music. Closer inspection discovers a row of other names, chiefly feminine; and there follows the pathetic announcement of a recent examination. Two facts are evident: The first, that without exception every candidate has "passed;" the second, that immature, even half-grown pupils are rated as masters of the first rank—dim lamps as stars of the first magnitude.

The obvious conclusion is, it's a business transaction, a commercial affair. What is the reason? This much seems certain: that in the town of Haydn, Mozart, Beethoven and Schubert the musical calling is both pleasant and fashionable. Therefore the susceptible Viennese lady must take it up. If she happens to be somewhat advanced in years, then her vanity centers in her daughter, and she wishes to shine by that reflected light. So off goes the young Pepi or Poldi, or whatever her name may be, to an academy. Soon after she has entered, the public examinations begin. Evening affairs they are, and the spoiled darling is certain that she will make a *furor* then, for she knows very well that success depends on neither industry nor ability. The academy, too, knows that one failure in these so-called tests means one pupil—one paying pupil—less.

It is true that there are in these schools talented students who regard music as their vocation, if not, indeed, an indispensable element of life; but it is also bitterly true that young artists and their achievements find no response in the general public. If they give concerts in certain circles or clubs, a waltz of Strauss, especially of his later period, roused much less enthusiasm than "Woodcutters' March," or "The Hunter in the Forest," or "Over the Waves." If they offer classic—in the Vienna jargon "plastic"—music they may count on stiff opposition. The audience does not even attempt to conceal its *ennui*, conversation becomes lively and for the next meeting of the club a more agreeable performer is engaged for a smaller fee.

Such is the musical taste. Add to this the bad manners of a large proportion of children, and find the result in the trials of a conscientious music teacher.

To many pupils I must teach behavior: One stout, sturdy boy of twelve, gave a noisy yawn at the beginning and end of each lesson; others complain all through the hour that they are tired, and compel me thus to shorten the lesson; another, while I played his new lesson to him, drummed with hands and feet, and devoured cakes, bread—whatever he could find in his pockets; still another I corrected for his position, "When you are playing you must sit erect, Fritz, not let your arms hang down and your feet stick out so." "That is none of your business," answered the courteous youth.

But this is only the beginning of sorrows. With laziness and impertinence, untruthfulness goes easily. My marks are erased and I am told that others which indicate practicing of the easiest passages only are the marks I made. I asked one boy, "Ignaz, why do you shut your eyes whenever you come to the hard notes?" "Because they make me mad." An older pupil improvises constantly, in chords never before known to the world, because he either cannot or will not play the correct notes. He must be entirely devoid of ear. If by chance he strikes a chord correctly, he starts and cries, "Beg pardon; that was wrong;" yet he assures me that he often plays all the operas by heart and his Madame Mamma has solid faith in the talent of her son. When I attempted to tell her the true state of the case my services were at once dispensed with. Even the Viennese love least of all things an unpleasant

truth. Another remark instances the fact. A girl of fifteen was asked if she had lessons with a man or a woman. "Oh, not with a man! Men are perfectly brutal if you make a little mistake; I don't like that. Women have to hear whatever I choose to play, and I can stop and rest, too, and amuse myself a little."

This determined opposition to earnest work which marks the average student can be proved by countless examples. I will give only a few. A boy had such an antipathy to studying that one day when he saw me coming he locked the door and refused to open it. His parents, who had come up to the house with me, were also obliged to retire and wait till their precious son chose to admit them. A child of fourteen met me one day with a burst of tears: "Oh, must I have a lesson? There's a wedding over at the church and I wanted to see it. Herr Professor, couldn't you come another day?" But her lamentation was useless. She received two lessons instead of one; the second was administered by the hand of her mamma. This case of punishment was a shining exception to the usual lack of discipline. In general is the average Viennese full of wonder at the maturity and cleverness of the impertinent children. "What!" exclaimed a housekeeper, when she heard me address a girl of ten, of the middle class of society, as "Du." "How rude you are! Isn't she a young lady? You ought to say 'Sie' to her." (the formal address). "Didn't you ever go to school?"

I will refrain from speaking of difficulties, not to say discourtesies, that arose in the attempt to teach a proper use of the pedal or a correct *staccato*. But the passionate fondness of the Viennese for a full fortissimo shows a power of tone by which Liszt might have profited in his "Dante" Symphony. In the fault of playing one hand before the other, the child of Vienna seems to me to try to outdo any other child in the world.

A girl of seventeen had most peculiar ways. If I asked her to count the time she refused, pointblank; if I insisted and gradually forced her to make the attempt she complained, invariably, of headache; often in the midst of a lesson she would suddenly take her music and leave the piano; or she would ask what time it was and whether Franzel, her admirer, was listening; if there was an excitement in the street she would rush out and leave me sitting there. When I complained of the conduct of this young hopeful, and suggested a salutary lecture, I was overwhelmed with abuse.

A certain boy who often gave me trouble, one day refused to play what I told him. After some argument I endeavored to make the case plain to him by emphatic use of my hands. He shrieked, "I won't be punished! I have 50,000 florins in the bank." His parents appeared at this moment and merely remarked, "You cannot do anything with him. He is just a trial." Another boy would push his music further and further away, till neither teacher nor pupil could see the notes distinctly; or he would suddenly skip several measures "so the piece won't last so long."

Such is the enviable lot of the teacher in Vienna. If he meets with better success at times, it is hardly due to his musical ability or his way of teaching. Necessary factors are those of a social sort, which he must secretly despise more or less. For instance, it is considered highly complimentary to the teacher for the parents with their good friends and trusty neighbors to assemble in the music room at the first lesson. They form around teacher and pupil a chattering wall, from which the flattest possible remarks of either praise or censure fall upon the unwilling ears of the teacher. If he attempts to correct or instruct, or to remove these obstructions to progress, he himself is removed.

The loss is the more painful because he had succeeded in making terms for a sum considerably above thirty kreutzers. In such dizzy heights are the negotia-

*Germans use the word "Du" (thou) in addressing their children and intimates. "Sie" (you) is used for all other persons. "Du" presumes intimacy. [Ed.]

tions in the piano-teaching market. The proprietor of two shops asked to know my fee for lessons: "How much is the lesson?" "One guilder." "What? You must be ———! I hardly earn as much as that! There are plenty of women teachers who only ask thirty kreutzers."

Often the teacher is met at the door of a pupil's house with the remark, "Not to-day; come some other time." Reason is not given, nor excuse, least of all apology. If the teacher is delayed, he is required to send telegram, letter or card. That is the reverse of the medal.

Punctuality on the pupil's part is unheard of. If I express my wishes on the point—"Oh, it doesn't make any difference. Are you in a hurry?"

The only instance which comes vividly to mind as an exception to this spirit of lazy indifference was in a family of four daughters. In this family were culture and discipline. The young women were patterns of courtesy, modesty, attention and diligence. They submitted wisely to their exercises, and took great delight in the nobler music. But it must be confessed that the type of the pupil-material is quite the opposite.

It cannot be denied that there is true talent to be found in Vienna. But life is too comfortable and easy-going for it to develop. A student of mine, who had excellent talent, wished to improve his piano playing. He was seventeen years old. After a few lessons his zeal left him; Cramer, Bertini and the Two-voiced Inventions did not please his taste. He ended his musical career in the street-ballad atmosphere. Another young man thought he had mastered the soul of art when he could run through all the major and minor scales, though he knew neither notes nor time, thoroughly, and he begged me one day to give him the hardest compositions of Chopin and Liszt, for he could not endure easy pieces any longer.

To these specimens from the whirlpool where one is always seeking for true talent, should be added two of the elder minds. A lady came to me once: "My Peperl must play scales and exercises very diligently, and I hope that the Herr Professor will be severe with him." In the third lesson she commanded me to drop all scales and exercises. "Peperl finds them stupid; the 'Woodcutters' March' he likes a great deal better." The other lady objected to my finding any fault with her boy. "He is so put out and angry when you talk to him that way, Herr Professor. Please say something pleasant to him even if he does not do anything right at all."

It is my opinion that the cause for all this indifference is to be found in general physical deterioration. How far this is true is a question for moral philosophers, sociologists, political scientists. At any rate the symptoms are alarming. Youth is fed on incense, when it deserves chastisement. But that is not all. Ought not the evil to be plucked up by the roots?

WHICH is the greater, Mozart or Beethoven? Idle question! The one is more perfect, the other is more colossal. The one gives you the peace of perfect art, beauty at first sight. The second gives you sublimity, terror, pity, a beauty of second impression. The one gives that for which the other arouses a desire. Mozart has the classic purity of light and the ocean; Beethoven the romantic grandeur which belongs to the storms of air and sea, and while the soul of Mozart seems to dwell on the ethereal peaks of Olympus, that of Beethoven climbs, shuddering, the storm-beaten sides of Sinai. Blessed be they both! Each represents a moment of the ideal life, each does us good. Our love is due to both.—Amiel.

You are to learn all you can from my playing, relating to conception, style, phrasing, etc., but do not imitate my touch, which, I am well aware, is not a good model to follow. In early years I was not patient enough to make haste slowly, thoroughly to develop in an orderly, logical and progressive way. I was impatient for immediate results and took short cuts, so to speak, and jumped through sheer force of will to the goal of my ambition. I wish now that I had progressed by logical steps instead of by leaps. It is true that I have been successful, but I do not advise you to follow my way, for you lack my personality.—Liszt to one of his pupils.

Teachers' Round Table

CONDUCTED BY N. J. COREY

MIND AND FINGERS.

"UNABLE to secure good results from my practice, I found myself obliged to discontinue my piano lessons for several months. A friend said to me in regard to this: 'The trouble with you is that you have more music in your head than in your fingers.' This remark has kept me thinking. As a matter of fact, I am greatly interested in the theory and history of music. I also find great pleasure in following the bass, as well as the various voices, separately in listening to a performance. Do you think my fault is correctly stated?"

It would be impossible to answer your question confidently without first hearing you play, as well as being afforded an opportunity to watch your progress for a time when you are practicing. You do not state in your letter whether your lack of progress was along the line of expression and interpretation, or of technical growth. If the latter, it is possible that your fingers and hand may be structurally clumsy, and, therefore, hard to manage. Or if you are beyond twenty-five years of age, your muscles and ligaments may have become close set and stiffened, in which case it will be difficult to make them loose and flexible.

Your friend's diagnosis may be entirely at fault. You may have a pronounced intellectual interest in music and still be musical to your finger tips. How about the great composers—Bach, Beethoven, Wagner—and innumerable others, with almost incredible musical mentality; were they not musical from an emotional standpoint? Your teaching may or may not have influenced the musical character of your playing. Your teacher may not have had the gift of imparting style to your performances, although it is impossible to say much about this without knowing you both.

There is no such thing as musicianship, no matter how emotional, outside of the head. The old maxim, "mind rules all," cannot be escaped in any manifestation of human ability. It is the mind that is back of everything that you do, musical or otherwise. The least satisfactory of all playing is that in which the mental faculties do not seem to have been aroused to take any part. Some players are very facile and seemingly musical in their performances but how fatiguing to listen to for any length of time, because utterly devoid of intelligence.

The fact that you enjoy listening to the various voices or parts in a composition does not necessarily mean that you are not temperamentally musical. Quite the contrary. There is no truly educated musician whose faculties are not alive to every detail of a musical performance. The more temperamental and emotional he is, the greater will be his delight in every detail that he can discover that may indicate novelty and originality, and no discoveries of this sort are ever made by the popular method of listening and drifting along on the surface of the music, the nervous system only conscious of it as an agreeable sensation. It is more than likely that your trouble is simply that of an incomplete education. You apparently have a fine foundation on which to build, and with properly directed energies you may make an unusual musician, for you would be envied the natural faculty you speak of by many an earnest student.

It may be that in your study you need to place especial stress upon the development of your emotional nature. You will find it very amenable to de-

velopment and growth. The discoveries of modern experimental psychology, along physiological lines, have proved beyond question how much greater are the possibilities of individual development, in the case of any apparently imperfect faculty, than was formerly deemed possible. The process of building up the various cells in the brain has been elaborately studied out, and it has been learned that by concentrating one's efforts upon any given faculty that may seem to be imperfect, amazing results may be attained. Therefore try concentrating your energies upon the one point in which you feel your deficiency, in the meantime, however, not neglecting the others overmuch, and see what results you may accomplish.

Music History in the Class.

"I am desirous of taking up the history of music with young girls in class this winter, and I've been trying to find a simple text-book with questions. Could you give me the name of a text-book that would answer the purpose?"

"Could you tell me the names of games and amusements for pupils, young and old, or tell me where I could get a book of suggestions for such work?"

"Give me the name of the best simplified harmony text-book for girls from twelve to fourteen years of age. What do you think of Norris' book?"

"Do you think Kunz' Canons too ancient and dry for pupils now? If so, what would you suggest in place of them?"

The best history of music with questions with which I am familiar is that by Baltzell. The subject is treated comprehensively and yet simply. Not only is there a series of questions at the end of each chapter, but several times during the course of the book there are a series of review questions, some of which require that the student draw deductions from what he has learned, and which afford a comprehensive grasp of what has been passed over. You can use your own judgment as to which of these questions are too advanced for the pupils you have in hand. In using the book with very young pupils, I would recommend that there be no attempt to make rapid progress. In such cases half of a chapter will ordinarily be sufficient. You will find that it will often be necessary to provide supplementary explanations out of your own knowledge, in order that the young mind may gain a thorough understanding of the various subjects under consideration. There are also certain chapters that may wisely be omitted, for example, the early chapters on ancient music, which cannot be easily understood by young girls, who have no knowledge of Greek or Egyptian history. Certain portions of some chapters may also be omitted if found to be too theoretical, and taken up again when the students are older and have a more experienced understanding. As a matter of fact, you have probably already learned that it is impossible to teach anything without supplementing from your own intelligence. You will need to study each chapter in advance, and thus acquire a clear and definite idea of just what is to be presented, and how. I doubt if you are able to find any book that will seem to be exactly suited to your needs. You would be obliged to adapt any book to accord with your ideas.

There are four books by Thomas Tapper from which you will be able to find much help in providing supplementary material. "First Studies in Music Biography," "Pictures From the Lives of Great Composers," "Music Talks With Children," and "Chats With Music Students." One or all of these will prove a valuable addition to your teaching library.

You will find the "Harmony," by H. A. Clarke, a

most excellent manual, clear and progressive. You can also procure a key to it for your own use if you so desire. Norris' book is the best one extant in the English language which embodies the French system of nomenclature and figuring the seventh chords. You will have to decide for yourself whether you wish to teach this system, or the German, which is embodied in most of the other text books. The departures from current methods you will find mostly in the second volume of Norris.

Kunz' Canons are very ingenious, and with a certain class of pupils may be used with good results, but they make no appeal to the average student. They are more ingenious than inspirational, and serve little purpose in the education of the young, save that of finger training, and they bore the child pupil so excessively that I question whether they do not do more harm than good. A very able teacher, who had just come across these canons, once told me that he considered them a great "find," for in using them pupils would be obliged to think while practicing five-finger exercises. "Yes," I answered, "thinking of complications that they ought not to be troubled with at that stage of instruction, and thus prevented from giving close attention to the principal essential of five-finger work, viz., the correct action of the fingers." Five-finger practice should be so simple that even the attention of the dullest can be fixed entirely on the finger motions. The benefit of such practice does not consist in learning a vast number of complicated exercises, but in what is gained from a few simple ones gone over a vast number of times with the correct action of the fingers. The same teacher told me a few years later that he soon discontinued the Kunz Canons, as they were too confusing for immature minds and dulled the musical sensibilities. That he found that only those with a very marked natural aptitude for music could benefit by their practice. They do help to inculcate the contrapuntal principle to be sure, but one needs to possess very accurate and well-established finger control before undertaking such problems. One needs to exercise great discretion in giving young and undisciplined minds music which is almost sure to prove uninteresting to them. If any teacher, however, has had a more fortunate experience with these canons, the ROUND TABLE will be very glad to print his or her opinions concerning them. This department does not exist simply for presenting one side of a question, but all sides, and the more actively a discussion may be engaged in, the more benefit is likely to accrue to those who participate, which, of course, includes all who read or observe.

I do not consider it necessary, therefore, to suggest anything as a substitute for the Kunz Canons, but should eliminate them entirely, except for special purposes. The place they might occupy in the practice hour would better be devoted to standard etudes, or such technical exercises as one practices without notes. There is not enough time now, in a student's education, for him to learn all the applied forms of running exercises, scales, and arpeggios, especially the latter in seventh chords and extended positions. These should never be neglected, and require years of patient application in order for the hands to become familiar with, and accustomed to, the varied positions upon the keyboard. The contrapuntal principle I spoke of, would better be taken up when the student is far enough advanced to take up the study of Bach. The ideal etude course has not yet been formulated, but when it is, some of the easy preludes of Bach will have been substituted for some of the etudes of Czerny, Loeschhorn, etc. There are also many admirable and musically interesting things by Handel, that cultivate this principle with most excellent results. (Handel Album, Presser Ed.) Indeed much of Handel's music is more easily grasped and enjoyed by music students than that by Bach.

From Faraway New Zealand.

"As a teacher in far-away New Zealand, I am writing to tell you of the great assistance I derived from our ROUND TABLE. I have had about ten years experience in teaching here, and think, perhaps, I should contribute my mite that may perhaps be useful to other teachers who sit at the ROUND TABLE. Even in this new colony, not yet a century old, there is keen competition in the musical profession. What I find most trying is the number of 'butterfly' pupils there seems to be.

(Continued on page 756.)



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A FEW of the lessons of vacation-time may be hearkened to during the laborious winter season. Proper and suitable exercise, systematically taken each day, will prolong the physical zest and strength accumulated during the summer. It is well for every human being to be in the open air as much as possible. It is almost imperative for the professional man to have an abundance of oxygen, as, from the nature of his work, he imposes a severe strain on his nervous system. Of course, physical magnetism is conserved by this means, and "personality," so powerful a factor in human relations, depends much on the condition of the health. The statistics that show what an alarming inroad consumption makes into the ranks of professional men and women would show a change for the better if this particular class of nerve-consumers could be brought to more effectually comprehend what oxygen means to exhausted bodies and brains.

The autumn is an excellent time of the year to outline a course in reading. Reading is an antidote against the trials and fatigues of labor, lifting the mind above its ordinary affairs, opening that wonderful realm in which the spirit has its being. History and biography are for the students, principally; but there are the master essayists, Montaigne, Emerson, Ruskin, to charm and rest the elder readers. The winter, so replete with its struggles for a livelihood, becomes, to the earnest reader, the very best time of all the year.

Reading is such a congenial employment that, after the drudgeries of the day are past, he who indulges deeply, indubitably renews the soul for the morrow, until the morrow becomes as a field on which to contend for the high prize of life. Well does our dog-eared copy of Emerson say, "The high prize of life, the crowning fortune of man, is to be born to some pursuit which finds him in employment and happiness, whether it be to make baskets or broadswords or canals or statues or songs."

The companionship of books has an indispensable place to master and man, to teacher and student, to young and old. With great books in hand, we converse face to face with great men, and rise superior to our fortunes and environment.

"WHAT'S one man's music is another man's noise," declares the sapient Mr. Dooley, and if all his remarks were as true as this, his writings would be a veritable series of axioms. The text-books on theory tell us music consists of orderly arrangements of tones, tones being the results of regular and continuous vibrations; also that noise is the result of irregular and periodic vibrations. But Mr. Dooley injects into the matter the feature of education and appreciation. What is music to you may

be noise to me; and I may play you something—of Strauss for instance—which you will declare is discord rampant, hence, noise.

It takes education to appreciate the best of anything. Good taste is seldom innate. The root of it may be, but it takes a lot of nurturing to develop it. This is true in matters of dress, of food, of all forms of art. The rough and the raw is enjoyed before the finished and the delicate. The primary colors are the delight of aborigines, not the delicate shadings of civilized art. The skill of a French chef is lost on the palate of a Western farm hand. The tonal tints of a modern composer are wasted on the ear satisfied with a phonograph record of a rag-time melody.

With these resultant divergences of taste it is plain that the music that is one man's music may easily be another man's noise; and the question with the educated musician is how to get the other man to think the musician is right as to his judgments as to noise and music. But with the best intent in the world, which is the noise and which is the music is not a thing that is capable of mathematical or logical demonstration. One may prove a financial or a scientific statement to the last notch, but not so an artistic one. Was it Horace who said, "matters of taste are not to be disputed," that is, are not subject to argument, but to processes of education?

Hence, it behooves the musician not to argue, but to practice. In other words, to make his converts by giving them better music rather than by making better sentences. Good music will make its own way with the susceptible portion of the public. It is not worth while to expect all to come to the point of appreciating the good in art, for there is a proportion of humanity in which the grain is so coarse that it will not take a polish—or appreciate one.

Make the other man's noise a little better grade of noise to-morrow and it will soon begin to approximate your music; but deride his taste—or lack of it—and he will advise you to "go to," that his music is as much to him as yours is to you. And is he not right? Young enthusiasts are apt to be intolerant. They want to convert multitudes at once; but let the young musician remember the way to elevate is to go down and assist rather than stay above and find fault. Help the other man to improve what he calls music and you call noise, and some day his music may equal yours.

GEORGE BERNARD SHAW, the Irish farceur, says in his highly successful play "Man and Superman:

"At every one of those concerts in England, you will find rows and rows of people who are there, not because they like classical music, but because they think they ought to like it."

With that diagnostic penetration with which Shaw strikes right down to the naked truth and shocks our feelings and shakes our conventions, he has also attacked one of the most sensitive musical conditions. Mr. Shaw is right, thousands and thousands of people listen to what is generically classed under "classical" music not because they like it, but because they think they ought to like it. Music is dependent upon interpretation that the unmusical person with social pretensions has often come to despise it owing to having heard "classical music" mangled under the cruel hands of some novice. That the public is as indulgent as it is, invites our admiration and sympathy. That more and more young teachers are not obliged to suffer loss of patronage for indiscretions practiced upon the unmusical or those who had no advantage of musical training, is a continual source of wonder.

In no other art does the artist continually put forth the most intricate and complicated problems for public admiration. The musician often expects the unmusical audience to enjoy things that have taken him years to comprehend. Some teachers make up recital programs composed of the driest and dullest contrapuntal works ever conceived. Some of these works may be necessary for technical or historical purposes—but why give them to people who have no desire to hear them and who are more likely to be bored than benefited by them? This does not mean that the teacher should lower his standard in the least. Let his standard be as high as the skies, but let his good sense regulate the music he puts upon his recital programs. Of the millions of beautiful compositions he can easily select some with melodic,

rhythmical or harmonic features that will please the most superficial. Chopin, Mozart, Schubert, Liszt, Beethoven, Haydn, Weber, Grieg, Schütt, Sinding, MacDowell are teeming with music of this kind and you can even find many very interesting popular pieces in Scarlatti, Bach, Lully, Rameau, and Händel if you will search for them. Why, then, bring out everlastingly the grewsome, dry skeletons of decadent musical forms?

That there are people who will endure some very dry music simply to be thought "au fait" the musician should be very grateful. What would he do without these martyrs to the art and to their own vanity. They are upon the road to ultimate musical culture. Although the road may be hard, they are sure that the goal will be glorious. Don't make fun of them Mr. Shaw—they are the teachers' best friends and in fact are the foundation of his means of livelihood.

PERHAPS one of the most necessary possessions for diplomacy in its every day connotation, of the teacher is tact. Tact is a little word. It means that nice discernment between what should be done and what should not be done at a certain time. Tact does not come intuitively as many might suppose. It is the product of kindness, good breeding and the habit of thinking before doing. Many confound tact with deceit, but tact is just what deceit is not. Failing in tact many resort to open deceit.

Many teachers lack tact because they do not think. Do you ever think? We do not mean "think" in the ordinary acceptance of the word, but rather in the oriental sense of devoting a certain time every now and then for undisturbed concentrated contemplation of some of the problems that confront you. Do you ever go to some quiet part of the house with the determination to get some vexed problem straightened out in your mind? Few people do. We go ahead blundering and knocking our fellows down right and left, but rarely thinking what we are doing. Often this lack of thinking is the reason for the failure to succeed. Some teachers, for instance, make it a policy to lampoon any former teacher a pupil might have had. The "method" of the other teacher is described as a disgrace, the instruction worthless and her business methods bordering on those of the swindler. The teacher never thinks that such tactless criticism as this always has a negative effect. The pupil listens for a time and all the while the pupil's estimate of the teacher sinks deeper and deeper, until finally confidence is supplanted with disgust. And still the teacher continues somewhat after this fashion:

"Your way of holding your fingers is disgraceful. Didn't your old teacher ever correct that? No? Goodness gracious, what a fool she was! And those staccato notes, stop—don't play them that way! It makes me nervous! To think that you should have thrown away all that money for such worthless instruction! Why don't pupils come to us—good teachers—at the start instead of squandering their lives and their fathers' incomes? Well, I will have to start at the beginning and teach you just like a little child. But I wish I could get hold of that other teacher just once, and I would tell her what I thought of her!"

Perhaps you have heard some such monologue yourself. You know how you felt about it. It is so much better for the teacher to quietly dismiss all thought of former teachers and go to work in a business-like manner and advance the pupil along the teacher's lines. The pupils' respect is increased a thousandfold and no time is wasted in useless verbiage.

The teacher should think precisely as the business man, the lawyer or the soldier thinks. Do not necessarily say anything that might offend any one's feelings whether the person discussed is present or absent. Go your own way and make your own fame and fortune, but do not let your path be obstructed with the correction of faults of others.

BE not anxious about to-morrow. Do to-day's duty, fight to-day's temptation and do not weaken and distrust yourself by looking forward to things which you cannot see and could not understand if you saw them.
—Charles Kingsley.

THE ETUDE
SÉRÉNADE

719

SIG. STOJOWSKI, Op. 8, No. 3

Andantino con moto M.M. ♩ = 69

p

dolce grazioso

legg.

poco cresc.

a tempo

slentando

poco rinf.

THE ETUDE

poco cresc. *espress.*

p poco slent. *poco stretto e rinforzando molto* *rall.*

a tempo r.h. *ff l.h. con passione* *sf* *allarg.* *a tempo* *pp*

espress. *morendo* *last time, go to Coda, opposite page* *a tempo poco più lento*

cresc. e string. un poco *pp misterioso* *allargando molto*

allargando *pp* *cresc. e string.* *f pesante*

espress. poco rubato *poco cresc.*

acceler. molto *pp* *cresc. e string. sempre* *ad lib. quasi cadenza*

veloce *f* *ff* *ff*

Coda *a tempo poco più lento* *pp misterioso* *espress.* *a tempo* *poco rit.* *stentando* *espr.* *D.S.*

Tempo I *più p* *stentando* *a tempo* *poco* *pp*

stretto *rall.* *a tempo* *pp* *dim e rall* *ad lib.* *pp*

SLAVIC THEME

WITH VARIATIONS

from "Coppélia"

SECONDO

LEO DELIBES

Allegretto non troppo M.M. ♩ = 104

The first system of musical notation for the Slavic Theme. It consists of two staves in 2/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegretto non troppo' with a metronome marking of 104. The first staff begins with a piano (*p*) dynamic. The melody in the right hand features eighth-note patterns, while the left hand provides a simple harmonic accompaniment. The system concludes with a triplet of eighth notes in the right hand.

The second system of musical notation, continuing the piece. It maintains the same 2/4 time and key signature. The right hand continues with eighth-note patterns, and the left hand provides accompaniment. The system ends with a triplet of eighth notes in the right hand.

Moderato M.M. ♩ = 84

The third system of musical notation, marked as a variation ('Var.'). It begins with a piano (*p*) dynamic and a tempo marking of 'Moderato' with a metronome marking of 84. The time signature changes to 3/4. The right hand features a more complex melody with chords and grace notes, while the left hand continues with a simple accompaniment.

The fourth system of musical notation for the variation. It continues the 3/4 time and key signature. The right hand features a melody with grace notes and chords, while the left hand provides accompaniment. The system ends with a triplet of eighth notes in the right hand.

The fifth system of musical notation for the variation. It continues the 3/4 time and key signature. The right hand features a melody with grace notes and chords, while the left hand provides accompaniment. The system ends with a triplet of eighth notes in the right hand.

SLAVIC THEME

WITH VARIATIONS

from "Coppélia"

PRIMO

LEO DELIBES

Allegretto non troppo M.M. ♩ = 104

The musical score is written for piano in D major (two sharps) and 2/4 time. It begins with a tempo marking of 'Allegretto non troppo' and a metronome indication of 104 beats per minute. The first system is marked '1' and 'p con grazia'. The score consists of six systems of music. The first four systems are the main theme, followed by a variation section marked 'Var.' and 'Moderato' with a metronome indication of 84 beats per minute. The variation section includes a 'p' dynamic marking and an 'espress' (expressive) marking at the end. The score is heavily annotated with fingerings (numbers 1-5) and articulation marks (accents, slurs, and breath marks). The key signature remains D major throughout. The piece concludes with a final cadence in the sixth system.

THE ETUDE

SECONDO

rit. a tempo

Finale
Allegro non troppo M.M. ♩ = 108

rall. ff ff marcato

stringendo

fff

PRIMO

First system of musical notation for the PRIMO part. It consists of a grand staff with two staves. The key signature is two sharps (F# and C#). The music features various fingerings (1-5) and articulation marks. The tempo marking *rit.* (ritardando) is present, followed by *a tempo*.

Second system of musical notation for the PRIMO part. It continues the grand staff. The tempo marking *rit.* is present. The section is labeled **Finale** and **Allegro non troppo M.M. 108**. The dynamics *ff* (fortissimo) and *ff marcato* are indicated.

Third system of musical notation for the PRIMO part. It continues the grand staff with complex rhythmic patterns and fingerings.

Fourth system of musical notation for the PRIMO part. It continues the grand staff with complex rhythmic patterns and fingerings.

Fifth system of musical notation for the PRIMO part. It continues the grand staff. The tempo marking *stringendo* (stringendo) is present.

Sixth system of musical notation for the PRIMO part. It continues the grand staff. The dynamics *fff* (fortississimo) are indicated. The system concludes with a final chord and a fermata.

THE ETUDE
THE YOUNGER SET
WALTZ

PAUL KAISER, Op. 2, No. 4

Tempo di Valse M.M. $\text{♩} = 60$

The musical score is written for piano and consists of six systems of music. The first system begins with a piano introduction marked *p* and a repeat sign. The second system continues the waltz melody with various fingerings and a crescendo. The third system features a forte section marked *f* with a 'Fine' marking and a piano section marked *p*. The fourth system includes a 'marcato il basso' instruction. The fifth system features a mezzo-forte section marked *mf* and a piano section marked *p*. The sixth system concludes with a forte section marked *f* and a 'D.S.' (Da Segno) instruction. The score includes numerous fingerings, slurs, and dynamic markings throughout.

VALSE

Moderato M. M. ♩ = 104

R. SCHUMANN
(Composed in 1838)

Musical score for 'Valse' by Robert Schumann, composed in 1838. The piece is in 3/4 time, marked Moderato (M.M. = 104). The score is written for piano in B-flat major. It consists of three systems of music. The first system starts with a mezzo-forte (mf) dynamic, followed by a forte (f) section, and ends with a fortissimo (ff) section. The second system continues the fortissimo section, ending with a mezzo-forte (mf) section. The third system concludes the piece with a fortissimo (ff) section and a final chord. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

TARENTELE

Allegro vivo M. M. ♩ = 152

H. CHRETIEN

Musical score for 'Tarentelle' by Henri Chretien. The piece is in 6/8 time, marked Allegro vivo (M.M. = 152). The score is written for piano in B-flat major. It consists of three systems of music. The first system starts with a mezzo-forte (mf) dynamic, followed by a forte (f) section, and ends with a fortissimo (ff) section. The second system continues the fortissimo section, ending with a fortissimo (ff) section. The third system concludes the piece with a fortissimo (ff) section and a final chord. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

THE ETUDE

f energico *cresc.*

p *marcato il basso.* *piu cresc.*

f *cresc.*

f *sf* *sf* *cresc.* *f*

ff subito *p* *pp rit.* *mf a tempo*

cresc. *piu cresc.* *f*

marcato il basso

The musical score consists of seven systems of piano music. The first system begins with a treble clef and a key signature of one flat (B-flat). It features a series of eighth-note runs in the right hand, with fingerings indicated above the notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *f energico* and *cresc.*. The second system continues the eighth-note patterns, with a *p* dynamic marking and the instruction *marcato il basso.* in the left hand. The third system shows a change in the right-hand melody, with a *f* dynamic. The fourth system features a series of chords and single notes in the right hand, with *f*, *sf*, and *cresc.* markings. The fifth system includes a *ff subito* marking followed by a *p* dynamic, and a *pp rit.* marking towards the end. The sixth system continues the eighth-note accompaniment. The seventh system concludes with a *f* dynamic and the instruction *marcato il basso* in the left hand.

Meno mosso

sf musette *p* *sf* *p* *una corda* *Ped. simile*

sf *sf*

Tempo I *pp rall.* *mf*

f *cresc.*

Presto *ff* *sf* *sf*

sf *cresc.* *molto* *ff* *8bussa*

ROSA MONDE
MAZURKA DE SALON

F. G. RATHBUN.

Tempo di Mazurka M.M. ♩ = 120

The musical score for "Rosa Monde" is a Mazurka in B-flat major, 3/4 time, composed by F. G. Rathbun. It is marked "Tempo di Mazurka M.M. ♩ = 120". The piece is written for piano and consists of six systems of music. The first system begins with a forte (*f*) dynamic and includes a piano (*pp*) section. It features a crescendo (*cresc.*) leading to a forte (*f*) section marked "brillante" and "rit.". The second system is marked "a tempo" and begins with a piano (*p*) dynamic. The third system continues the piano (*p*) dynamic. The fourth system also maintains the piano (*p*) dynamic. The fifth system includes a crescendo (*cresc.*) and a forte (*f*) section, followed by a "meno mosso" section. The sixth system begins with a piano (*p*) dynamic and includes a "dolce" section. The score is rich with musical notation, including slurs, accents, and various fingering numbers (1, 2, 3, 4, 5) for both hands.

First system of musical notation. The treble staff contains a series of chords and eighth notes, with a *meno mosso* marking. The bass staff provides harmonic support with sustained chords. A *cresc.* marking appears towards the end of the system.

Second system of musical notation. The treble staff features a descending eighth-note scale. The bass staff continues with harmonic accompaniment. A *dim.* marking is present in the latter half of the system.

Third system of musical notation. The treble staff begins with an 8-measure rest, followed by a melodic line. The bass staff has a *p* (piano) dynamic. The system is marked *ritardando* and *a tempo*.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a *mf* (mezzo-forte) dynamic. The system concludes with a final chord.

Fifth system of musical notation. The treble staff includes a *cresc.* marking and a *Fine* instruction. The bass staff has a *p dolce* (piano dolce) marking. The system ends with a final chord.

Sixth system of musical notation. The treble staff features a *l.h.* (left hand) marking and a *r.h.* (right hand) marking. The bass staff continues with harmonic accompaniment. The system concludes with a final chord.

cresc. *ff* *poco rit.* *a tempo*

l.h. *mf* *r.h.* *p*

cresc. *D.C.*

IN REVIEW

MILITARY MARCH

CARL WILHELM KERN, Op. 63, No. 1

Tempo di Marcia M.M. $\text{♩} = 126$

f *mf* *cresc.*

sfz *cresc.*

dim. *f*

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and fingerings (3, 2, 1, 4, 3, 2, 1, 5, 4, 2, 1, 4). The bass clef staff contains a supporting line with chords and fingerings (5, 4, 1). Dynamics include *dim.* and *sfz*.

Second system of musical notation. The treble clef staff features a melodic line with fingerings (3, 1, 3, 1, 5, 4, 4, 1, 3, 1, 5, 2, 5, 4, 1, 3, 1, 5, 3, 1). The bass clef staff has a supporting line with fingerings (4, 2, 1, 3, 1, 4, 1, 5, 3, 4). Dynamics include *p*, *cresc.*, *p*, and *mf*.

Third system of musical notation. The treble clef staff has a melodic line with fingerings (3, 1, 5, 1, 4, 1, 4, 1, 3, 1, 5, 2, 5, 4, 1). The bass clef staff has a supporting line with fingerings (2, 3, 4, 6, 1, 3, 2, 1, 2, 5). Dynamics include *mf* and *f*.

Fourth system of musical notation. The treble clef staff contains a melodic line with various ornaments. The bass clef staff has a supporting line with fingerings (4, 2, 5, 2, 4). Dynamics include *f*.

Fifth system of musical notation. The treble clef staff has a melodic line with fingerings (4, 1, 2, 5). The bass clef staff has a supporting line with fingerings (4, 1, 2, 5). Dynamics include *dim.*, *pp*, *p*, *mf*, and *f*.

Sixth system of musical notation. The treble clef staff features a melodic line with fingerings (1, 2, 3, 4, 1, 2, 3, 4, 5, 1, 5, 1). The bass clef staff has a supporting line with fingerings (5, 1, 5, 1). Dynamics include *pp*, *p*, *mf*, *f*, *echo*, and *morendo*. A *lunga* marking is present above the treble staff.

THE ETUDE

LOVE'S SIGH

SOUPIR D'AMOUR

Intermezzo

H. ENGELMANN, Op. 701

Andante tranquillo M M $\text{♩} = 96$

The musical score is written for piano and consists of six systems. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andante tranquillo' with a metronome marking of quarter note = 96. The score includes various musical notations such as triplets, slurs, and dynamic markings.

System 1: Starts with a piano (*p*) dynamic. The right hand features a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *p*, *mf*, *rit. dim.*, *pp*, and *p dolce*. A *con grazia* marking is above the final measure.

System 2: Continues the piano texture. The right hand has a melodic line with slurs. The left hand provides harmonic support. A *tranquillo* marking is above the staff, and *cresc. string.* is written below the bass staff.

System 3: Features a *f* (forte) dynamic in the right hand. The left hand has a steady accompaniment. A *rit.* (ritardando) marking is above the staff, and *a tempo* is written below the staff.

System 4: Starts with a *p* (piano) dynamic. The right hand has a melodic line with slurs. The left hand provides harmonic support. A *poco cresc.* (poco crescendo) marking is below the staff, and *p quieto* is written below the staff.

System 5: Starts with a *p grazioso* (piano, gracefully) dynamic. The right hand has a melodic line with slurs. The left hand provides harmonic support. A *p poco cresc.* (piano, poco crescendo) marking is below the staff.

System 6: Ends with a *rit.* (ritardando) marking above the staff and *a tempo* written below the staff. The right hand has a melodic line with slurs, and the left hand provides harmonic support.

First system of musical notation. The treble staff begins with a measure marked with a dashed line and the number 8. The piece starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section with a crescendo (*cresc.*) leading to a fortissimo (*ff*) section, and finally returning to piano (*p*). The bass staff provides harmonic support with chords and single notes.

Second system of musical notation. The treble staff features a section marked *Animato* with a mezzo-forte (*mf*) dynamic. A *Fine* marking appears at the beginning of the system. The music includes various triplet and sixteenth-note patterns. The bass staff continues with harmonic accompaniment.

Third system of musical notation. The treble staff shows a continuation of the melodic line with triplet figures. The bass staff features a series of chords and moving lines. Dynamics include *f* and *ff*.

Fourth system of musical notation. The treble staff is marked *cantabile* and begins with a piano (*p*) dynamic. The melody is characterized by triplet patterns. The bass staff provides a steady accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation. The treble staff features a section marked *cresc.* (crescendo). The music includes complex triplet and sixteenth-note passages. The bass staff continues with harmonic support. The system ends with a fortissimo (*ff*) dynamic.

Sixth system of musical notation. The treble staff includes a section marked *cresc. string.* (crescendo strings). The music features intricate triplet and sixteenth-note patterns. The bass staff provides harmonic support. The system concludes with a *rit.* (ritardando) marking and a *D.S.* (Da Segno) instruction.

THE ETUDE

CHANT D'AMOUR

BORIS FRANZOFF

Allegro moderato M M $\text{♩} = 96$

p leggiero
mp ben cantando
p dolce
Ped. simile

mp
poco rall.
a tempo
p
ten.

mf
mp
p
mp
mf
Ped. simile

mp
p
molto espress.
mp

mf
mp
dolce
poco rit.
mp
ten.

poco a poco rallentando
ff
mf
poco dolce
ten.

atempo *poco a poco morendo al Fine*

mp dolce *P dolciss.*

Lento

pp ten. *estinto* *pp*

This musical score is for a piece titled 'THE ETUDE'. It is written for piano and consists of two systems of staves. The first system begins with the tempo marking 'atempo' and the dynamic 'mp' with the instruction 'dolce'. The music features a series of chords and single notes in both hands. The second system continues the piece, marked 'Lento' and 'pp' (pianissimo), with the instruction 'estinto' (fading). The piece concludes with a final chord. The overall mood is gentle and expressive.

PLAYFUL KITTENS

PAUL LAWSON

Moderato M.M. ♩ = 104

This musical score is for a piece titled 'PLAYFUL KITTENS' by Paul Lawson. It is written for piano and consists of four systems of staves. The tempo is marked 'Moderato M.M. ♩ = 104'. The music is characterized by a lively, playful melody in the right hand, often featuring triplets and sixteenth notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. The piece is filled with various musical ornaments, including slurs, ties, and dynamic markings like 'f' (forte) and 'p' (piano). The overall mood is cheerful and energetic.

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We Shall Know Each Other There

E. C. BOLLES

(By permission)

A. F. LOUD

Andante *mp*

Andante espressivo *mf*

1. When our toils and cares are
2. Hush then each re-bellious

end - ed, And our work on earth is done,
mur - mur, While on earth our feet may roam,
When we reach that un-known
In that bles - sed, bles - sed

rall. *molto* *mf*

coun-try, Out be-yond the set-ting sun,
coun-try, In that joy - ous, glorious home,
Safewith-in our Fa-ther's man - sion,
On the Res-ur-rec-tion morn - ing,

poco rall. *con joie* *poco a poco cresc.*

Clad in rai-ment white and fair,
Free from pain and free from care,
Far from earth-ly scenes so fleet - ing,
Where an-gel - ic strains are ring - ing,

poco rall. *con joie* *poco a poco cresc.*

f rall.

Friend with friend in rap - ture meet - ing, Chant - ing sweet a joy - ous
Praise to God the Fa - ther bring - ing, Praise to Christ our Sav - ior

f rall.

molto mp mf rall. marcato mp rall.

greet - ing, We shall know each oth - er there, We shall know each oth - er there,
sing - ing,

molto mp mf rall. marcato rall. ad lib. mp rall.

rall. espress. dim. 1^a P 2^a P

We shall know each oth - er there.

rall. espress. a tempo dim. mp lento p

AT EVEN

A SERENADE

CHARLES WILLEBY

No. 5397
FERGUS HUME

Andante

p molto legato

rit. con espressione p a tempo

My dear one thou wert sleep - ing In the moon - light chill and pale, And a

rit. p a tempo

THE ETUDE

poco rit. *cresc.*

bove was sweet-ly sing - ing, Midst the trees, the night - in - gale. I

poco rit.

e accel. *f*

sigh'd "Oh my dar - ling Tho' night will soon be gone, Sleep

cresc. e accel

on, sleep on, sleep on be - lov - ed, Tho'

ritard. *p* *pp* *dim.*

night will soon be gone, Sleep on dear love sleep on?

ritard. *col. voce* *mf* *pp* *ppp*

p *leggerio*

The night - in - gale sang

ev - er of thy love and ma - gic spell, When I asked the white rose

pe - tals, they re - plied, "she loves thee well;" I cried, "In thy

dream - ing, 'Tis I you think up - on, Sleep on, sleep

on, sleep on be - lov - ed, 'Tho' night will soon be

gone, Sleep on dear love, sleep on?"

cresc. e accel.

cresc. e accel.

stent.

f stent.

p

ritard

ritard

pp rall.

dim.

colla voce

THE ETUDE

LARGO

from "Xerxes"

G. F. HANDEL

Transcription by Guido Papini

Largo M. M. ♩ = 69

VIOLIN

PIANO

*la melodia marcato**p sotto voce**p espress.**cresc.**rit.**mf**allargato**vibrato**ff energico**ff ben sonoro**allargato**ff**ff**ff**ff**ff*

VOCAL DEPARTMENT

EDITED MONTHLY BY NOTED SPECIALISTS

The Vocal Department for this month is under the editorship of
W. Francis Gates

FRANZ AND MacDOWELL.

It is a pity that the majority of men and women are so constituted that they refuse to recognize a great creator of art works until he approaches death's door—and, alas! sometimes the appreciation is delayed until the master has passed through.

Much has been written concerning the neglect of genius. It has been told time and again how Mozart lacked the comforts of life; how Schubert was reduced to a pittance; how Wagner, in his early days, eked out a slender existence by distasteful musical drudgery. We are too prone to think these things were the results of conditions that obtained a century or more ago and to congratulate ourselves that the modern art world is ready to receive with open arms the creative artist who evinces genius of the true order. Yet, there have been instances in the recent past that controvert this belief. While there is doubtless a great advance in the matter of recognition awarded talent and genius, the day is not past when a composer, who is great enough to be ahead of his age or who is high enough in his ideals to be producing work that ranks with the best of his time, can claim that artistic and financial recognition that should be his during his years of greatest activity.

If examples of this condition were necessary, one might point to Robert Franz, in Germany, and Edward MacDowell, in America. Both had to turn from their manuscripts to their daily teaching. Had the proper artistic recognition and financial support been given them, the drudgery of the classroom would not have been necessary. While parallels might be traced between their aims and the results, for both were super-sensitive musical poets, my intention is to consider only the matter of recognition by the musical world and its resultant financial freedom. Franz struggled for years against the unhappy fate of a shattered nervous system, but teaching, playing, writing, day in and day out, the first two to satisfy the need of his family, the latter to give speech to his creative instincts. When he finally had to give up the struggle and resign his positions of organist and teacher, starvation stared him in the face, and, had it not been for the efforts of Liszt, Joachim, Dresel and others, who raised a fund for the composer, there would have been a sad tragedy.

At the root of this condition was the fact that Franz' songs were not then appreciated. Even in Germany, for many years, his beautiful lieder were neglected. Nor was there recompense adequate for his neglected. Nor was there accompaniment in modern scholarly work in writing works of Bach and Handel, form to the great choral works of Bach and Handel, to which he devoted his later years after deafness and paralysis had driven him from teaching and made original composition too fatiguing.

It was only in his last decade and since his death, fifteen years ago, that the works of Robert Franz have commenced to secure the appreciation that is their due. Great critics now place them next to the lieder of Schubert, Schumann and Brahms.

Now that the cruel hand of Fate has stricken Edward MacDowell and has ordained that his latter years shall be spent in mental and physical inactivity, there is a widely awakened interest in his composi-

tions. As in the case of many another genius, this hand was beckoned by the arduous labor necessitated on the part of the musician. Though he has worked for a quarter of a century, it is only in recent years that his place as the foremost American composer of the day has been recognized.

This grievous calamity that has stricken Mr. MacDowell as he reached the ripened maturity of his powers has quickened the musical conscience of this country to a feeling of neglect; and now that he can no longer pour forth that stream of glorious melody, the musical public is lamenting him as a tone poet of distinction. America, to its shame, was a decade behind Germany and England in acknowledging this. What a pity that it took a physical collapse on the part of the composer to awaken the musical appreciation of his countrymen; now that he lies helpless,



ROBERT FRANZ.

MacDowell clubs are formed right and left and the orchestral leaders of the country are performing works of his that were first given in Germany twenty years ago. The composer was less interested in these earlier works, "The Saracens," "The Fair Aida," "Lancelot and Elaine" and others, than he was in his heavier compositions of a later period, the tragic "Norse" and "Keltic" sonatas.

The public will first come to enjoy the youthful MacDowell; later it will appreciate his mature genius. He is no one-sided composer. Almost every musical form has felt the touch of his pen. His fecundity of poetic idea, his graceful powers of expression, his high ideals, mark him as the American Tennyson of music. His fluency of melody, his feeling for tone color, his novelty and individuality of thematic treatment—all these attributes of genius are the prop-

erty of this composer, the poet-souled musician who at this writing lies almost unconscious awaiting the final call.

It is not through the intrinsic merit of the composer as expressed in the larger forms that appeal is made to the general public, for only a small proportion has the opportunity to hear orchestral works in their original setting. It is in the piano pieces and particularly in the songs that MacDowell, as other composers, will first and most generally touch the wider public. And, fortunately, it is in these that his genius was most free and individual. His most characteristic qualities show brightest in his songs and his clever imagery, his fecundity of idea and his happy expression of his vivid poetic thought, now that public attention is turned his way, will bring him an acclaim all too late for his appreciation.

What a pity that we did not have the good judgment and fine discrimination to hail his worth as it deserved while he was yet active. What an incentive it would have been to him to know that all musical America honored him as its chief; yet in this lack of full recognition he shared the fate of "a prophet in his own country"—of not only Franz but of many another composer.

VOICE AND DIGESTION.

It is an old axiom that health is a prime requisite for the singer; voice comes next, then other things. And at the root of good health lies good digestion and thorough nutrition. Such statements as these seem trite—but they are of the kind that must be hammered into the heads of each succeeding crop of vocal aspirants, and then many of them do not realize their basic importance until the digestion is ruined and the health is gone.

Not going into the many features of diet and exercise that aid good digestion, there occurs to me one point that I have not seen mentioned in vocal writings. All teachers and students of the art of song recognize the bugbear of the catarrhal condition and of the ordinary "cold." These are among the most serious enemies of the singer. They deter practice, they postpone advancement and in many cases murder success. So any fight that can be made against these diseased conditions of the singing apparatus must meet with welcome.

Yet all of these so-called "colds" and "sore throats" do not come from atmospheric conditions or from exposure to low temperatures or moist airs. It is the experience of the writer that in a certain proportion of the cases they arise from indigestion. The root of a "cold" that involves the vocal chords, pharynx and head cavities may many times be found in a heavy dinner.

Most persons have one weak spot in their physical make-up. Some may have a perfect body-machine and find the weak spot—in the head. In the larger number of cases the debility is in the digestive apparatus; consequently this inherited or produced in-

firmity must be recognized and taken into account, before eating the heavy meal or food.

Here is the course of events after over-indulgence in food known to be indigestible: An indigestion followed by constipation, producing an auto-septic condition—that is, one in which the indigested food slightly poisons the person indulging in it. He does not think it poison, he may only call it a headache. Then comes a feverish condition of the stomach extending up the esophagus to the epiglottis and sympathetically affecting the vocal chords. The mucous membrane is inflamed, the vocal chords slightly thickened, the voice "goes down" a step or more. Upward continues the irritation into the nasal passages and the sufferer has "a bad cold in the head, and can't for the life of him tell where he caught it." And it is even worse than the ordinary cold, as it covers the whole digestive tract.

The result of such a condition is several days of vocal inactivity and a proportionately weakened condition of vocal organs—but it is the price one must pay for over-indulgence, for intemperance, if you will. Yet to suggest to the possibly fair singer that she was intemperate would bring vials of wrath on your head.

There are legitimate "colds," affections which come from atmospheric conditions that one cannot always foresee and guard against, or from exposures that might have been anticipated and obviated; but the one I mention above is such that any one with a bit of will-power can anticipate it and remove the possible cause. Of the other ills that follow on the heels of over-eating, or of the mal-selection of viands, I will not speak here at length. To those who desire a most practical and readable article on this line, I will suggest one that I remember appeared in *Music*, in the number for October, 1894, from the pen of that more than readable writer-pianist, Edward Baxter Perry. Those who have access to large libraries will easily find it. Mr. Perry belabors starchy food and white bread, and as to pastry succinctly remarks: "A lemon pie two inches thick will atone to most families for unsubstantial preceding courses, beside having the extra advantage of disturbing the digestion."

Musicians draw largely on their nerves. Theirs is not a muscular life. And the vocalist is the most delicately constructed of musicians, for his instrument is within him. A pianist may force himself to play quite well, even though he feel "out of gear," but his instrument is in tune, its tone quality is perfect, whatever the player's condition. But when the singer suffers the same amount of physical disability, his instrument is temporarily out of condition—out of tune, out of quality.

Consequently, the physical condition must be the careful singer's first thought. On it is based his gain of to-day, his success of to-morrow. To this end he must sacrifice pleasures of palate and those little excesses that may not hurt the non-vocalist. Do you know a number of great artists, vocalists? How many of them eat to excess, indulge in quantities of pastry or confectionery, keep late hours without making up for them in the daytime or use their voices promiscuously in loud talking in the open air? As you think it over you will answer, "None." If they did they could not maintain their abilities. Health first, art afterwards, self-indulgence, very little; this is the rule of life for the man or woman who wishes to do the best that is in him to achieve or maintain success in the vocal world.

HANDICAPS IN THE VOCAL RACE.—THE CHOICE OF A TEACHER.

WHILE it is well that the love of singing is widespread, it is unfortunate that in the minds of many there rests the idea that good singing is a natural gift. But they realize that instruction is necessary in the rudiments of music and expect to study a short time to acquire the knowledge that will enable them to decipher the matters of time and pitch from a printed score. Those who would become proficient upon the piano, the violin or any other instrument are expected to take lessons. People do not expect to come into the world endowed with the ability to play either the piano or violin. But singing—that is another matter. Of course everyone can sing. The Lord intended all to be singers. Then why take any lessons any more than take lessons in eating or breathing? All have voices,—then why spend time and money to study singing further than to decipher the printed page? Unfortunately, this is the idea of too many of those who control the destinies of young persons. The ability to make tone in general, but equally general is the quickness to imitate bad tone, the proneness to fall into wrong habits of throat use and the probability that the "natural" tone thus used is a crude product, unsuited to the conveyance of thought or emotion with artistic success. Further than this, there is a feeling in many quarters that "cheap" instruction is good enough for him who is beginning the study of singing. They reason that any sort of a teacher is good enough for the youth; the adult may possibly secure the best, but, during the earlier years, incompetency must suffice.

In this connection it is well to draw the line between "cheapness" and "incompetency." Many a teacher gives lessons at moderate rates for good and sufficient reasons, nor does he, by so doing, give less than his best endeavors to his students. On the

other hand, many expensive teachers are highly incompetent. Price is not a test of competency, and in the nature of the case never can be. One may find many thoroughly competent and honest a teacher who lives for and within his art giving lessons at from one to two dollars each, but not expecting to secure patronage by other than honest work in the lesson hour. On the other hand, many are those who by showy dress, by social connections, by affectations of manner or by catchy advertising bring the public quicker to their doors and charge three to five dollars a lesson when the instruction imported is of less value than that of the more retiring rival.

Competency cannot be judged by the scale of prices, nor the number of pupils, nor by self-laudations. A teacher's work is best judged by the singers he turns out. This does not mean by three or four or half a dozen, but by his product of years. Every teacher has, once in a while, a pupil possessing an excellent voice come to him that it would take a charlatan to spoil. Naturally he would like his teaching judged by such a voice. He puts it forward in recitals; he advertises "Miss Jones, the pupil of Signor Squallini." And he may have a half dozen such—but that does not make him a good teacher. The question is—what did he do with the score of poor, illy-managed voices last year? What with that throaty-toned tenor,—what with that screeching soprano, what with that breathy-voiced contralto, and what with the whole host that could not sing English so one could guess what language they were butchering? These are the questions by which to test the work of a vocal teacher. If one cannot answer these questions, not having sufficient knowledge of the subject, or of a teacher's product, all one can do is to seek the best advice available, being sure it is based on knowledge and not on prejudice or favoritism.

All may sing, after one fashion or another, but all may not sing artistically. In fact, it is only one out of ten thousand students of song who may become worthy of a professional career. Instruction is necessary to develop and control the vocal powers, just as necessary as instruction for the dramatic or the plastic arts. What a child hears in his early years has a great influence upon his vocal quality. The child-mind is but a sensitive phonographic record that is running all the time, taking the impress of all it hears and reproducing the same. And what does the child hear? A hoarse-voiced father, a strident-toned mother. Is it little wonder the child imbibes warped ideas of tone production, and that its own tones become such that they are the despair of the teacher in later years?

Just as a child's ideas of humanity are made from its early experiences with those who surround it, so are its ideas of tone, of singing. If the mother is an artistic singer, the child is already started on the way to good singing, for in the years of its lullabys it hears nothing but good tone. If the mother's voice is of the nasal, "cracked" variety, what can be expected but this little imitator will start into life with the idea that that is the best tone in the world? This is one of the handicaps in the vocal race. Another is the amount of haphazard singing that is done in early years, entirely without direction. The public school and Sunday-school experience send a youth to the teacher's class room with a well formed assortment of vocal bad habits which it may take years to eradicate. And yet so many persons think vocal instruction unnecessary! It is unnecessary, if one does not expect to sing.

When one becomes impressed with the fact that instruction is a necessity, then only the best is sufficiently good. And even here there are different kinds of "best." What might be the best for a well-grounded pupil might be the worst for a beginner. The teacher who is perfectly at home in Italian opera repertoire may be a sad failure in the first year of voice placing and tone-building. One does not go to a steeple-builder or roofer to have a cellar dug; nor the primary essentials of correct vocalization.

The right teacher for the first year or two of vocal work is the one who makes a specialty of tone-placing, voice-building, correct breathing, distinct enunciation and sight singing. All these should precede the study of advanced vocal works—but alas, too often they do not. Our young people want to go at train and automobile speed and that is the reason there are so few good singers.

THERE is considerable difference between singing a song and singing at it. One means that you are bringing out of the song all

the poet and the composer put into it; that your mental life is, for the time being, as complete as theirs. The other means that you are only practicing. Now, practice is a necessity, but practice should be confined to the study room. Do not practice on the public. Have some regard for the general welfare of humanity. If the song is still in the practicing stage, choose another to put before your friends and one that you can thoroughly conquer—for it is well to keep them friends and not risk their translation into enemies.

One had much better sing a dozen simple songs acceptably, thoroughly in tune, time and expression of the verbal sense, than dabble at a quantity of the larger things of vocal literature and be able to sing nothing artistically. Many a vocal teacher rushes his pupils to the Italian opera repertoire before they have conquered the rudimental essentials, before their tone production is fixed, before they can read a sentence of Italian, before they even have seen an Italian opera.

NOR is a quantity of material necessary in the class room. But EVERYTHING. there is so much nervousness and unrest in this American life and the minimum of material that is necessary. It is too easy to get a pupil into the habit of expecting a new song each week and a new book of vocalises every month. As a matter of fact, the less material put before a pupil in the early lessons the better, not only for fear of the above habit, but that the mind may be concentrated on those essentials of vocalization that should occupy his attention in the first year or two.

The basis of good singing is a good tone; the only way to secure good tone is to practice the vowels until they are acquired. The first point to make is to open the singer's mind to what constitutes good tone itself. That often is harder to do than to get the impression of the ideal. As a root to it all the clear, unobstructed, well-placed tone is the real basis. Whatever the mental and emotional equipment at stand or fall, live or die, by the quality of the single tone, and the quicker he understands that the bet of vocal methods and the flummies of quackery and get down to that which has the making of a singer—proper tone production.

ARCHAIC OPERA. THERE was a day when this matter of tone production and agility and strength of voice were set to music—and sung in the most glorious way. The Rossini, early Verdi, Bellini, Donizetti school wrote merely to please the ear. They turned out reams of operas to satisfy that one sense, not attempting to appeal to the higher and deeper elements of mind and emotion. For instance, look at Puccini, whom one authority states wrote 133 operas! Here are some other figures: Pacini, 80; Donizetti, 70; Mercadante, 60; Auber, 50; Coccia, 40; Verdi, 29; Rossini, 39. Notice then the output of composers of the later day, writers who demand more than mere vocalization. See how the numbers decrease: Meyerbeer, 15; Wagner, 13; Gounod, 13; Weber, 8; and Beethoven, 1.

Things have changed from the days when Pacini wrote his eighty operas, and later when Donizetti wrote seventy. Those millions of notes now go unsung. But how about the few-operated Wagner? The modern demand is for a distinct story set to music that shall express a variety of emotions, backed up by an orchestra treated in a broad and musically manner. Notice the vogue of "I Pagliacci" and "La Tosca," for example. So the student who hopes to make his mark in the world must take his cue from the tendency of the times. Though he may not aspire to grand opera, he must recognize that this change filters down into all classes of society, to a certain extent, and the inane and meaningless song that was received with applause fifty or even thirty years ago now is thought trivial.

More is demanded of the singer than ever before. Not only must he have the throat but he must have the brain; not only must he have a good musical instrument, but he must use it for the expression of the thoughts and emotions that dominate humanity.

ITALY unquestionably was the GEOGRAPHY AND home of beautiful tone production. The climate of Italy, it is said, seems to produce more

good natural voices, than any other in the world. The singing teachers of sunny Italy had material with which to work. They did not have to make voices; the voices were there. The people had high tone-ideals. So it came to pass that the term "Italian method" became a synonym for the best in tone production and anything labelled with this magic name was accepted as the simon-pure article. But inasmuch as the Italian masters of the past did little writing concerning their methods, it is almost impossible to outline a method and prove it to be the one used in the golden days of Italian singing. Here was an opportunity that many charlatans appropriated and "Italian" became a pet term on the vocal shingle. And the funny part of it is that there are almost as many methods as counties and yet all are self-sufficiently labelled "old Italian,"—somewhat like the "old French" wines from California or the "Turkish" tobacco from Connecticut.

Under the Italian flag many monstrosities and absurdities are perpetrated on a public, all too willing to be gulled. As a matter of fact, any conscientious and wide-awake teacher will appropriate any bit of method he may find, from whatever source. If it's good, use it. Though there was a day when "Italian" meant something far different and much better than what the rest of Europe had to offer, that day is now past. The musical world has appropriated all that Italy has to offer and has added French polish, German science, English thoroughness and the art is now a world-art. It behooves the pupil to cast aside geography in choosing a teacher and make his selection along the lines of comparative results. For early work choose that teacher who makes a specialty of voice building and sight reading and whose pupils show the teachers ability and proficiency, for more advanced work, with that teacher who has the largest command of repertoire and style.

WHAT A SINGER SHOULD KNOW. SONG is speech combined with music. The music again is the combination of two actions; i. e., first, the mechanical work of the

vocal apparatus; second, the use of the brain and heart in regard to tonality, time and expression. Consequently a singer has not only to know how to control his vocal apparatus, but to be an elocutionist and musician as well.

To be a singer of even moderate attainments seems to comprise a wider scope of knowledge than any other branch of music. It is a common belief that every one who has a voice is an elocutionist or singer; one might as well say that every one who possesses a chisel is a sculptor.

A person should no more try to sing, without a knowledge of the construction of the vocal apparatus, than an engineer should attempt to run an engine about which he knows nothing. After he understands the construction of the vocal organ he can readily see the use of reliable vocal exercises to strengthen and beautify the voice.

And the voice is not the only organ the singer should strengthen. A beautiful voice coupled with a weak, unhealthy body is very rare, and the voice cannot improve unless the body is well cared for. It seems that the voice is tuned with the body, since when the body is out of order, and the singer is, therefore, "out of sorts," it may easily be detected in the voice. But if the body and voice are both in the best condition, and the mind of the singer wrapped up in what he is singing, no one stops to think of the mechanical part of it and it is apparently no more difficult a way in which to express one's self than it would be to speak one's thoughts. A very good book on gymnastics for the singer is Guttman's "Gymnastics for the Voice."

Next in importance after the voice and health comes the ear. A singer must have a good ear, as it is the

only means he has of determining correct pitch. He cannot depend upon the certain distances of strings, as the violinist can, nor on the different keys, as the pianist does, but must gauge the distance by his ear. Arthur Heacock's book on "Ear Training" is very good and has proven to be very helpful to the pianist as well as to the singer.

One great drawback to many singers is their lack of the knowledge of instrumental music. They cannot enjoy their singing when alone, if they are unable to play their own accompaniments. Even before the public, they are forced to acknowledge their deficiency, if no good accompanist happens to be at hand. "Good accompanist" does not mean "good pianist," alone. The accompanying of the voice is an art in itself and if a singer attempts to sing with an accompanist who is not in sympathy with what he is singing it is impossible for him to properly express himself.

Brains are as essential in singing as they are in any other profession. Lamperti used to make many a girl with a beautiful voice weep by saying, "How do you ever expect to sing? You have no brains." If the aspirant for fame has a voice and brains, and fair presence, and the dozen or more essentials, he must take advice from those capable of giving it, must use judgment in deciding what to do, and when he has decided, he must not be afraid to work.

A person may spend half his life doing nothing but the mechanical work on his voice, and at the end of that time, even though he may have an exceptionally fine voice and one well trained, he is not capable of filling his place as a singer. He has no knowledge of the song literature, he does not realize the value of good songs, he knows nothing of their origin, nor of the order in which they were composed. He would be incapable even of arranging a song recital; though he might be able to deliver it.

In order to interpret the song literature, one must appreciate its worth; and in order to appreciate it, one must not only be acquainted with it, but must understand it.

Song is the oldest branch of music. It is closely connected with poetry. This requires a singer to be acquainted not only with the music of the different people, but also with their literature. In order to interpret the master songs with intelligence to the different classes of people, one must have some knowledge of the people to whom he sings and must even understand their native languages.

To understand the foreign languages is a matter of utmost importance nowadays, because, hard as it may be to say it, our composers have not been the equals of the great masters of song and opera across the sea. The fault is not with the language.

There is not a sound in Nature to draw man's ear more undividedly than that of a perfect human voice. Wagner says: "The human voice is the oldest, the most genuine and the most beautiful organ of music." But its chief charm lies not alone in the beauty of musical tone. The voice is the personal organ of the soul. It shows one spirit to another and mirrors every emotion. The mind, the heart, and every phase of man are focused in this instrument; and it is the only musical instrument that is played upon directly by the spiritual personality, for,

"Doth not song to the whole world belong?
Is it not given wherever tears can fall,
Wherever hearts can melt, or blushes glow,
Or mirth and sadness mingle as they flow,
A heritage for all?"

EDITH E. DIMMITT.

UNLESS the embryo singer shows great and decided talent my advice is not to adopt the musical profession. People rush into it because they see one man successful, and think every man can be the same. To be successful as a singer it is necessary to have more than a voice. Voice alone won't carry you far. General culture, study, general knowledge, are all equally essential for success. Personality, too, has a great deal to do with success in singing. Some of those who have very fine voices don't seem to get on at all. The great fault with present-day singers is that they obtain a few engagements and earn a few guineas, and think they have already made their fortune, and that they have nothing more

to do. A good artist determines to do better each time, and does not rest content. The career of a singer means plodding, plodding, plodding! To which should be added the plodding the great singer must do through the figures of his bank-book.—Ben Davies.

IN a recent number of the *Strand Magazine*, Mme. Albani offers advice to aspirants. Here are some of her points:

Study not merely the notes, but the intention and meaning.

Think out your song; knit it together and gather it up.

It is not necessarily the prodigy that reaches fame. Perseverance has a great deal to do with success in music.

Study slowly.

Avoid mannerisms. Affectation is inartistic.

Only the strong should become singers or actors. The wear and tear of travel plays havoc with weak constitutions.

Breathe properly. Never sing for more than twenty minutes at a time.

If the student's method be good, nothing will injure his voice. Learn the right way to sing and Wagner can do you no harm.

Progress is slow. Not even from month to month can you gauge progress. After five or six months you may perhaps look back.

A singer should be grounded by a good teacher. There are many incompetent teachers in Italy.

The would-be singer should have enough money to support him or herself during the period of study.

No reputation is so high that it cannot rise higher. Self-complacency is fatal.

THERE are five causes of nervousness: (a) Low vitality of the nervous system; (b) the faculties of self-mastery being weak; (c) loss of sleep; (d) the use of improper foods and drinks; (e) association with erratic, excitable, nervous, idiotic, insane, cynical and pessimistic people.

When the life force is constantly leaving the body at the finger tips, at the feet, through the eyes, at the knees, at the hands and at the elbows a person becomes nervous. In order to overcome these losses a person should learn to control every movement. A restless foot, an uneasy eye, a swinging leg, involuntary motions, a trembling voice, an uneasy step, jerky actions, anger, irritability, pessimism, sudden starts, etc., are signs of nervousness. Unless a person develops his faculties of self-mastery, unless he increases vitality of the nervous system, unless he gets the sleep which is necessary each and every day, unless he eats the right kind of foods and drinks the right kind of drinks, and unless he associates with the right kind of people, he will become more nervous. Lastly, he will become a physical and mental wreck. He will become old looking and haggard. He will die before his time.

NERVOUS impulses may be either exhilarating or depressing. An individual frequently cannot control the effect of surroundings on his nervous system—consequently on his voice production.

What may be stimulating to one may cause fear and tremor in another. And, willy-nilly, the singer suffers from such things. Consequently, he should try to secure calm and normal surroundings prior to a performance. The clothing should be free and comfortable; no disturbing chatterers should be admitted to the green-room. The singer should try not to worry about the song or the accompaniment, but concentrate his mind upon his selection. Preparation may be made for this normal and calm condition by securing plenty of rest on the day of the performance. A good sleep in the afternoon is a splendid nerve tonic.

The vocalist is a finely graduated and adjusted machine and he must pay attention to the physical condition, to maintain success; every environment or element that bears on this matter must be closely watched and the unfavorable ones eliminated. This matter is of even more importance to the young singer than to the artist, yet the latter is the one who more generally realizes its bearings and shields himself from distractions, physical and mental, prior to a performance.



The material in this department was prepared under the editorial supervision of Mr. J. Lawrence Erb, of New York.

THE CHURCH ORGANIST—A SPECIALIST.

It does not necessarily follow that a good concert organist is also a good church organist. By this it is not to be inferred that consummate mastery of the organ is not to be looked for in the good service player but rather that certain qualities which go to make the virtuoso are a hindrance rather than a help to the church organist. The really good church organist should have, in addition to a finished technique, an enthusiasm for his work, a knowledge of liturgies, an understanding of the requirements and limitations of the particular style of service which he may be called upon to conduct, the ability to plan suitable programs both of organ and choral music, and to train and handle his vocal forces to the best advantage. In this connection it may be stated that the organist who is too much occupied with what the people think of his playing, as the concert-performer is likely to be, and is too anxious to please the public—is hardly the proper person to lead the congregation in worship music. And the person who has so little regard for the organ and what it really stands for as to think it not worth his while to become well acquainted with it is not likely to be serious-minded enough to become a true church-musician.

What is the function of music in church? The true and only function of music in church is to assist in worship. Any other purpose for which it may be used is entirely foreign. It is sometimes urged that the organist ought to be the musical educator of the community. Undoubtedly! Surely he would be delighted, especially if he were to receive for his labors an educator's wages. But let him do his educating on work-days like everybody else. The church service on Sunday—or any other day, for that matter—is for worship, and nothing else that is incompatible with its spirit should enter into it. Therefore it is of the utmost importance, both that the music used shall be fitting, and that it shall be rendered in a fitting manner.

THE CHOIR. The organist who has only a quarter of the choir to deal with needs little assistance in the way of suggestion. Of course, where it is possible to have both solo quartet and chorus, the arrangement is entirely satisfactory. In the writer's opinion the ideal choir is a chorus—paid if possible, otherwise volunteer. All the traditions, as well as the authorities upon church music, agree upon this point.

The director of a volunteer choir must, to succeed, be possessed of some personal magnetism, a cool head, well-curbed temper and a pleasing personality. Where services are given without remuneration the pleasure derived at the rehearsals and services must be part of the attraction. Hence the rehearsals must be made attractive by the exercise of care in the selection of music, but still more by the manner of conducting the rehearsal. It is the director's first business to make every member of the choir his personal friend, then there will be sympathetic understanding and faithful co-operation.

But that the friendships may not be subjected to unnecessary strain, there must be no partiality shown by the director for one person or "set" in the choir. Here is the rock which splits the majority of volunteer choirs sooner or later. If the director has any preferences, he is wise if he does not exhibit them too plainly. Especially must the matter of solos be handled carefully. The writer during fifteen years' experience as a volunteer chorus director has absolutely avoided all choir squabbles, largely by cutting out the solos entirely and assigning solo passages to the entire part, or, in the case of solo with chorus

accompaniment, dividing the solo parts in two, so that some sing the solo and others the chorus part. People are sensitive about services which they render gratis, therefore it is best not to flaunt the superiority of one in the face of another who is rendering as much service, even though, perhaps, not quite so important or valuable. Directors of volunteer choruses who have difficulty in holding their chorus together will do well to try the plan suggested above, also the plan of providing social features for the members of the choir. If rehearsals are held in a choir room with piano—much the best way—the social gatherings may follow the rehearsals. Otherwise it is better to have purely social meetings at various homes, or choir picnics, excursions or theatre parties (where the church rules do not forbid). Such social features do much to create an *esprit du corps* and add much to the longevity and enthusiasm of a choir.

In the choir as well as at the organ it is necessary that only good and appropriate music be used. Fortunately there is much good choir music of moderate difficulty and at a reasonable price that is easily available. Sometimes, too, a hymn, preferably not too familiar to the congregation, well sung, proves even more effective than an anthem—for instance, on a stormy Sunday, when only a dozen have turned up.

THE OFFERTORY SOLO.

For the Offertory Solo something brighter, though by no means trivial or flashy, may be used. Many organ works by modern French or American composers, or the brighter of the slow movements alluded to above, are appropriate. Here also may be introduced to good advantage adaptations from the great oratorios. In large measure the musical numbers for Preludes and Offertories are interchangeable.

THE POSTLUDE.

Postludes marches almost exclusively, but the advisability of so doing is certainly questionable. Sometimes the message from the pulpit is militant, when, by all means, the march should be likewise. For those who are able to handle them, the first or last movements of many organ sonatas are usually suitable for this purpose, and, of course, Bach is nearly always in order. The treatment of chorales in the variation form, as by Rinck and others, also presents some available material.

The suggestion of a recent writer in this department that there be a transition consisting of a short improvisation or modulation beginning softly after the Benediction, and gradually working into the Postlude, is an excellent one. In St. Paul's Cathedral, London, the organist goes even a step farther, playing first an entire soft voluntary of a character similar to the figure, then the brilliant Postlude, frequently a

The Postlude is not inserted in the service simply to exploit the organist (it may do so, but that is not its primary function), but to complete and round out the ego should remain outside the ranks of the church musicians, for the ideal church musician is the one who loses himself in the service, whose end and aim is to make his work essentially a part of the artistic and spiritual whole, and that whole the entire service, consisting of music, scripture, prayers and sermon. On no other basis can the church musician be a true success, for he is not, nor can he be, the controlling factor in the service. That place belongs to the pastor, who must always be the directing and

propelling force in the service, whose oversight extends over the entire worship from beginning to end.

For those whose opportunities of study have been limited, it may be well to suggest some material which the writer considers suitable. The average collection of voluntaries is weak, in that too great a proportion of the music does not belong to the organ, nor is it particularly well adapted to church use. However, there are some that furnish a reasonable amount of usable material, such as, for instance, "The Organ Player," by Orem. There is a volume of Hesse's voluntaries which contains much that may be useful, though inclined to sameness. Then George Calkin's "Soft Voluntaries" and Smart's "Slow Movements" help out wonderfully, and such publications as the "Village Organist." The publisher of THE ETUDE has on his list some very satisfactory original works and arrangements for the organ. For postludes the "Eight Little Postludes and Figures" of J. S. Bach are fine, and Rinck's "Organ School" furnishes some good material, both in the "Postludes" and among the "Chorales." Some of Dudley Buck's "Studies in Pedal Phrasing" may serve, also George E. Whiting's "Progressive Studies"—in fact, there is no lack of good material for even the lighter grades.

IMPROVISATION IN all this discussion of service music, the subject of improvisation has been scarcely touched upon. The reason is apparent—there are few who are able to improvise acceptably. Though there are, no doubt, many who would be glad to avail themselves of improvisations to avoid the labor of working up voluntaries it is safe to say that ninety-nine organists out of one hundred should let extended improvisations in public severely alone. It is only after considerable study, supplementing natural ability, that even the most talented become successful in this difficult art. However, every organist ought to be able to bridge a gap or play a smooth modulation without having recourse to notes. This is a part of the everyday business of the organist, as necessary as the ability to transpose or read from vocal score, and will be likely to lead, sooner or later, to some ability in more extended improvisation.

But the fact remains that improvisation as an end instead of a means is likely to be deadly dull. Only a master should trust himself to an extended essay, and even a master is likely to repeat himself in a most wearisome manner after a few times. My advice to organists would be: Cultivate the ability to improvise, but be careful about displaying it.

THE SERVICE PRELUDE. IN the matter of choice of material for the Organ Prelude, it is well to bear in mind the fact that the Prelude is meant to serve as a transition from the everyday, out-of-doors world to the service of the sanctuary. Its prevailing style, therefore, should be one of meditation, of quiet introspection, or of gentle uplift. Festival occasions, of course, would demand more brilliant selections, though in any case care must be exercised lest the music degenerate into a concert performance. In this connection, also the slow movements of the better organ sonatas are nearly always suitable, as are many detached pieces—Andantes, Adagios, Meditations, and so on. Many slow movements arranged from sonatas for other instruments, from symphonies (if abbreviated) or from chamber music may serve, though these must be judiciously selected.

THE REED ORGAN AND ITS FUTURE. For some years there has been a growing desire for the revival of chamber-music, so popular in the days of the reed organ—in reality a miniature orchestra for the chamber. This little instrument has little in common with the organ, however, as is at once demonstrated upon playing music composed especially for the organ. At

once there comes a hurdy-gurdy-like tone owing to the acoustic difference in the instruments. The classical literature of the organ does not avoid the use of fairly quick movements, but sometimes approaches the effects of the piano. Of course one will perceive that as a rule, it only does this in forte passages, while the piano passages are more sustained and slow. The organ can afford this tremor because it is only played in a large room and because the greater size of the room reduces the running figures to their right impression. Heard from the seats of the auditors, even long, quick passages played on the church organ have nothing repellent. They sound heavy and solemn, blending into each other. The wide reverberation gives them a legato which they do not possess in themselves. The Harmonium is not usually used in either large rooms nor for such strong forte passages. From its nature it is adapted to more intimate effects. Everything has to be reduced to a more delicate measure.

Wind instruments only sound well at a certain distance in entire contradistinction to the string instruments, piano and violin, which are heard best at a short distance. In the orchestra, the more conspicuous wind instruments are placed behind the string instruments, so that they will not be too prominent. To be properly appreciated the Harmonium should be heard at a slight distance rather than nearby.

Treatment of Stops.

By manipulating the various stops it is possible to produce a great variety of tone colors such as the Bassoon, Oboe and Flute. If the player is proficient he can also attain the effects of the Viola, Cello, Double Bass and even Violin. One instrument is built with a very high stop called "Aeolian Harp," which imitates a choir of violins with mutes. Combining the Aeolian Harp with the stop "Viola dolce," one obtains the effect of an enchanting string choir, in which, on account of the highness of the voices, one can play without danger, quicker phrases. Such an Aeolian Harp stop, which is a very clever contrivance on the left side and is very well adapted for accompaniment after the style of high tremolant violins, gives to this Harmonium a preference in orchestral effects.

The art of playing the Harmonium, as well as its literature, are still in the embryonic stage. Hitherto, Harmonium literature was limited to some few transcriptions and a few solo pieces, the transcriptions generally having the fault of being too piano like, simply being a note-by-note transcription without giving any color or variation in the tone. What Liszt attained with his piano transcriptions is what we want for the Harmonium. But the solo pieces suffer from the great lack of unity in the building of these instruments and noting of the stops, which is the foundation of Harmonium music, and without unity in construction there can be no general instruction, and on this account the Harmonium has been up to the present practically a closed instrument. However, in the Mason & Hamlin instruments this difficulty is overcome, as these instruments are now generally accepted as the standard.

After some essential improvements had been introduced, some experiments in employing the Harmonium both as a solo and as an orchestra instrument were tried at some public concerts in Berlin (Germany) with exceedingly gratifying results.

In spite of opposition here and there, interest in it rapidly increased in distinguished musical circles. Well-known singers such as Frau Lilli Lehmann, Emmy Destinn and many others have sung with Harmonium accompaniment. As a natural consequence the attention of composers was directed to the instrument. This gave birth to a large number of original compositions, which in a most striking manner demonstrated the extraordinarily varied expressive qualities of the modern Harmonium, even for secular music.

To Mr. Koeppen is due the special credit of having created a new and extensive literature for the Harmonium. In Koeppen's Harmonium Music Catalogue, which has already reached the total of over four hundred and fifty numbers, there are both original and special arrangements from the pens of celebrated modern composers.—Siegfried Herz.

MENDELSSOHN.

There was another great composer of sacred music; one who, contrary to the actual and historic experience of other men of genius, was blessed by Providence in almost every way, giving him comparatively all good and no evil. A celebrated English writer said he never looked upon a handsomer face. He had grace and elegance. He spoke four languages with perfect ease. He read Greek and Latin as he did his native tongue. He belonged to one of the best families in Germany. His grandfather was a philosopher, his father a banker, his uncle Bartholdy was Prussian minister to Rome and a great patron of art. His brother-in-law was Hensel, the court painter; his sisters and his brother occupied high social positions. He was heir-apparent to a great estate. He was greeted with the applause of England from the outset of his career. While almost a boy he awoke famous after the production of his "Midsummer Night's Dream" music. Every composition he brought out was a triumphant success. His modesty made him wonder that he could be the man whose entrance into the crowded halls of London should be the signal for ten minutes' protracted cheering. He refused to set art against money. He refused fame unless it came in an honest channel. He refused to undertake the mandates of a king, unless with the acquiescence of his artistic conscience. He was the pet and joy of the poet Goethe. His life was cloudless. Those checks and compensations which Providence gives to others were not given to him. His compositions are unsurpassed for originality, finish, grace, refinement and delicacy. His oratorios were received with unbounded enthusiasm on their first performance. This man was Felix Mendelssohn Bartholdy.—I. V. Flagler.

PRIZE COMPETITION FOR AMERICAN COMPOSERS.

THE National Federation of Musical Clubs announces that it will give three prizes for the three best compositions by American-born composers, one prize in each class, as follows: Class 1. Orchestral Composition, \$1,000. Class 2. Vocal Solo Composition, \$500. Class 3. Piano Solo Composition, \$500.

The compositions may be in any form, and of any length, and the vocal solo accompanied by piano or organ, as desired. The conditions of the competition are as follows: 1. The composer shall omit signature from the manuscript, labeling it with the name of class in which it is entered, signing it with only a private mark, and shall send with the manuscript a sealed envelope containing both this mark and composer's name. 2. The compositions submitted must not have been published, nor have received public performance. 3. All compositions must be in on or before October 1, 1908. 4. All manuscript must be in ink and clearly written. 5. The competition is open only to composers born within the United States of America, or those of American parentage in foreign countries.

This competition was inaugurated at the Fifth Biennial of the National Federation of Musical Clubs, at Memphis, Tennessee, May 8-11, 1907, and the successful compositions will be performed at the Sixth Biennial, to be held at Grand Rapids, Michigan, in the spring of 1909.

The judges, nine in number, three in each class, will be chosen from among competent persons prominent in musical life in different parts of the United States. Mr. C. M. Loeffler, Mr. H. E. Krehbiel, and Mr. David Bispham have kindly consented to act in this capacity, and the names of the others will be announced through the press as soon as the committee of judges is complete.

All compositions are to be sent to Mrs. Jason Walker, in care of the Beethoven Club, corner of Jefferson and Third streets, Memphis, Tennessee.

American-born composers are cordially invited to enter this competition. Mrs. Jason Walker, Chairman, Memphis, Tenn.; Mrs. David A. Campbell, Coffeyville, Kansas; Mr. Arthur Farwell, Newton Center, Mass., Committee.

ALL good music is a character builder because its constant suggestion of harmony, order and beauty puts the mind into a normal attitude. Music clears the cobwebs out of many minds, so that they can think better, act better and live better. Some writers are dependent upon music for their inspiration and their moods. Somehow it brings the muse to them. It adds brilliancy to the brain and facility to the pen, which they cannot seem to get in any other way.

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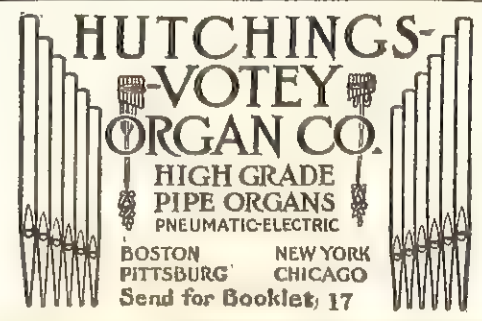
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VIOLIN DEPARTMENT

Conducted by GEORGE LEHMANN

OUR TEACHERS OF TO-DAY.

THOUSANDS of men and women are to-day engaged in the delicate and difficult art of teaching boys and girls how to play the violin. These countless thousands have undertaken to guide an appalling number of pupils, many of whom nature has so richly endowed that their future success seems only to depend upon tireless energy and application. The majority of these students, of course, are neither sufficiently gifted to cross the border line of mediocrity, nor do they earnestly strive to pass beyond amateurish achievement. But what, we often ask ourselves, becomes of the minority—the goodly number, after all, who begin their work so full of hope and promise, devote the best years of their lives to a beautiful and all-absorbing art, and when, at last, the land of promise is visible, seem to melt away, unheard, unknown? Yes, what becomes of this minority that has struggled and suffered in vain? The answer will never be known.

We do know, however, the chief cause of many of these blighted lives. We know, with scarce the possibility of a doubt, that many, too many, are to-day the wretched victims of bombastic pedagogical "systems"—of "methods," "theories" and imposing absurdities that fire the unsuspecting victim with enthusiasm and leave him, after years of eager, honest experiment, crushed or utterly wrecked. This much we know; and it were well that the student-world should share our knowledge and experience.

The Teacher's Advance.

We cannot so much accuse our modern teachers of negligence and indifference as of ignorance and criminal vanity. The day has passed when teachers as a rule were placidly indifferent to their pupils' welfare, making no effort either to impart knowledge or to profit by the broader experience of other players and teachers. Indeed, we note, in our own country, at least, a growing tendency among our younger teachers to equip themselves more thoroughly and intelligently for their calling; and to accomplish their purpose, they earnestly seek the knowledge and guidance of reputed teachers at home and abroad. This, in itself, is most praiseworthy, and is deserving of the happiest results. But unfortunately these young people are themselves incapable of choosing wisely from among the numerous "celebrities" that are before the public, and it is thus that the greatest damage is done. Like our gifted young players, they are hampered by the limitations of their own ability and experience. They easily magnify the worth of what is strange or new to them, they clutch at the opportunity of unraveling mysteries where in reality no mystery exists. Unconsciously they soon become impressed with "systems" and "methods" that are at best only complicated methods of contorting and concealing some simple truth; and in the end their own pupils easily fall victims to the "principles of art," which they themselves have been taught to promulgate and uphold.

Difficult as is the art of modern violin-playing, no art more readily admits, or stands in greater need of a simple presentation of its facts. And the simpler

these facts are made to the pupil, the greater the teacher's merits. Clarity and simplicity of ideas and of demonstration are clear and unmistakable characteristics of an able teacher's work; circumlocution and complexity are the true betrayers of the incompetent and the charlatan. Common sense, least common among the attributes and virtues of our "celebrated" pedagogues, is one of the most important factors in the art of teaching. Its application sweeps aside everything unnecessarily perplexing, and straightway seeks the root of a difficulty regardless of tradition and precedent. Common sense recognizes no fixed laws, no conventionalities of acquisition. It recognizes above all things the end to be achieved. It knows no rigid adherence to one set of facts to the utter exclusion of all others: it takes up every variety, every manifestation of talent, examines each thoroughly, and proceeds to build the simplest possible foundation of good art.

Yes, good art; not petty rules that fit the needs of one player and demoralize another; or a system of bowing or fingering which some shining example found expedient or happily suited to his physical peculiarities; not the narrow and childish horizon of the man that recognizes in some one manifestation of art the only possible good: not such and similar pedagogical puerilities, but good art as we have learned its true meaning from artists of all climes and all "schools" from the days of Corelli to Ysaye.

The Higher Technic.

Our representative teachers are so absorbed in the technic of the finger-board and the bow that they easily lose sight of the ultimate and highest uses of technic. Like the violin makers of the present day, the simple principles of Stradivari's art, these pedagogues are chiefly engaged in increasing the difficulties of violin-playing. For example:

They have certain, inflexible theories about bowing and tone-production. Absolutely devoted to these theories, they refuse to recognize virtue in any ideas opposed to theirs. With a fanaticism that would be pathetic were it not intolerable, they cling to and promulgate fallacies, desperately attempting to prove the impossible. Reared in a school of bigotry themselves, their pupils naturally develop into confirmed bigots, who, like their masters, scoff at everything beautiful and artistic that does not emanate from their own school. Is it conceivable that men of such narrow vision can be safe and wholesome guides for a budding talent? Hardly—yet there are many such men among our modern teachers who are daily entrusted with the delicate, the sacred work of developing violin talent. How many hopes these men have blasted will never be known.

We repeat: our modern teachers, as a class, can hardly be accused of indifference to their pupils' progress. In this respect, at least, they merit a word of praise. But it is exceedingly difficult to understand how our students, with certain facts before them, continue to entrust their futures in the hands of international "celebrities," whose work, year after year, is the best evidence of their incompetence. These men have every opportunity of proving that their reputations are not built on sand, but on substantial soil. Gifted pupils flock to them every year, and, what is more, work long and earnestly under their

direction. If, under such favorable conditions, teachers constantly fail to ripen talent into artistry, "developing" only mediocrities from the great abundance of artistic material at their disposal, we have no choice left but to condemn them, to hold them aloft as a serious menace to the student-world of to-day.

And this being the time of year when so many gifted students find it necessary to enter, so to speak, a newer and higher field of instruction than the one they have enjoyed in the past, we sincerely hope that they will heed our warning. We hope they will pause just long enough gravely to consider the facts before them before embarking on their perilous journey. We hope they will be guided by common-sense, not lured to inevitable failure by will-o'-wisp reputations.

THE VIOLIN

A QUARTETTE OF STRADIVARI'S INSTRUMENTS.

SOME few months ago the British Museum, according to the *London Telegraph* came into possession of a remarkable quartet of instruments made by Stradivari. These instruments had been owned by an English surgeon named Charles James Oldham. This gentleman, it seems, was one of the many fiddle enthusiasts to be found everywhere in Great Britain. More fortunate, however, than most collectors, he is said to have had an excellent collection of old instruments, most beautiful and valuable. Among them were the so-called Tuscan Strad and the afore-mentioned quartet, consisting of two violins known respectively as the "Rode" and the "Spanish," a viola also known as the "Spanish," and a violoncello known as the "Christina." The "Tuscan" Strad Dr. Oldham desired should be sold for three thousand five hundred pounds (about \$17,500), or, at the very least, three thousand guineas. The quartet he bequeathed, with certain insignificant conditions, to the British Museum, and, in the event of no purchaser being found within a reasonable time for the "Tuscan," at either of the prices mentioned, this historical Amatis also was to go to the British Museum.

Are Such Bequests Wise?

Such an important bequest naturally excited much interest in England. Naturally, also there arose among professional players, amateurs and dealers the question of the wisdom of such a bequest; so a writer for the *Telegraph* made it his business to obtain from numerous individuals their views on this question.

We, too, have certain views regarding the propriety or wisdom of looking up, for all future time, the art works of the Italian masters; but we wish, in the first place, to reproduce the interesting article on this subject which appeared in the *Telegraph* before expressing our own sentiments.

"It is my desire and request," wrote Dr. Oldham, that the said collection of musical instruments shall be undivided, and as such be deposited in some safe and suitable position in the British Museum, such as shall be consistent with their safe, convenient and proper exhibition to the public; and that they shall be enclosed by themselves in a suitable glass case, bearing the words, 'Bequeathed by Charles Oldham, F. R. C. S.,' legibly inscribed thereon. The newly acquired Antonius Stradivari, the 'Tuscan,' to be offered for sale at three thousand five hundred pounds; if (after a reasonable period) no purchaser shall come forward at that price or at a lower one of three thousand guineas, the said violin to go with the others upon a like trust."

A Prison for Violins.

"The terms of the bequest," says the *Telegraph*, "seem, therefore, clear enough. With a view of obtaining the opinions of those interested in violins (either as players or as dealers) regarding the value of the bequest, the present writer called upon various personages of authority and found a curious diversity. There were some experts who valued the quartet roughly at about eight thousand pounds, and they thought that for this reason the instruments should be permanently exhibited. Yet more held the view that the chief worth of the gift was the opportunity that it afforded for students and others to examine magnificent and historical specimens of the art of violin making: while several deemed the bequest to be almost criminal, in that by locking up the instruments they ceased to exist for the practical purpose of their being—that is, to be heard.

"The Tuscan Strad is an instrument of such great importance that it has been thought fit to publish its 'biography,' with beautiful 'portraits.' In 1891 it was described as 'probably unique in the preservation in every detail of the original beauty of its form and workmanship (thus evidently intended to be looked at). It was made in 1680, almost certainly for Cosimo the Third de Medici, Grand Duke of Tuscany, and after passing through sundry hands—it is

3. Do not bend the thumb.
—Miss Edith Lynnwood Winn.

...and advertise.

...and advertise.



Children's Page



LITTLE HELPS FOR LITTLE PUPILS.

BY HELENA MAGUIRE.

1. TO KEEP THE FINGERS CURVED. SOME little folks find it very difficult to keep the first joint of the finger (or "nail" joint as we call it, because it is the joint nearest to the finger nail) nicely rounded. It is inclined to "break," that is to sink in, instead of curving as it does when one holds an apple in the hand.

Your teacher says, "You must keep the fingers curved," and you want to please her, and perhaps you say to yourself, "Oh, dear, I know I should, but how can I?"

Here is a way. It has helped many little girls to make that nail joint look right, and it will help you. You must know that there are two muscles that go down into the finger. One is short. It stops just at the nail joint and is tied there to the bone. The other muscle is long; it goes the whole length of the finger, and is fastened to the bone at the very tip end. This muscle is called "the Profundus," because it goes deeper or further into the finger than the other muscle.

Now your brain sends its commands into your fingers through these muscles. (The muscles are like telephone wires and carry messages from the brain to the fingers.)

If you send your command to "curve and stay curved" by the short muscle the message stops just before it reaches the nail joint, and this poor weak little joint not having received any message doesn't quite know what it must do and goes wiggling in and out like a very little baby trying to walk.

But if you send your message to the finger by the long muscle, why then your message goes the whole length of the finger, the nail joint receives the command, too, and knowing what it has to do does it, for the fingers, like good little boys and girls, are very obedient and always do just as the brain tells them to.

So always use the long muscle to send your messages by, and your fingers will always be nicely curved in fine position.

2. THE FINGER NAILS. SOMETIMES a very little thing causes a great deal of trouble, and the length of the finger nail is one of these things.

Your teacher tells you that you must play with curved fingers, and in order to do this you must play with the tip end of the fingers; the only part of the finger which should touch the key is the tip, that nice little cushion which seems especially made to play the piano with—it is so nice and soft and round, and takes such a good hold of the key.

But sometimes when you try to stand the finger up on the cushion tip and play, you find that your finger slides. Sometimes it slides right off the key, as if it were on a sliding pond, and you can't get a hold of the key any way but by laying the finger down flat, and striking with a straight, stiff finger—a horrid sort of a way to play. What is the trouble? Just this—your finger nails are too long. They may not look too long, and perhaps when mother looks at them she says that they do not need filing, but the way to tell is this:

When you place the finger tip on the key the pressure which you must make to put the key down the whole way flattens the soft cushion at the end of your finger, and if your nail is long enough to come the least bit above the cushion when it is flattened then your nail is too long, and your finger will slide or slip on the nail, and your cushion will not be able to get the proper grasp of the key because the nail is in the way. Press your finger against the flesh of your thumb and if your nail is long enough to leave a mark in the flesh then it is too long to play the

piano with and must be filed. Little folks' nails do grow very quickly, and sometimes have to be shortened three times a week, but it is better to take this trouble than to form bad habits of position, isn't it?

3. THREE IMPORTANT THINGS.

I HAVE known some little people to get very discouraged about their music, and have heard them say that no matter how hard they practice there always seems to be something wrong about the way they play their lessons. If the notes are right the time is wrong, if notes and the tempo are both right then the fingering is wrong, and so on.

Now there is a way to have all three of these right in every lesson and that way is to call every study three studies, every scale three scale studies, every selection a study in three different things. You know that you cannot say three different words at one and the same time; you must say them one after the other, and so in studying—you cannot get notes, fingering and tempo all correct if you try to learn them all at the same time. That is what I mean by making every study three studies. First make it a study in notes and give all your mind to the notes, and a good way to learn a note study is away from the piano. Next take your study and call it a "finger study," and practice it calling the fingers aloud as you play each one. This helps the fingers to be sure of which one must play next, and it is only right that the tongue should help the fingers to get their part right whenever it can. Lastly, call your study a "tempo study," and count the time both aloud and to yourself, "way down in your 'tummy,'" as one little girl says. Do the same way with your scales and selections, and if the notes, the fingering and the tempo are given separate attention in this way, your practice period will not seem nearly so long passing, and when you play your lesson to your teacher, you will have these "three fundamental principles" correct, and she can give the time to talking about phrasing, and marks of expression, and all the other interesting things that we can't get to until we have first learned these "three important things."

4. MEMORIZING.

It is very difficult for some of us to memorize. I think this is because we do not study until we can play it without the notes, any more than we know a piece of poetry until we can recite it without the book.

After you have read a piece of poetry several times I know that you can read it quite nicely, pronounce all the words and punctuate and emphasize quite correctly, but you would not say that you knew it, would you? You know that when you really learn a poem it takes two or three weeks to learn a poem well enough to recite it at school.

Just so with a piece of music. You really do not know it until you can close the book and "recite" it on the piano, and the way to know a piece is to study it just as you do your poetry—start right in at once to learn it line by line, learn everything on the first line so that you can play it by heart before you take up the next line.

To do this sounds slow, but it isn't really, for you are memorizing all the time that you are studying, there are only five or six lines on a page, and when you know the piece it is all memorized, and when a good "mind picture" of just how each line looks.

After you have learned to memorize in this way you will enjoy breaking your lines up into phrases, and studying your selection by periods, but just at first try learning the page line by line, and see if memorizing does not seem easier.

AUNT EUNICE'S LETTER.

My dear little friends:

I WANT to tell you all about a dear little golden-headed boy I used to know. He was one of the nicest pupils I ever had. His eyes were very blue and his round, chubby little cheeks were always very red, like pretty little apples. But it was his smile that made him so fine-looking. Whenever he came for his lesson he always seemed so happy that it was all that I could do to keep from taking him right up in my arms and hugging him. But he felt himself quite a man and would no doubt have felt very much hurt if I had treated him like a baby.

He was very fond of music and loved to sing. It was not very long before I found out that he would rather sing while I played pretty little tunes for him than play himself. He had such a sweet, fresh, happy voice that I am afraid I would rather hear him sing than teach. But I said to myself: "This will never do; if I am ever going to help him to get ahead we will have to work a little harder." Now Lawrence—for that was his name—Lawrence was not a lazy boy, I am too fond of him to admit that, but he liked to hear pretty things rather than work at scales and finger exercises. One day I was listening to him practice and I found out that instead of sticking right to a thing until he learned it, he was jumping about to all parts of his instruction book. I had never told him not to do this, and how was he to know?

He was working and having a splendid time, but I felt very sorry for him, as all his work amounted to nothing. This was the reason why he had not gone ahead faster. It was fun listening to him though, for he soon took up some of his older sister's pieces and commenced to pick out the melodies. I hated to disturb him as he was having such great fun. His little face just beamed all over like a little robin red-breast on a lovely spring morning. I went up to him and put my hand upon his shoulder. He turned and caught my glance. I meant to be very cross with him, but he had such a cute little look that I just couldn't. But I took him over to the divan and said: "Lawrence, let's talk this over." The dear little fellow felt so guilty that he couldn't say a word to me. He knew all the time he was wrong.

"Lawrence," I asked, "why can't you be more patient with the work I give you?"

"What do you mean by 'patient,' Aunt Eunice?" he asked.

"Well," said I, hardly knowing just how to put it into little words so that he would see at once, "well, patience is just this. Suppose when Mary, the cook, makes her bread she were to put it in the oven, and after it had been in there only five minutes she were to take it out again just because she couldn't wait until it was done. Would the bread be good, or would it be all dough and not fit to eat?"

"It would be all dough," he answered quickly. "I think that I see what patience means now. Mary wouldn't have any patience if she couldn't wait until the bread was done. Tell me another one, Aunt Eunice, so that I will surely know all about it. Won't you?"

"Certainly," I answered. "Suppose you had some sweet pea seeds and put them down in the ground one day and the next day pulled them all up to see where the flowers were."

"Oh, now I see," he broke in, "it's just like Mozart and the sugar. I'll call Mozart and show you."

Lawrence gave a short, shrill whistle and in came Mozart—not the great composer, with the queer wig and the pointed nose—but the cutest little Scotch terrier you ever saw. Lawrence had had him over a year, and they called him Mozart because someone found him pressing down the keys of the piano with his fuzzy little nose one day, and you remember there is an old story about Mozart which tells how the great musician took a challenge to play anything written for the piano. Someone wrote a piece of music which required the one hand to be at one end of the keyboard and the other hand at the other, and then there was a note right in the middle of the keyboard. Mozart is said to have played this note with his long nose while he was playing with his hands at the ends of the keyboard. I don't know whether this is a true story, but it is funny anyhow, isn't it? Well, when they found the little puppy playing the piano with his nose, they thought Mozart would be a good name for him.

MRS. NELLIE PARMENTER.

ANNOUNCEMENTS *by the* PUBLISHER

ON SALE NOTES. Last month proved, as we expected, the busiest in our existence. It seems that each year the season opens a little later, which means that we are deluged with orders, all within a very short time, to open almost every school on our books. By almost superhuman effort we have gotten the first packages out to every person. That rush is past and we now stand ready to supplement all orders with a carefully selected package for special needs.

Be particular, in making the order, to give the most careful explanation possible, mentioning as examples of style and difficulty, certain pieces.

The above refers only to On Sale music. We have never had a better organization for regular order filling or a better stock than we have to-day. Every order has our attention the day it is received. Our discounts can not be bettered, even if they might be duplicated. Our terms are made to suit the purchaser.

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TWENTY-FOUR PROGRESSIVE STUDIES FOR THE PIPE ORGAN, by Geo. E. Whiting, will be continued on special offer during the current month. This work is planned to meet the requirements of the average elementary student in organ playing, having a fair pianoforte technique and some theoretical knowledge. It may be taken up in connection with, or immediately following, Stainer's "The Organ," or Rogers' "Graded Materials for the Pipe Organ," or in fact any elementary organ work. Mr. Whiting is an organist and teacher of the widest possible experience. His work is of the most practical character. The studies embody all varieties of pedal technique in conjunction with valuable and interesting manual practice, together with many hints on registration. Many of these studies may be used as voluntaries, preludes, overtures, and postludes. They are exceedingly musical and highly original. A pupil having mastered this work is well prepared to advance to the more important organ literature.

The special introductory price in advance of publication during the current month will be 30 cents, postpaid, if cash accompanies the order.

MUSICAL POEMS FOR CHILDREN, by Octavia Hudson, a little work announced last month, is nearly ready, but will be continued on special offer during the current month. The author of this work is a teacher of long experience in elementary work or with young children, and is well known as a writer of this and kindred subjects. This collection of short pieces is intended more particularly to develop the sense of rhythm and incorporate style and expression in playing. The pieces have an added interest in that they are accompanied by texts which in most cases may be sung with music. These may be used for class or private instruction or kindergarten work.

The price in advance of publication is 20 cents, postpaid, if cash accompanies the order.

SCHUMANN'S SCENES FROM CHILDHOOD, OP. 15, AND ALBUM FOR THE YOUNG, OP. 68, will be continued on special offer during the current month. Both of these works have been added to the Presser Collection. Each Opus may be had separately in a single volume or the two may be had combined in one volume. These are the most perfect pieces of the kind ever written. The pieces contained in Op. 68 are rather easier than those contained in Op. 15, some of them being suited to quite young players, while those in Op. 15 are not to be played by children only, but may be played to children by their elders. No finer teaching material may be found. The two works have been prepared in our usual painstaking manner, all previous editions having been diligently compared.

The special offer price on Op. 15 is 10c; on Op. 68, 15 cents, and on Ops. 15 and 68 combined the price will be 20 cents, postpaid in each case, if cash accompanies the order.

THE COMPREHENSIVE SCALE AND ARPEGGIO MANUAL, by Walter Macfarren, is now ready, and the special price is herewith withdrawn. This work will be in constant demand. It will appeal especially to those desiring a book of scales which is absolutely complete in every particular; one which has the scales written out in full with their correct fingering, in all keys, in octaves, tenths, sixths, double thirds, double sixths, double octaves, etc., both in similar and contrary motion. Also the arpeggios of the common, dominant and diminished seventh chords in all keys in similar and contrary motion, including also all forms of the minor scale and all fingerings for the chromatic scale. The book is printed from specially engraved, extra large plates and presents a handsome appearance. We would be pleased to send a copy for examination to all who may be interested.

WE HAVE RECENTLY IMPORTED and have for sale a new edition of Liszt's Rhapsodies. This is the only edition published which has the entire 15 Rhapsodies contained in one volume. The edition has been prepared with great care and is edited by the famous pianist Eugen D'Albert, whose Liszt interpretations are unrivalled. In addition to the complete volume, each of the Rhapsodies is published separately in sheet form. The price of the complete edition in book form, paper, is \$2.00, cloth \$2.50, subject to a discount of 25 per cent. The price of each Rhapsody separately is \$1.00, subject to a discount of 50 per cent.

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RICHARD WAGNER.

The above is a small reproduction of a new painting of this great master. The cut gives but a small idea of its beauty, its tone, its color, but at least it serves as a guide to its composition. The print is a superb copy with a soft delicate finish; in size seven by ten inches, surrounded by a generous margin. A beautiful gift for Christmas, and as our supply is limited, we suggest early orders to avoid disappointments. We will send a copy securely packed to any address, all charges prepaid, upon receipt of one dollar.

MUSICAL NOVELTIES IN JEWELRY. On page 754 of this issue will be found an advertisement of stick pins, breast pins and the collar and cuff pins which are so much used by women today. Containing, as will be seen in the illustration, a musical example expressing three good, strong sentiments. These pins are very well made of good material and sold at a very reasonable price. They make an excellent badge for music clubs or classes, and a most acceptable and very appropriate present among musical people. The stick pins and cuff pins can be had in any of the sentiments, and the price is but 25 cents each; the breast pin contains all three sentiments, and the price is 50 cents. These are the same articles, with the exception of the ladies' cuff and collar pins, that we advertised last year, and which proved so popular.

THE SCHUMANN ALBUM is well advanced in preparation. It is the aim in preparing this volume that it shall embody all the good points of all the Schumann Albums hitherto published. The selections will be those that are mostly in demand. The editorial and typographical work will be of the very best.

The special introductory price on this work will be 30 cents, postpaid, if cash accompanies the order.

SONGS FOR CHILDREN is now almost ready, but it will be continued on special offer during the current month. This collection of Children's Songs will be of the most varied character suited to all possible uses and for children of all ages. There are songs for the home, for school and for recital, including solos, duets and choruses, together with a number of costume and action songs, musical drills, etc. The work will be gotten out in handsome style, durably bound.

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THE CATHOLIC CHOIR AND SODALITY. Collection of Sacred Music, compiled by A. H. Rosewig, Director of the Choir of St. Charles Borromeo R. C. Church of Philadelphia, has just been published in two volumes of 112 pages each. Both volumes contain a varied collection of solos, duets, trios, quartettes and choruses suitable for all Feasts and Seasons of the year. They have been carefully selected to meet the present requirements, being mostly easy, short and melodious. Volume I contains some well-known Offertories, complete Gregorian Vespers, Litanies, Benediction Hymns, etc., whilst Volume II contains mostly selections which have never before been printed in book form. Many of the selections have both Latin and English words. From the author's long experience and the care he has taken in compiling these books, we can heartily recommend them to the consideration of Catholic Choirs, Sodalties, Convents, Schools and the Home Circle as containing the most useful and appropriate music for all occasions. The price is \$1.50 per volume, with a liberal discount to Choirs, Convents, teachers, etc. One sample copy sent at an introductory cash price of seventy-five cents, postpaid, for either volume of the *Catholic Choir and Sodality*.

METHODICAL SIGHT SINGING.

This will be the last month for the special offer on Mr. Root's Sight Singing Book, Op. 121. The work is about complete. It is the Third Part of his Methodical Sight Singing. This work is the most systematic and modern work on sight reading that we have. It is up to date in every respect. It is the most recent work of one of the leading voice authorities in the United States; a man who is by nature and education, a teacher. The success of the first two volumes has been remarkable, and we should like to see everyone who is interested at all, directly or indirectly in sight singing, have a copy of this work.

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LEHMANN'S VIOLIN METHOD.

The Violin Method by Geo. Lehmann is still hanging fire, and we are unable to deliver the copies until after the manuscript is completely in our hands. About two-thirds of the work is finished and we are now in hopes of soon having the entire work on the market. We ask the indulgence of our readers for a short time longer. In the meantime the work is still on special offer at 40c postpaid.

THANKSGIVING AND CHRISTMAS MUSIC.

A large stock of services and music suitable for Thanksgiving Day and Christmas Day exercises, indeed, almost everything published of this character is in our stock, and we shall be glad to make selections for any one of our patrons interested, at our usual liberal discounts and terms.

YOUTHFUL DIVERSIONS, by Geo. L. Spaulding, which will be continued on special offer during the current month, may be regarded as a sequence to the author's widely known "Tunes and Rhymes for the Playroom." It is a work which may be used in the early second grade. It contains 14 pieces in various rhythms and styles, chiefly written in the keys of C, G and F, each piece introducing some well-known or traditional children's melody as its middle theme, its usual text being printed with the melody. Young pupils especially will be delighted with these pieces, but they will serve to amuse and instruct both young and old.

The special introductory price on this work will be 20 cents, postpaid, if cash accompanies the order.

JOSEPH JOACHIM. In response to numerous requests for a picture suitable for framing of this late genius, we have imported and have now for sale copies of a painting by John Singer Sargent. The original was presented on the occasion of Joachim's Diamond Jubilee, on May 16, 1904, at Queen's Hall, London. The copy is a photogravure print that retains the work of the brush and the spirit of the artist. In size it is convenient for studio decoration, being seven by nine inches, surrounded by a generous margin. We will send a copy to any address, securely packed, all charges prepaid, upon receipt of one dollar.

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ETUDE CLUB BUTTONS. We make particular mention at this time of these buttons. They are made up of six composers' portraits: Mozart, Beethoven, Chopin, Mendelssohn, Schumann or Liszt. We give six to every new ETUDE CLUB forming, and we sell additional buttons at 30 cents per dozen.

EXPLANATORY NOTES ON OUR MUSIC PAGES.

The musical selections in this issue have been planned to satisfy varied tastes and fill many demands. The pieces in point of difficulty cover about six or more grades, beginning with first. Composers of various schools and nationalities are represented, from Handel to the present.

Stojowski's Serenade, Op. 8, No. 3, is the work of a distinguished pianist and composer, a pupil of Paderewski, now occupying an important position in the musical life of this country. This piece is a brilliant example of modern pianism and should be found on many recital programs. Boris Franzoff's "Chant d'Amour" is another model left hand theme which the beautiful and expressive left hand theme should suggest a 'cello or baritone solo. This piece should be played in rather free time with large singing tone. The "Valse" by R. Schumann is one of the very few movements in waltz time by this composer. Although, in a way, it reminds one of Schubert, it is nevertheless characteristically Schumann, a highly idealized treatment of a simple dance-form.

The three following pieces although differing materially in scope and character may yet be generally classified as drawing-room music. H. Chretien's "Tarentelle" is a very original treatment of this characteristic dance-form. It is snappy and full of go, containing some novel and clever harmonic effects. It must be played with vim and at a good speed. F. G. Rathbun's "Rosamonde" is a graceful mazurka in movement, only moderately difficult but very brilliant of effect. This piece demands style and elegance in interpretation and requires a variety of touches. H. Engelmann's "Love's Sigh" is a melodious example of the work of this genial and ever-popular writer. It is one of his best works in this particular style.

The following three easy teaching pieces will be found useful and in every way acceptable. C. W. Kern's military march, "In Review," Op. 63, No. 1, is the first of a new set of four pieces by this well-known composer. Several of Mr. Kern's marches have achieved much popularity with young students.

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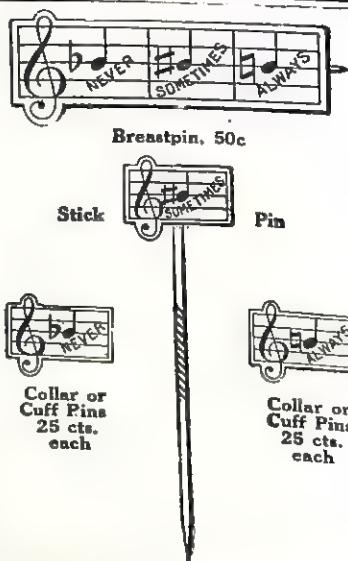
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The songs this month are particularly good. Willeby's "At Even" is of high artistic merit, admirable for teaching purposes and available for recital use. A. F. Loud's "We Shall Meet Each Other There" is a quiet, devotional number by a well-known writer. This song is suitable for the home circle and for many religious services.

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STACCATO AND LEGATO.

ANTON RUBINSTEIN had this to say in reference to women artists:

"I think ladies ought never to study music as an art. At least they ought not to take up the time of teachers who are able to teach and make true artists. And I will tell you why. There is no question but there are twenty musical ladies to one musical man, and my own experience is that they learn more quickly, have more poetry and, in fact, are more diligent pupils than men. But what is the invariable result? When a young lady has become a perfect artist some handsome mustache comes along, and she chooses the handsome mustache in preference to art."

RICHARD WAGNER, the composer, was an ardent republican in 1849. In the archives of Dresden there is a document setting forth a case of high treason against the musician. He was accused of having written to a friend a letter proposing to turn Saxony into a republic. "But whom shall we make president?" he asked. "I see nobody competent for the office except our present sovereign, Frederick Augustus II." Frederick Augustus does not seem to have appreciated the humor of the suggestion that he should doff the crown and content himself with the dignity of a republican president. For this flash of unconscious fun Wagner had to bolt to Switzerland.

BEETHOVEN had a voice so coarse and harsh that once, conducting a rehearsal, when he attempted to hum a passage for the cello to show how it should go, an involuntary roar of laughter came from the orchestra. He turned very red, but afterward himself laughed, and the incident passed on pleasantly.

THE characteristic good nature of Paganini, the celebrated Italian violinist, is well illustrated by the following anecdote: One day while in Vienna he hired a cab to take him from the hall where he had added one more to his long list of triumphs to his lodgings. When Paganini awoke the next morning he found the cabman waiting for an interview. He, in fact, burst into Paganini's private apartment.

"What do you want?"
"Excellency, I come to solicit a favor of you—a very great favor. I am father of four children and have the honor to be your fellow countryman. You are wealthy, your fame is unequalled, and if you please you can make my fortune."

"What do you mean?"
"Well, authorize me to write in large letters at the back of my vehicle these two words: 'Paganini's Cab!'"

The musician consented, says Olga Raester in an interesting volume entitled "Chats on Violins," and six months afterward the cabman was enjoying a comfortable income solely derived from Paganini's cab.

It is said that the extempore playing of the great Beethoven was marvelous, but he was entirely without the coolness and self-possession required by a performer who wishes to render written compositions with accuracy and finish.

The same fault was found with his conducting the orchestra; even before his deafness he often confused the players by his sudden gestures.

At one time he was playing one of his own beautiful concertos for piano and orchestra. During a long passage by the orchestra, while the piano was silent, he forgot his position, and fancying himself conductor for the moment, he threw out his arms at a certain chord, knocking both the candles off the piano. They were picked up, but when the passage was repeated and the loud chord recurred, he forgot himself again, and the accident happened for the second time.

The audience, in spite of their great admiration and respect for the master musician, were convulsed with merriment, which so disgusted Beethoven that several strings of his irritation, which expended itself in a prodigious thumping of the keys.

CELEBRATED artists of the day make a habit of insuring their voices or fingers. Paderewski is said to have his hands insured at \$45,000. Kubelik at \$50,000, and Lina Cavalieri has her voice insured at \$50,000.

RECITAL PROGRAMS.

Pupils of Arthur J. Roser.

Grand Galop Chromatique (4 hrs.), Liszt; In the Smithy, Parlow; Dance of the Toys, Behr; Autumn Days, Lindsay; La Baladine (2 pianos), Lysberg; Blizzaria (12 hands), Pagnoncelli.

Pupils of Mrs. Minnie Mullane.

Dance of the Bears, Heins; Clover Blossom, Rathbun; Dreams of Youth, Sartorio; Song of the Leaves, Kern; Fireman's Galop (4 hrs.), Waddington; Sunset, Heald; Grande Valse Caprice, Engelmann; Rose Fay, Heins; Valse Caprice, Strelezki.

Pupils of Mrs. Alice F. Henshaw.

A May Day (4 hrs.), Rathbun; Class Reception (march), Lindsay; Clover Blossoms (waltz), Rathbun; La Grace (4 hrs.), Bohm; Ione (intermezzo), Howe; Gypsy Dance, Engelmann; Love Dreams, Brown; Mazurka de Concert, Fessard; Festival Processional March (8 hrs.), Rathbun.

Pupils of Miss M. O. Baker.

March, In the Arena (4 hrs.), Engelmann; To the Dinner, Engelmann; Whispering Zephyrs, Heins; Tarantella, Scotson Clark; Polish Dance (6 hrs.), Scharwenka; Sounds of Spring, Wenzel; Frolic of the Butterflies, Bohm; Drifting Clouds, Wolff; Polonaise Brillante, Decevee.

Pupils of H. C. Zook.

When the Lights Are Low (4 hrs.), Engelmann; Slumber Song, Marcus; Summer Night Waltz (violin), Franklin; Song of the Nightingale, Necke; Valse Venetienne, Ringuet; Heart's Message, Hayes; Hungarian Dream (4 hrs.), Faber.

Pupils of Miss Viola Jones.

Military Galop (4 hrs.), Labitzky; Mountain Belle Schottische, Kinkle; Tarantella, Labierre; Dance of the Pansies, Chas Lindsey; Orvetta Waltz, E. B. Spencer; Traumerl (4 hrs.), Schumann; Silvery Moon, Chas. de Janson; Joyful Return (4 hrs.), Leon Ringuet.

Pupils of Louis P. McKay.

Music Box, Poldini; The Juggler, Spaulding; Dragon Flies, Gunchals; Valse Episode, Kern; Polonaise in A, Chopin.

Pupils of L. Richmond Thompson.

Vesper Chimes, W. G. Smith; The Tale of a Bear, G. L. Spaulding; Sleepy Land, Willoughby Read; Forget Me Not, Bertha Metzler; Sunbeam Waltz, E. M. Read; Lillies and Violets, Charles Lindsay; Red Roses, C. W. Kern; Sing, Robin Sing, G. L. Spaulding; Merry Sailors, H. Engelmann; Fanfare (4 hrs.), C. Bohm.

Pupils of Miss Edna White.

Chorus; Danse Caprice, Grleg; Minuet (4 hrs.), Paderewski; In the Park, Williams; My First Waltz, Biederman; The Lawn Party, Heins; Old Folks at Home (variations), Goerdeler; Con Amore, Beaumont; Spanish Dance (4 hrs.), Moszkowski; La Naide, Thome.

Pupils of Mrs. Cora Pierce Nye.

Over Hill and Dale (4 hrs.), Engelmann; Drip, Drip, Dietz; Promenade, Bohm; The Village Dance, Carter; Maiden's Wish Waltz, Hummel; Melody, Guritt; Lullaby, Guritt; Country Dance, Spaulding; The Butterfly, Merkel; "Massa's in the Cold, Cold Ground," Alla Marcia, Rogers; Concert Etude, MacDowell; Le Papillon, Levallee.

Pupils of the Chicago Piano College.

Butterfly, Merkel; Rondo d'Amour, Van Westerhout; Idillio, Lack; Spinning Song, Mendelssohn; Rondo Apricciolo, Mendelssohn; Valse Brillante, Chopin.

Pupils of Miss Anne L. Dillon.

Valse Venetienne, Ringuet; March of Dwarfs, Holst; Joys of Spring, Geibel; Narcissus, Nevin; A May Day (6 hrs.), Rathbun; Aragonaise, Massenet; Steeple Chase, Fink; Spring Flowers (6 hrs.), Behr; Dance of the Haymakers (4 hrs.), Wilson; Silver Stars Mazurka, Bohm.

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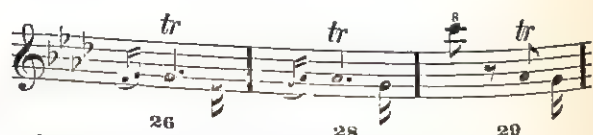
TEACHERS' ROUND TABLE.

(Continued from page 717)

"On Saturdays we have a class for theory, talks on work in music, composition classes, etc., with which all seem very much in love. This work is quite gratuitous on my part, and is giving the class a solid foundation in their musical studies. In spite of my conscientious efforts to influence the pupils to become good musicians, yet parents very often cancel their children's lessons with me, acting on the advice of so-called 'friends,' in order to send them to a teacher who charges an exorbitant fee, seems but a superficial individual, and who takes no further interest in pupils when the door closes on them after their lessons. My musicales seem to give pleasure to both pupils and friends, but we never hear of such exercises being given by the teacher I have just mentioned. Can you, or any of the 'Companions of the ROUND TABLE' give me advice in the matter? I confess it is a problem that puzzles me.

"Next mail I hope to send some studio thoughts and experiences to our table.

"Would you kindly tell me how the trills should be played in measures 26, 28 and 29 of Chopin's Ballads in A flat? Do the grace notes in measures 26 and 28 come before the beat, or with it, delaying the trill?"



The ROUND TABLE is very glad to know that THE ETUDE has earnest readers in far distant New Zealand. People little realize how far-reaching their influence may perhaps be. There is something so very remote sounding in the name New Zealand, that one can with difficulty think of the island as having any connection with our affairs. But the first effect of your letter is to awaken us out of any such dreamy attitude of mind, and not only locate the island right here on Mother Earth, but even feel that it is close to us here at home, and learn that it has inhabitants that are human and of our own kind in thought and feeling.

Your musical troubles do not seem to be very different from our own. To all intents and purposes your letter could have come to the ROUND TABLE from any of our own adjoining towns. Your troubles as to the superficial teacher are not only of a type existing everywhere, but are of that exasperating sort with which there seems to be no immediate way of dealing. Quacks and incompetent teachers exist in every community, and often possess the commercial instinct in inverse ratio to their musical understanding and scholarship. By the shrewd exercise of this same business sense they are enabled to flourish apace, and in the meantime ruin the musical prospects of everyone who may happen to fall into their clutches. There is no legislation or process of exclusion that can touch them. The only means of public, and this is an exceedingly slow process, for from time immemorial there has been nothing the people have resented more than being raised out of their own ignorance. To enlighten the public has always meant the self-sacrifice, even martyrdom of some one. You can only go on doing your work conscientiously, and preaching your own propaganda constantly and everywhere, earnestly but without passion. Let what you say be simple, logical and without heat, or people will misinterpret your motives. What you want to do is to convince people that there is such a thing as conscientious effort, and that it is only by such work that the pupil may be benefited in the long run, and attain musicianship that is worth striving for. If people can be brought to a realizing sense of the fact that it is they themselves that are being fooled, that it is they that are being defrauded of their money, and that their children are spending their time to no purpose, then they may be induced to examine a little more thoroughly into what is needful for a musical education, and in the one who teaches, before entrusting to any teacher's care. The awakening is liable to be a severe one to those who ever become sufficiently enlightened to know how many years of precious time have been wasted.

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This new magazine containing 32 pages of pipe organ music will appear 6 times a year on the alternate months of October, December, February, April, June and August. E. L. Ashford is the editor and chief contributor. This magazine contains organ voluntaries by the best American and European authors.

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This is strictly pipe organ music of the best grade, beautifully printed, sheet music size (oblong), 32 pages of music to each issue. Upon request a copy of the October issue will be sent on five days' trial to any organist. After 5 days \$1.50 must be paid for a year's subscription or 35 cents for the copy received, or the copy must be returned postpaid to the publisher. The next issue (December) will contain Christmas music.
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This magazine appears 6 times a year on the alternate months of November, January, March, May, July and September. The music is printed two staves to the brace, the pedal part being put on the staff for the left hand. The grade is easy pipe organ music, such as can readily and satisfactorily be played on the reed organ by ignoring the pedal part; also can be played on a piano if desired. 32 pages of music, sheet music size, oblong, in each issue. Upon request a copy of the November issue containing Christmas and Thanksgiving music will be sent on 5 days' trial to any organist. After 5 days \$1.50 must be paid for a year's subscription, or 35 cents for the copy received, or the copy must be returned postpaid to the publisher.
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Have any of the "Companions of the ROUND TABLE" ever tried to deal directly with a situation like that suggested in the foregoing? If so we should all be glad to know something of the method and the result. It seems to be a case, however, in which only general advice is available. In nearly every other department of life work, from barbers to lawyers, credentials are necessary. But the musical profession, like the medical, seems to be peculiarly liable to quacks and fakes, with whom extravagant self-assertion takes the place of reliable credentials. As long as this seems to be eagerly swallowed by a too gullible public, what can be done to correct the abuse?

As a general rule in trills the emphasis comes on the note on which the trill is made. Ordinarily the trill would begin on G flat in measure 26 of your example, and the stress would remain on the same note. But the two grace notes transfer the stress to the note above. Accordingly the trill will be played as follows, the F coming exactly with the chord in the bass:



Measure 28 is played in the same manner. Measure 29 is played in the usual manner or as follows:



MUSIC TEACHERS' NATIONAL ASSOCIATION.

The twenty-ninth annual meeting of the Music Teachers' National Association will be held at Columbia University, New York City, from Friday, December 27, to Tuesday, December 31. This is the first meeting of the Association to be held in the winter. It is thought by its officers and many of its members that such a time may prove valuable, and at least the experiment is worth trying. The sessions will begin on Friday morning and continue till Saturday noon. On Monday morning they will be resumed, and will close either Tuesday noon or afternoon. Details of the full program are not yet ready for announcement, but there will be much to interest for every branch of the music-teaching profession. Informal conferences on various specialties will be arranged. Reports are expected from committees that have been at work since the last meeting. Important papers upon a variety of subjects will be presented for discussion. Though the Association no longer undertakes extensive concerts, three or four choice recitals will be provided. The official program will be issued about November 1. The official program will be distributed throughout the country, and will be widely distributed and thus know what the Association is doing will confer a favor if they will send their names and addresses to the secretary, Ralph L. Baldwin, 81 Tremont street, Hartford, Connecticut. The officers of the Association are: Waldo S. Pratt, president; Chas. H. Farnsworth, vice-president; Ralph L. Baldwin, secretary; Walter Spry, treasurer; Executive Committee—Calvin B. Cady, Arthur Foote, Arthur L. Manchester, Chas. W. Morrison, Albert A. Stanley. This organization deserves the support of all earnest American teachers. It numbers among its officers and members many of our most sincere and devoted American pedagogues and has done much to foster the best in American musical art.

The program will include, among other features, addresses by Dr. Nicholas Murray Butler; Arthur Farnsworth, "American Folk Songs;" Arthur Foote, of Boston, well, "A Standard Piano Curriculum;" A. L. Manchester, "Outlines of a Standard Musical Educational Institutions;" C. G. Sonneck, "Congress of the International Musical Society;" Ralph L. Baldwin, "Music Courses in the Grammar Schools;" W. Scott, "The Movement for the Advancement of Music in Secondary Education;" Charles Farnsworth, "Observations of Advanced Courses Now in Operation;" Dr. John C. Griggs, "Music in Higher Education;" Rossiter G. Cole, "Musical Degrees;" The Waldo S. Pratt, "Standards in Musical Education." The American Guild of Organists will co-operate in making this one of the most memorable meetings of the association. Numerous other most excellent features have been planned. The annual fee for membership in the association is \$3.00, and those desiring to take part in the work of this most commendable institution are referred to Ralph L. Baldwin, 81 Tremont St., Hartford, Conn.

HOME NOTES.

A MONUMENT has recently been erected to Verdi in Buffalo. It is a gift of the Italian residents of the city.

DR. ARTHUR MEES will succeed Wallace Goodrich as conductor of the famous Worcester Festival Association.

It is announced that Allan Hinkley, a well-known American basso, has been engaged to sing the roles of Gurnemanz, Hagen, Oguner and Koenig Marke at the Bayreuth Festival next summer.

WILLIAM MIDDLESCHULTE, the noted organist of Chicago, has just returned from a highly successful trip in Europe where he played upon several important occasions and aroused great enthusiasm among German critics.

DR. ARTHUR MEES, a well-known American choral conductor, who has recently returned from a lengthy European trip, says: "I found a surprising scarcity of choral societies throughout Europe. The contemporary composers seem to have turned their attention to everything but this particular field."

FRANCIS MACLENNEN, the American tenor who sang "Parsifal" with the Henry W. Savage Grand Opera Company in America, has just been engaged for five years as leading tenor at the Berlin Royal Opera House. This is another instance of the excellence of the members of the casts provided by some of the English opera companies in America.

A NEW building with an auditorium to be devoted to musical and masonic events will be erected in Wilkes-Barre, Pa. The hall will be able to seat 2,500 people and can accommodate the largest choruses and orchestras. A large modern pipe organ with electric action and detached console will be installed. Wilkes-Barre is the home of the Concordia Singing Society, which won the Kaiser prize at the last Northeastern Sangerfest. The society is under the direction of Adolph Hansen. The new cellist of the Kneisel Quartet will be Willem Wilke. He is a native of Holland and has made several successful European tours.

REVIEW OF NEW WORKS.

1. *Melodies and How to Harmonize Them*, by Edmondstone Duncan (Vincent Music Co., Publishers).
2. *Life and Work of Alfred Bruneau*, by Arthur Hervey (John Lane, Publisher).
3. *Biography of Antoinette Sterling*, by M. Sterling MacKindlay.

The first one, entitled "Melodies and How to Harmonize Them," will prove to be a great help to students of composition. The author has treated the matter historically and has given a large number of well-selected examples to exhibit the gradual evolution of the modern freedom of the harmonic treatment of Melody. While the work is not a treatise on harmony, it will be found an invaluable supplement to any and all of the standard works on this branch of the art of music.

The second book is a sketch of the life and work of Alfred Bruneau, one of a series of books being published with the title "Living Masters of Music."

M. Bruneau holds an assured position in the front rank of European composers. He had as collaborator the late M. Zola. Together they produced several operas, none of which, unfortunately, have as yet been heard on this side of the ocean.

From this sketch one may gather the impression that M. Bruneau is an artist with lofty ideals and very decided opinions, and with the courage of his convictions. The story of his life with its struggles and successes is just the kind of book to act like a tonic on the young artist who is growing fainthearted in his effort to secure place and recognition in the world of Music.

The third book on our list is a biographical sketch of the late Antoinette Sterling, by her son, M. Sterling MacKindlay. This is a book that the reader, having begun to read, will find it impossible to lay down until he reaches the word *finis*. One does not know which to admire most, the greatness of the artist, or the noble character of the woman. One of the charms of the book is the delightful glimpse it gives of life in London during the two closing decades of the last century. Authors, actors, artists, men famous in science and politics, and leaders in the world of fashion all join in their admiration of and warm friendship for the American singer, whose simple kindly ways endeared her to all who had the good fortune to meet her, just as surely as her marvellous gift of song captivated all hearers.

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"I am forty-five years old and have drunk coffee all my life. I have felt bad for years and did not know what ailed me. Sometimes I would have to press my hand against my heart, I would be in such pain and I got so I could hardly do my work. My head would feel heavy and dizzy, and many a time I got so blind I just had to drop down or else I would have fallen.

"I felt bad all over. My feet would swell and hurt me. A friend of mine asked me to try Postum and stop drinking coffee. I tried the Postum, but it was some days before I got hold of the right way to make it. My heart disease and dropsy disappeared and I got entirely well.

"There is much in making it. It has to be boiled longer than ordinary coffee, but when I got it made good, it was fine, and now I wouldn't have coffee in my house at all. I am sure that Postum saved my life, and I am now perfectly well. I send you the names of about twenty people that have been helped by leaving off coffee and using Postum Food Coffee."

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QUESTIONS AND ANSWERS

(A staff of musical experts is employed to answer ques-
tions sent in by ETUDE readers. Questions should be
written on one side of the paper only and not with
other things on the same sheet. The writer's full ad-
dress must be given in every case or the questions will
receive no attention. In no case will the writer's name
be printed. Questions that have no general interest will
not receive attention.)

Mrs. J. B. F.—Francis Thome was born at Port
Louis, Mauritius, October 18, 1850. He studied at the
Paris Conservatory in 1866-70. His principal teachers
were Duprato (Theory) and Marmontel (Piano). He
now lives in Paris and is known as a fine teacher, a
clever composer and a critic.

He has written some lighter works on the order of
operettas for the stage, a mystery with music after the
style of the old miracle or mystery plays, called *l'Enfant
Jesus*; a musical setting of *Romeo and Juliet*; a
symphonic ode "Hymne a la Nuit" and numerous light
pieces for piano, voice, etc. Among the leading pieces
of Thome for piano are: "Arlequin et Columbine," "Pa-
pillions Roses," "Scaramouche," "Simple Confession."

Mrs. D. H.—It is the custom to employ a whole rest
to fill a measure in any kind of metre, but the best
editors now do not use a whole note similarly. For
half note would be employed to fill the bar and not a
whole note.

C. M.—In a mixed quartet the highest voice is most
always the soprano, the next being the contralto, then
the tenor and then the bass. The melody, however, may
be taken by any voice, although it is usually given to
the soprano.

2. Tenor parts written in the treble clef are sung as
written, but the tones sounded are one octave lower in
pitch than they would have been if played upon a
violin.

3. The tenor clef when properly employed gives a note
placed upon the line passing through the middle of this
clef (the fourth line of the staff) the same pitch as
that of middle or the C on the first ledger line below
the staff when the treble or G clef is employed. Un-
fortunately the tenor clef has been very promiscuously
employed in some parts of America. In fact we have
seen many editions of popular quartets where it has
been used where the treble clef should have been used.
It is now being rapidly discarded throughout the world.

E. R. W.—The pronunciation of the names you re-
quest is as follows: Bach—Bahch (ch sounded hard);
Vairdi—Vairdi (I with the sound of I in din); Grieg;
Greig; Paganini—Pagahnini (like I in machine); Ysaye;
Eeshee; Joachim—Yoahkim; Kneisel—Neysel or with
very softly sounded; Mocheles—Moshaylays; Gounod—
Goono; Wienawski—We-ne-v-ski; Mascagni—Mascanyee;
Corelli—Korelli; Tosti—Tosti; Gabriellotti—Gaybreel-
owitsch; Albrechtsberger—Albrechtsberger; Tschalkowsky;
Chikowski; Brahms—Brahms. You will probably find
Dr. Clarke's little pronouncing dictionary published by
Theo. Presser exactly what you need.

TEACHER.—The expression, "chord of the sixth," is
used to designate a form of the triad, the simplest chord;
used. A triad, as its name might imply, is made up of
three notes: a fundamental or root, while the other two
intervals occur at a distance of a third (major or minor),
and a fifth (sometimes altered to the forms diminished,
or augmented) from the fundamental. In the sort of short-
hand used to show the harmony employed, a triad has
figures over the fundamental when that is a bass note,
showing thus the arithmetical relations of the tones as far
as intervals are concerned. A triad can obviously have in-
addition two positions, or inversions as they are called, in
so that some other note besides the fundamental is lowest
or bass note. When the third of the original triad forms
the bass, the inversion is called the chord of the sixth,
an abbreviation of sixth and third because the
third is that of sixth and third. The other "inversion"
of a triad, when the fifth of the original triad forms the
bass, is called the "chord of the sixth and fourth," for
a similar reason, namely the numerical relation of the
intervals. For a fuller explanation see Clarke's "A
System of Teaching Harmony," or Norris' "Practical
Harmony on a French Basis," both published by Theo.
Presser. A briefer account of this subject for younger
pupils will be found in a small book, "Chords, Intervals
and Ear-Training," by Jean Parkman Brown, published
by O. Ditson, Boston.

PIANO STUDENT.—For velocity studies, you cannot do
better than to use Czerny's Velocity Studies, Op. 299,
also his Studies for Finger Activity, Op. 740. You will
also find that certain of the MacDowell Studies, Op. 39,
published by Arthur P. Schmidt, and also Arthur Foote's
Studies, Op. 27, issued by the same publisher, contain
practical material. For more advanced pupils, you
might employ MacDowell's "Perpetual Motion," "Im-
promptu" and "Dance of Elves" from the Virtuoso
Studies, Op. 46, published by Breitkopf and Haertel. Men-
delsohn's "Spinning Song" and Stowjowski's "Fluere"
will add some variety to this list. For pieces of a lyric
order "To a Wild Rose," "From a Deserted Farm," "To
a Water Lily" from MacDowell's "Woodland Sketches,"
Op. 51; "To a Nautilus" and "1620" from the "Sea-
Pieces," Op. 55, and "By Smouldering Embers," and
"From a German Forest" from the "Fireside Scenes,"
Op. 61, by the same composer, will furnish abundant
opportunity for grace in pleasing singing tone, variety
of effect and poetic expressiveness which should make
them most graceful additions to the teacher's repertoire.

A. B. M.—The proportion of practicing time to be given to exercises must depend largely upon the temperament and abilities of the individual pupil. Some hands acquire and retain facility very easily, while others have to work constantly and unremittingly to keep from losing what they have gained at the expense of untold effort. There are hardly two great pianists of the present probably who would agree as to exactly the amount necessary to be devoted to exercises, for they would invariably give to simply their own personal predilection. If, however, three hours are devoted to practicing, it is safe to say that from one hour to one hour and a half should be given up to finger exercises. Then from one and a half to one hour for studying pieces, and half an hour for the review of old pieces, etc. On the other hand, there are pianists of ability who play relatively few finger exercises, but maintain that the proper study of pieces involves the practice of so many passages and the repetition of so many phrases as to furnish sufficient material of a nature similar to finger exercises. All are agreed upon one point, however, that more depends upon the manner of practicing, the concentration, and alert attention, the insistence upon slow, rhythmical practice rather than the exact subdivision of time employed. Among the most useful finger exercises are the so-called "Smaller Independence of the Fingers" (especially valuable), "Technical Exercises, the two books of technical exercises by MacDowell, published by Breitkopf and Haertel; then the whole series of exercises by Isidore Philipp, teacher at the Paris Conservatory—"Daily Studies," "Exercises for the Independence of the Fingers" (especially valuable), "Technical Exercises for the Left Hand," "Exercises in Extension," "The Trill," "One Hour of Exercises," "School of Double Notes," "School of Octaves" (both exhaustive of their scope and exceedingly useful). In addition, special methods, such as the Leschetizky method, have their own exercises. See the books on this method by Marie Malvina Brée, published by Schirmer, and that by Marie Prentner, published by Theodore Presser.

T. L. D.—There are two important musical works entitled "Pelleas and Melisande." One is a suite taken from incidental music composed, for Mrs. Patrick Campbell's London production of Maeterlinck's drama, by Gabriel Fauré; the other is the famous opera, taking Maeterlinck's play as a text, with some alterations, by Claude Debussy. This opera must rank with Strauss' "Salome" as the two epoch-making dramatic works since the death of Wagner. New York will hear "Pelleas and Melisande" during the coming season at the Manhattan Opera House with Mary Garden, the American singer, who created the part in Paris, in the rôle of Melisande.

SUBSCRIBER.—"The Dream of Gerontius" is generally conceded to be Sir Edward Elgar's strongest and most individual achievement. It has not only been given frequently in England, but in New York, Worcester, Boston and other American cities, in Paris and at a festival at the Düsseldorf, where Richard Strauss expressed great admiration for its beauties. Elgar's latest works in the oratorio form, "The Apostles" and "The Kingdom," seem deficient in the inspiration of the earlier work, and the same vitality of characterization.

S. B. L.—It is impossible anatomically that the fourth and fifth fingers should be as independent in their muscular action, as the tendon attached to the fourth finger passes through the tendon of the fifth finger, thus greatly hampering its activity. The independence of these fingers can be greatly cultivated, especially by employing Isidore Philipp's "Exercises for Independence of the Fingers" in the pastels elsewhere referred to in these columns. The best expedient is to attempt to arrange the fingering in the use of another finger. In this way you can often evade difficulties that seem well-nigh impossible.

AMERICAN COMPOSER.—Undoubtedly the best-known American composers of the younger generation are Henry K. Hadley and Frederick S. Converse. Hadley was born in Somerville, Mass., in 1871. His father is at present supervisor of music in the public schools of Somerville. He was his son's first instructor. Later, Hadley studied with the late Stephen Emery, with George W. Chadwick, and C. N. Allen (violin). In 1894 he went to Vienna, where he studied with Mandyewski and others, writing several orchestral works, afterwards performed by Anton Seidl. In 1896, he returned to L. I., while keeping up taught music at Garden City. L. I. has been conducting composition. More recently Hadley has composed three symphonies, one of which gained the Paderewski prize in 1903; several suites for orchestra. One of the best among his latest works, a "tone-poem" after Wilde's "Salome," is a striking work, well conceived and carried out, brilliantly scored for orchestra, a decided credit to American music.

F. S. Converse was born in Newton, Mass., Jan. 6, 1871. He graduated from Harvard University in 1896, with highest honors in music, composing a sonata for piano and violin. After further study with Chadwick and Baermann, he went to Munich, where he studied with Rheinberger and others. Here he graduated with honors, having a symphony in D minor, Op. 7, publicly performed. Since his return, he has taught at the New England Conservatory, and at Harvard University, where he was successively instructor and assistant professor. He resigned in 1907 to devote himself entirely to composition. Among his works are two string quartets Op. 4, Op. 18; an overture, "Youth," Op. 9, "Endymion" (MS.); and Op. 18; the "Poems," Op. 11; the symphonic poems "Festival of Pan," Op. 10, "Day," Op. 11; the orchestral narrative, "Night," Op. 12; "The Mystic Trumpet," Op. 13; "Dramatic Scenes" for "Jeanne d'Arc," a drama by Percy MacKaye, Op. 23; a romantic grand opera in one act, "The Pipe of Desire," text by George B. Bar-peter, Op. 19; "The Pipe of Desire," text by George B. Bar-peter, Op. 21, successfully produced in Boston during the season of 1905. His latest work, "The Mystic Trumpet," for solo voices, chorus and orchestra, October 2, 1907, given at the recent Worcester Festival. Mr. Converse is under the direction of Wallace Goodrich. His works are also written songs, but his most successful qualities are in the larger forms. His most dominant qualities are largeness and breadth of style, poetic imagination and human expressiveness.

STUDENT.—Ferruccio Busoni, at present, has charge of the advanced classes in piano playing at the Vienna Conservatory where he replaces Emil Sauer, the well-known virtuoso. Busoni was born near Florence, April 1, 1866, the son of Ferdinando Busoni, a clarinet player and Anna Weiss, his wife, a pianist. Busoni's first instruction was from his mother. At the age of nine he appeared in Vienna. Here he studied under Hans Schmidt, and at Graz under Dr. Mayer, after which he made a concert tour of Italy. At the age of seventeen he became a member of the celebrated Philharmonic Society of Bologna, after a searching examination and test of his abilities. In 1886 he went to Leipzig with a view to devoting himself to composition. He had to support himself, and in 1888 he became a teacher at the Helsingfors Conservatory; in 1890 he went to the Moscow Conservatory after winning the Rubinstein prize for composition. Later he came to Boston as a piano teacher at the New England Conservatory. During his stay in America he appeared at concerts of the Boston Symphony Orchestra, and in chamber concerts. In 1893 he returned to Europe, making Berlin his headquarters. He has made concert tours to England, Paris, etc. He has one of the most remarkable techniques of any living pianist, although his performances are often deficient in emotional warmth. As a composer he has a long list of works including an orchestral suite, two string quartets, a ballet-scene, a symphonic tone poem, a violin concerto, a concert-piece for piano and orchestra, a piano concerto in which a male chorus is introduced in the finale (strange as this may seem, we have as precedent Beethoven's "Choral Fantasia") an overture to a comedy, a suite "In Armor," etc., but his most remarkable work is as an arranger of Bach's organ works for the piano, his transcriptions and new editions of works by Liszt, etc., and his edition with many hints for interpretation and technical suggestions of the first part of the "Well-Tempered Clavichord." In his Bach transcriptions, and in the performance of them, Busoni stands alone to-day.

INQUIRER.—The subject of the Gregorian modes, their make-up, the harmonization of melodies according to their scales, is receiving new and vital impulse. In the Catholic Church the Gregorian music has superseded all else; composers are increasingly availing themselves of the possibilities for new expression. While Beethoven has made some use of modal harmonization, notably in his string quartets, they were not in much evidence among the romantic composers. Brahms, however, has returned to the idea and many of his most beautiful themes are harmonized according to modal harmony and not according to the major and minor scale triads. The modern French composers, especially Gabriel Fauré and Claude Debussy, have largely founded their harmonic style upon modal harmonization. A brief and practical text book is that by Louis Niedermeyer and Joseph d'Ortigue, entitled "Gregorian Accompaniment," translated and revised by Wallace Goodrich. While primarily intended for the organist, it is equally valuable to the student wishing to become acquainted with this remarkable system of harmonization. Treatise and appendix occupy but 96 pages. It is published by Novello, Ewer & Co., New York.

A. S. V.—Sharps or flats in parentheses are added merely as a precaution to reassure the reader that these accidentals are correct. They are used in modulatory passages, or in any case where the exact nature of the harmony might be in doubt.

E. T. B.—Guy d'Hardelot, one of the most capable and effective of women composers in France, was born in the south of France. She is now Mrs. Rhodes, resides in London and has visited America once. She is known principally as a composer of songs, of which the most popular is "Sans Toi."

SUBSCRIBER.—Crescendo and diminuendo cannot actually be produced on the piano as upon wind, brass or string instruments in which the tone is constantly under the control of the player. In the case of the piano, the control when once struck cannot of course be modified, consequently the pianist has to produce the illusion of crescendo or diminuendo by making each note a stepping stone, as it were, to greater or lesser volume of tone. He cannot increase or sensibly diminish (except by some tonal modification which leads the listener to believe that he is hearing a real crescendo or diminuendo). This principle must influence the teacher in directing his pupils how to produce dynamic shading.

Did you ever consider that music is one art that is absolutely pure? The sculptor may so shape his clay or his marble statue that it shall suggest evil thoughts. The artist may put on the canvas the bacchanalian drinking scene, and bring all the degradation of human life before you and into your imagination. Even the architect, with the aid of subsidiary arts of decoration, may contrive rather to injure than uplift mankind. But music never can be made by itself a means or a voice of degradation. You may mate it to words that are degrading, and so drag it down. You may cluster about it degrading associations, and so drag it down. But the voice of music itself cannot be so perverted as to be other than a voice pure and clean and sweet.—*Lyman Abbott.*

To obtain the highest success a teacher must not only possess the requisite intellectual qualities and education; but she must have a character so strong and clean that the children will look up to her and follow her example to higher planes of living. She should also be enthusiastic, love the work, and have such a sympathy for the children in both success and failure that they will feel towards her much as they would towards a true and loving mother. And finally she should possess tact to deal wisely with the children of various dispositions intrusted to her care. There must be health and energy enough to carry out all the prescribed work.

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MUSICAL ITEMS

ALFRED REISENAUER, the noted pianist, who has toured in America, died of heart disease in Berlin on October 4th. Reisenauer was born in Königsburg in 1863 and studied with Louis Köhler. At a very early age Reisenauer's mother took him to Liszt, who recognized the child's great musical talent and is said to have wept with joy at discovering so great a genius. Liszt refused to teach Reisenauer at that time, claiming that Köhler, a strict disciplinarian and a thorough pedagogue, was a better teacher for a young child than a virtuoso could ever be. Later Reisenauer studied with Liszt, who was wont to represent him as one of his best pupils. Reisenauer had a remarkable memory and an astonishing technique. In later life his powers failed. He made tours in all parts of the world, even Siberia and Central Asia, in many instances being the first pianist of note to appear in Oriental cities. As a composer Reisenauer is not worthy of serious consideration. Readers desiring to know more of Reisenauer and his work are referred to the extensive article upon him in THE ETUDE for 1906.

Greg's request that his body be cremated was carried out and Emperor William sent a special representative to his funeral.

DE PACHMAN, the noted pianist, is said to be an earnest student of philosophy and it is claimed that he is familiar with the works of Spinoza, Kant, Spencer, Darwin, Schopenhauer, and Huxley.

The famous Stuttgard Conservatory, from which the "Stuttgard" method of piano playing sprang while the institution was under the direction of Lebert and Stark, will celebrate its fiftieth anniversary this year. The present director is Professor S. den Lange while the noted pianoforte teacher, Max Faur, is at the head of the piano classes of the institution. While the "Stuttgard" method has been supplanted by other methods of a somewhat less arbitrary and more interesting nature in America, the conservatory is apparently prospering, as the number of students is 579.

RICHARD STRAUSS' "Salome" will be produced in Alexandria (Egypt) during the coming season. This does not seem so unusual when we remember that Verdi's Aida was written for an Egyptian Opera House.

An English paper reports that Miss Marie Hall, the violinist and pupil of Sevcik, who toured America recently, has just returned from a tour which included the Fiji Islands, where she is said to have met with enthusiastic audiences. Surely the dominion of music will soon know no bounds.

A LEADING firm of piano manufacturers in England announce that they are obliged to raise the price of their instruments considerably owing to the apparent permanent increase in the cost of raw materials for pianos.

MARE HAMBOURG, the pianist who will tour America this year, has recently returned from a highly successful concert tour in South Africa.

CHAS. WIDOR, the noted French organist and composer, announces that he has just completed a sacred symphony for organ and orchestra, which he has dedicated to the Berlin Academy of Fine Arts, which has just elected him to membership.

ITALY now boasts of 1,517 theatres and opera houses, or one for every 22,008 members of the population. Notwithstanding this, illiteracy in Italy is very great.

BEGINNING with the new year it is said that Jean De Reszke will take the newly created post of vocal director at the Paris Grand Opera.

IN St. Petersburg, Russia, a great opera house for the people is to be constructed after the desires of Anton Rubinstein. It will seat 4,000 people and the admission prices will be nominal.

It is said that a manuscript opera by Verdi has recently been discovered at his home. The opera is supposed to be an early one and was no doubt put aside by the composer as a work of little consequence.

PADEREWSKI will give seventy concerts in America during the coming season.

COLUMBAN RUSSI, an organist, recently died in Andermatt, Switzerland, at the age of one hundred and three years. He had followed his profession successfully for sixty-six years.

MME. NORDICA has recently celebrated the twenty-fifth anniversary of her first appearance in opera. She is Gounod's "Faust," at the Paris Grand Opera.

CARL REINECKE, the noted Leipzig pianist, composer, conductor and teacher, has recently celebrated his eighty-third birthday.

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