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### Volume 26, Number 02 (February 1908)

James Francis Cooke

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*Mrs. Robert Kewrite*

# THE ETUDE

FEBRUARY

1908



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often; and so with music; it is only by hearing it from childhood, at home, in church and school, in concert halls and at the opera, that we learn to listen to it attentively, actively, and with keen enjoyment."

Here we get our first glimpse of the high school teacher of music and her importance in the musical world. But before we discern that, I want to call attention to what I believe to be an important historic fact.

Why are the Germans on the whole the most musical nation in the world? Clearly, I am convinced, because for many generations they have heard good music from their childhood, not only at home and in church, but, and more especially, in school. Martin Luther did more toward making the Germans the leaders in music than even their great composers did, for he got to work early. He transplanted some of the best folksongs to the church. He preached that music ranks next to religion as a moral agent. He translated the text of church music from Latin into German so that the congregation could sing along, which greatly stimulated enthusiasm. He had the melody of the grand old hymns and chorals sung by the congregation, while the harmonies were filled in by the trained choir and the organ. The German cars were gradually trained to the comprehension, the appreciation, the enjoyment of harmonies as well as melodies; and thus the Germans became preeminent in music.

In the schools, too, the Germans began many generations ago to introduce music. A teacher who could not sing, or play the piano or violin, would have been considered an anomaly, if not an impossibility. In this country the introduction of music in the schools and colleges is a much more recent matter. My own teacher, the late Professor John K. Paine, of Harvard University, was the first to get music accepted as a regular academic course. As regards public schools, President Eliot of the same university, called attention in a recent address to the fact that his father, who was long a member of the Boston School Committee and of the City Council, and then Mayor of the city, had devoted many years to promoting the introduction of music into the public schools of Boston, and, with the aid of strong conductors like Lovell Mason and George Webb, succeeded in accomplishing its introduction. He adds that "the sympathetic development in the American community, through the American school, of the love of music, and of skill in music, began there in the work to which my father gave many years of his life."

#### MUSIC AS A MORAL AGENT.

The staunch advocacy by so distinguished an educator as President Eliot of music as a desirable course in schools and colleges is the more noteworthy because he is, as he himself has said, not a musical expert. He knows enough, however, about the divine art to feel that it makes for the good of the children and the community, and that Luther did not assign it too high a rank as a moral agent. Unfortunately not all the educational authorities and arbiters are as enlightened on this subject as he is, and music has therefore had many a struggle for existence in our schools. It has been classed with the fads and fancies, and attempts have been made to exclude it entirely, or reduce the time allotted to it to a minimum. The enemies of music seem to regard it as a mere accomplishment, like dancing. But an art which is found indispensable, the world over, at all religious services, at all funerals, all weddings, all social and political gatherings—in short, on all occasions when it is desired to lift the human soul above the humdrum of our daily life—such an art surely is infinitely more than a mere accomplishment and pastime. It is in an insuperable enthusiasm second only to religion.

Even if it were merely a pastime it would still deserve all the attention it gets in school and colleges, and more, too. One of the main objects of all education is to interest young minds in refined, elevating pastimes, to wean them from coarser forms of entertainment. Now what could be more refined and elevating than a concert of good music or an opera like "Lohengrin"?

Music teachers in public schools would do well to bear these arguments and points of view in mind when the time comes for explaining their position for being and doing. They can claim that they are educators and missionaries of culture in the present world. They can claim that they can claim that in the present condition of affairs they are more important in the musical world than plau-

ists, violinists, singers or composers; for they provide what, as we have seen, is more urgently needed than anything else—*Listeners to good music, and plenty of them.*

The opportunities for doing good are simply grand. Millions of girls and boys are at their disposal—millions of minds, like sheets of blank paper on which the teachers can write with indelible pencil the lines and curves of good music. But unless really good music is chosen, the grand opportunity is lost. Too often, I fear, it is lost; but more and more teachers, I am glad to say, are realizing that in music, as in literature, the best is none too good for their pupils; that, on the contrary, the best is in every way preferable, because it stimulates an interest in "Lohengrin" which is a great aid to learning and remembering.

Teachers have now no difficulty in finding collections of songs available for their classes. I have myself, as well as many other teachers, directed music in the public schools of Washington, to compile and edit such a collection of songs by the great masters—Schubert, Schumann, Franz, Rubinstein, Grieg, and others, not forgetting our American MacDowell; and I have heard the girls of the Walden High School in New York City sing them with splendid tone, phrasing and spirit. The objections to union song books are few and far from significant compared with the advantages. It used to be a favorite maxim of Theodore Thomas that such songs awaken the interest in music as helping to make it. In these high school classes all the girls help to make the music—the best music ever written—and the effect of this method of teaching, if carried out for a generation or two, will be simply incalculable. It will create millions of listeners to the best music; it will fill the concert halls and opera houses; it will help the singers, the players, the composers, to do good music.

#### The Tragedy of American History.

World that the public school teachers of music had been for several generations. Then we might have avoided the most harrowing tragedy of American musical history—the mental breakdown of our most original and poetic composer, John Philip MacDowell. He came to grief, or lack of listeners, in the last analysis. There were so few who understood and bought his songs and piano pieces that he had to taste his vitality in doing work which others might have done near, and well, in order to make a living. We have once more extinguished the rare flame of genius instead of feeding it. But I believe that the great work which the school teachers are now doing will make such a calamity impossible hereafter.

There is one more point I wish to refer to. It is a well-known fact that if it were not for the work of this country, music as a form of public entertainment would not exist. It is really astonishing to quote how few can attend concerts; usually there are hardly half a dozen to every hundred women who have often meditated on the problem of how this regrettable state of affairs can be remedied, and have been ready to do anything to get it remedied. It is useless to try to reform the adult generation. The only hope lies in the young folks. If the boys in our schools are taught to love good music by listening to it and helping to perform it, then in time we shall have there as many men in our concert halls as women.

Really, one may ask seriously: "Is there *anybody* in the world of music so important as the public school teacher?"

#### TEACHING YOUNG BOYS.

BY W. A. COWEN.

ONE of the most trying experiences "the young teacher encounters is that of teaching young boys at that age when all attempts at discipline seem to fail. There are very many causes for this, and the boy that does not seem to present themselves to the average small girl. The ubiquitous American boy, with all his mischief, his lack of application and his contempt for art, will bear a rather different character from the girl. The boy attends a popular-priced variety entertainment where a comedian, in a well-rehearsed act, seats himself at a piano and plays a popular unaccompanied ditty with a certain amount of pathos. He then rises, announces that he will play it as a waltz, which does by forcing it into a triple rhythm. After that, he announces that he will play it as classical music. This he does by playing it slowly, straining the scale or an appoggiatura to the sustained notes, interpolating

several mordents, wandering over the entire keyboard, and ending it all with a grand flourish. The boy thus leaves the theater with the impression that the classical music is nothing more than a miscellany very very intricately developed.

As to his attitude toward the different composers, it is needless to say that he likes Mendelssohn, and that Beethoven. It is only pure melody that pleases him. Perhaps he may enjoy hearing some of the popular overtures, more for the effect they produce than anything else. Wagner he views through the medium of the comic papers as a composer whose genius was devoted chiefly to fortissimo effects, but he becomes more charitable as he listens to the Pilgrims' Chorus. He has never found Wagner to be among the "Lohengrins" of the Wedding March from "Lohengrin." As to Chopin, he generally has more admiration for the dexterity of the performer playing the composer's works than the genius of the composer. Bach and Beethoven are quite beyond the limits of his undeveloped comprehension. Until a boy is well past the primary steps in music, his views towards harmony are entirely antagonistic. He takes the word in its literal sense as a branch of the art of composition. Composition is, in him, a delicate, subtle art, with inspiration for its only source, so that it seems outrageous to encompass it with any rules or restrictions. But after he has recovered from this erroneous impression by a study of it, he becomes its most vigorous exponent and indignantly censures any blundering infringements of its principles.

He, likewise, ridicules the idea of teaching interpretation. In a strict sense, he may some day become a most excellent teacher of interpretation. It is in his love for individuality where a boy outstrips his gentler sister. A girl will work most assiduously to please her teacher, while a boy will labor equally assiduously to please himself. He is not imbued with any obsequious desire to please. He has been never trained and his reading more accurate, he takes hold of compositions in a way that surprises his teacher.

I was once present while a useful general teacher was giving a lesson to a roguish youth of about thirteen years of age. The piece she happened to be explaining was Mendelssohn's Spring Song. She played it over for him during which he came to grief, and he absent. "Why do you look so gloomy, James?" she asked, noticing his indifference. "Don't you like the Spring Song?"

"Oh, yes," he like it all right," drawled James, "but no one plays it the way I think it ought to be played. I think it should be played rather slowly."

"All right, James," replied the teacher, "you prefer it until you can play it correctly in the tempo in which it is written, and after that you may play it the way it pleases you most." I could well account for her success in teaching boys.

#### MUSIC THE BOY LIKES BEST.

The boy never goes into any exercises over music that he considers effeminate. He plays better when alone, and recitals are a bugbear to him. When it is necessary for him to take part in them, he will often play compositions on the order of caprices or dances better than any soulful pieces, for he cannot put his heart into a nocturne or a reverie before a crowd of people. I would urge teachers to be more charitable and critics to dispense with any intemperance in dealing with the immortal boy. Lend him every encouragement, remember that a boy can stand a severe scolding, but not a discouraging lecture. After the age of fifteen, although he would not care to use up some academic or commercial branch, he begins a study of music with reluctance, and when he does, he often becomes discouraged and gives it up. Not so much is this true in regard to string and wind instruments as the piano. With the piano he has been familiar from his early years, and girls several years younger than himself who through the interest of their parents, have been studying marvelous things with their fingers, whereas he must blunder over the A, B, C's.

While taking his lessons, perhaps, the pupil who follows him is a girl who is in order to avoid being tardy, often the case, occupies the same room with him and can be all in commotion over some recreations. She can relieve his embarrassment. I have, but this does not mean that in all cases the boy is a bad influence on lessons to be a common and undesirable custom.

In all events, encourage the boy. After he realizes that music is a man's possession and one worthy of his time, he will play it slowly, straining the scale or an appoggiatura to the sustained notes, interpolating

#### IMPORTANT EVENTS IN MUSICAL HISTORY.

BY DANIEL BLOOMFIELD.

(Continued from January.)

- 1706—Giovanni Battista Martini (known as "Padre" Martini) b. Bologna, April 25. Great teacher and writer.
- 1707—Italian opera introduced into England.
- 1708—Johann Pachelbel d. Nuremberg, March 3.
- 1709—Dietrich Buxtehude d. Lubeck, Germany, May 9.
- 1708—Giovanni Battista Pergolesi b. Jesi, Papal States, Jan. 3. Gave comic opera its first impulse. Wrote many excellent hymns.
- 1710—Handel goes to England and makes it his future home.
- 1710—Dr. Thomas A. Arne b. London, May 28. One of England's best composers and organists.
- 1711—Cristoforo Venturi the musical pinto, i. e., instead of having the strings pulled by quills he used hammers such as are in use today.
- 1711—Wilhelm Friedemann Bach b. Weimar, Nov. 22. Eldest son of Johann Sebastian, and organist at St. Sophia in Dresden.
- 1712—The first practical instruction book on singing, by Rev. John Tufts, published in New England.
- 1712—Jordan introduced the Swell Organ.
- 1713—Arcangelo Corelli d. Rome, Jan. 18.
- 1713—Thomas Battie brought his organ to Boston, from London, in August. It was the first organ used in America.
- 1714—Christoph Willibald Ritter von Gluck b. Weidenburg, near Neumarkt, in Upper Palatinate, July 2. "The Michael Angelo of Music." One of the greatest opera composers and reformers.
- 1714—Carl Philipp Emanuel Bach b. Weimar, March 14. Greatly influenced the development of instrumental music. Introduced the modern sonata form.
- 1715—Nicolo Jommelli b. Aversa, near Naples, Sept. 11. Famous composer of the Neapolitan school.
- 1715—Martini discovered "resonant tones" or harmonics on the violin strings.
- 1715—Handel wrote his "Water Music."
- 1715—Ignazio Fiorillo b. Naples, May 11. Famous opera composer.
- 1719—The greatest and oldest publishing house (Breitkopf & Härtel) founded in Leipzig.
- 1720—Leopold Mozart b. Augsburg, Nov. 14. Father of Wolfgang A. Mozart. He wrote a very important instruction-book for the violin.
- 1720—"Esther," Handel's first oratorio, produced in London.
- 1721—George Benda b. Jungbunzlau, Bohemia. Composer.
- 1722—Friedrich W. Zachau d. Halle, Aug. 14.
- 1722—Jean Philippe Rameau published his "Manual of Harmony."
- 1723—Johann S. Bach wrote the "Well Tempered Clavier."
- 1723—Pietro Nardini b. Fribiana, Tuscany. Great violinist and composer. Pupil of Tartini.
- 1723—Bach received the position of Cantor at the Thomas School, Leipzig.
- 1724—"St. John Passion," of Bach, produced.
- 1725—Alessandro Scarlatti d. Naples, Oct. 24.
- 1725—The first "Comic Spiritelli" (France) given March 18.
- 1726—Johann G. Albrechtsberger b. Klosterneuburg, near Vienna, Feb. 3. Teacher of Beethoven.
- 1727—John Gay wrote the "Beggar's Opera."
- 1727—Dr. Charles Burney b. Shrewsbury, England, April 12. Organist and famous musical historian.
- 1727—Pierre Gaviniès b. Bordeaux, May 26. Famous violinist.
- 1728—Johann Adam Hiller b. near Gortitz, Dec. 25. Founder of the "Gewandhaus Concerts," Leipzig, and noted as a teacher and composer.
- 1728—Nicolo Piccini b. Bari, Italy, Jan. 16. Famous opera composer and the rival of Gluck.
- 1728—Johann Andreas Stein b. Heidesheim, Palatinate. Celebrated as a piano and organ maker. He invented the keyboard-shifting pedal.
- 1728—The "Beggar's Opera" produced. The first English ball opera.

1729—Bach's "St. Matthew Passion" produced. Sebastian de Brossard d. Meaux, France, Aug. 10.

1732—Franz Joseph Haydn b. Rohrau, Austria, March 31. "Father of the Symphony."

1732—Louis Marchand d. Paris, Feb. 17.

John Broadwood b. Bervick, England. Celebrated piano maker.

1733—Francisco Joseph Gossec b. Vergnies, Belgium, Jan. 17. One of the greatest theorists of the eighteenth century.

Handel's "Athalia" first sung, Oxford, July 10.

Francisco Coreperin d. Paris.

Handel's oratorio "Deborah" produced.

1734—Antonio M. G. Sacchini b. near Naples, Italy, June 23. Famous opera composer.

1734—Giovanni Battista Pergolesi d. Pozzuoli, near Naples, March 26.

Carl F. C. Fasch b. Zerbst, Germany, Nov. 18. Founder of the "Singschademie" in Berlin.

1737—Antonio Stradivarius d. Cremona, Dec. 17. Rameau's best opera, "Cantor and Pollux," produced.

Michael Haydn b. Rohrau, Austria, Sept. 14.

Brother of Joseph, and composer of church music. Also an organist.

1737—The Royal Society of Musicians of London organized.

Handel wrote his "Sam" and "Israel in Egypt."

1739—Benedetto Marcello d. Brescia, Italy, July 24.

1740—Handel's oratorios "Saul" and "Israel in Egypt" produced.

The first public performance of "God Save the King," the national anthem of England.

Luigi Boccherini b. Lucca, Italy, Jan. 14. Wrote fine chamber-music and twenty symphonies.

Dr. Arne writes the famous "Rule Britannia."

1741—Dr. Ernest Modeste Gretry b. Liege, Feb. 8. Great composer of operas; said to have anticipated Wagner.

Niccolo Jommelli b. Aversa, near Naples, Sept. 11. Famous composer of the Neapolitan school.

#### PLACATE THE PARENT.

BY EDWARD ELLSWORTH HIPSHER.

EXCEPTING those teachers engaged in the larger schools and conservatories, every teacher of music must take into consideration the parents; (a) his pupil; and (b) the pupil's parents; and it is the failure of proper consideration for the latter class that tells largely on the bank account of many, and especially of the parent.

Whatever may be our respect for individual parents' opinions in regard to matters musical, there is no question as to the wisdom of honoring to some degree the idiosyncrasy (if it be) of the one who is the arbiter of our engagement and stands, Nemesis like, ready to visit retribution on an offending head. Every teacher of any considerable experience, yet not the parent, should be ready to say: "I cannot play, and don't know one note from another, yet I do know good music when I hear it." And this delivery of critical acumen will often be followed by explicit directions as to the course to be pursued, in the instruction of the child.

There you are. On the one hand, years of training your own ideals, your experience, your self-respect, all tell you the desirable course for the best interests of the pupil; on the other hand is the decree of the parent that the work shall be done thus and so.

Which path is to be pursued? Perhaps, for a moment, it is well enough to think on the parent's side. He is paying for something, although he may have but a vague idea as to what that is or should be. What more natural than that he should feel a right to have that something done in the way he thinks it should be done. His mental processes are analogous to those practiced in his everyday business. So far they are deserving of respect.

But supposing the teacher's knowledge and experience are such that he can give the parent the best of the parent consults you, point out wherein you think he errs. With this class there will be no trouble, but what of those who believe their notions impenetrable and inflexible? Waste no time, break, nor effort upon such parents, for in so doing you will endanger your standing with them. No, whatever may be their unreasonable demands, allow them to hug the notion that these will be considered their procedure, even if in a disguised form, to follow the course which you know to be best. Dishonest, do I hear you say? No, almost invariably you will call down blessings on your head, as time reveals the advantage of their child and discloses to the parent something even better than that which he had at first demanded. With a willful parent, even more than with a willful child, tact is necessary for added years have but more firmly established habits and opinions. Let every move be diplomatic. Ordinarily, a keen ax awaits the professional head of the teacher who dares assert himself contrary to the will of the parent, especially if that parent happens to be a mother.

In conclusion, keep a steady nerve, a fixed purpose, no hesitations, no equivocations, make the patron believe he is getting what he wants till the time when he realizes he wants what you wish to give; the young teacher will thus avoid many shoals that beset the early part of a career.

#### MUSINGS FROM A STUDIO.

BY ALBERT W. ROSE.

In music, as with food, taste of many varieties. Your just conclusion will be: that the substantial things are comparatively few, and that they are not so numerous as they seem.

Show me a man's musical library, it will not be difficult to guess at his status as a musician. He on speaking terms with several instruments if possible, but he is not a musician. To be installed in the Temple of Fame it is not sufficient to turn out one's gems in the rough; they must be well cut and perfectly polished. Teachers should examine their music more generously. They often select pieces merely because they have proved favorites. Sometimes the constant repetition alone suffices to make certain works popular, and not necessarily a correct test of their real worth.

Of the hearing of concerts there is no end. But the hunters after some bravura passage for the C major, or some difficult harmonies for violin, a high C for tenor, or other egotism during novelty, are unfortunately still in the majority.

Have method in your teaching and you will say it is wonderful how much children can learn in a short time.—*Pedagogist.*



You should put a personal estimate upon what a pupil should accomplish at the coming lesson. If the pupil fails to accomplish this work outlined it is often wiser to inspire or admonish the pupil than to scold. The student is often stimulated more than at the lesson. The teacher is stimulated by failure and the teacher is inclined to be lenient. Disappointment, and sometimes things are said that are regretted thereafter. The little letter greeting the pupil the next morning, telling in carefully chosen words what the error was, why it came about and how it should be remedied, is often most effective. The teachers who are successful in these matters are like this: are the ones who put the confidence in their pupils, the support of the public, and the fine satisfaction of having accomplished desired results.



## EUROPEAN MUSICAL TOPICS

BY ARTHUR ELSON.

In a recent issue of *Kunstwart*, Dr. Paul Moos reviews interestingly a pamphlet of Prof. Siebeck on psychology and music.

Psychology and Music. The question of how and why we enjoy music is one that opens a wide and almost unexplored field for investigation. There are many elements in music—rhythm, regularity of vibration, pitch perception—apart from the harmony that lies at the foundation of our art. These are comparatively simple in effect, and exert their influence on the dog that howls in sympathy with a piano, or the horse marching behind the regimental band, as well as on human beings. But why certain related sounds and progressions in the harmonic scheme should arouse certain definite emotions in the hearer is harder to explain.

Helmholz expressed the idea that the increasing frequency of beats, or simultaneous vibrations, between the different notes of a chord, influenced the auditor's enjoyment up to a certain point. It is also true, in acoustics, that the simpler chords have the simpler ratios between the vibration-rates of their tones, and our enjoyment of music may vary according to our varying capacities to perceive more complex relations. Thus non-musical people notice only broad distinctions like that between tones and dominant, and do not appreciate more delicate intervals.

Yet even this does not explain why harmonies of equal complexity may arouse wholly different emotions. Psychologically speaking, an emotion is not an intangible something accompanied by certain physical sensations, but comes wholly and only of those physical sensations. When music comes to our ear, the vibrations travel to our brain and excite certain sensory cells in a certain order. The result may be that other sensory cells are excited in the same way as they would be by the physical effects that we term emotions, or that the brain cells thus stimulated do actually cause the emotions.

As the cell-association differs with different people, the same music might arouse different ideas in different people; but as brain-association in its general lines does not vary greatly, the same ideas will not vary greatly. Marches, for instance, or dances, or dirges, or other pieces of well-marked character, affect all hearers in about the same way. Often less characteristic pieces will do this, and we have as example the case of Schumann playing a duet with a friend, and each finding independently in the piece a suggestion of the gay, brilliant life of Seville.

Prof. Siebeck avers that the reverse of all this is true, and that every emotion has its corresponding expression in music; but here, of course, we come upon the difficulty that the music would vary for the same emotion in different people, according to the variation in association of brain cells. The variation would not be great, however, for people of similar temperament, and equal refinement of feeling. This refinement of feeling, or sensitiveness of the brain to music in a physical way, is what gives us our enjoyment of the art; and the absolute importance of this sensitiveness is shown by the case of Von Bülow, who was not musically receptive until after a certain day when he received a powerful blow on the head that affected his brain. We should hardly go so far as to advocate hitting all non-musical people on the head, but if their brains could be made more sensitive to the effects of music, they would enter into a vast heritage of enjoyment from which they are now barred; for the intimate effect of harmony on the brain is not a mere physical one, but a spiritual one. It is this that justifies the saying that music begins where language ends—a fact aptly expressed by Browning when he makes Abt Vogler say: "The rest, may reason, and welcome; 'tis music that begins."

In the *Mercurius Musicalis*, Riccio "The Music Drama" ciotto Canudo indulges in some reflections on the music-drama as seen to find very much to commend, but perhaps that is not his fault. The guiding motive has come to stay, he thinks. Yet he believes that its employment by Wagner is too precise and determinate, and has become a convention that the music-drama as Beethoven and Wagner broke the conventions of Italian melody. On the antiquated Italian opera he quotes Wagner as saying: "An Italian work should contain at least one air that is not due to voluntariness. For its success, conversation should

be interrupted and the music listened to at least six times; while the composer, who can draw attention to his music a dozen times is acclaimed as a veritable genius."

The Russians, too, follow this mistaken idea, according to M. Canudo. Their great descriptions of suffering, and the vague strength of a great renaissance, are hampered by a form that prevents true unity of effect.

The sterility of Verdi is given credit for the tragic strength of *Othello*, the expensive gaiety of *Falstaff*, and the broad decorative effect of *Aida*. But in spite of the recognition always given to their dramatic and aesthetic qualities. Boito is accorded high praise, however, for following the action closely with the music in his *Mefistofele*.

In France, decorative dramas like Erlanger's *Aphrodite* are condemned as lacking musical inspiration, and even Saint-Saëns receives no praise, save for his *Sonata de Dutilleul*. In Germany, the *Salamé* of Strauss is greeted as the one worthy example of the drama of the present—or shall we say the music of the future?

Yet there are many worthy opera abroad, which succeed where labored music-dramas fail—Goldmark's *Heinchen am Herd*, for example, and Massenet's *Jeuneur de Notre-Dame*. It is not given to all composers to create a series of great art-works like those of Wagner, but if each composer will work out the best that is in him, instead of stooping for popular favor, we have a fairer star for the future. Rossini gave the Italian public the trivial tunes they enjoyed; but for Paris he produced a far higher art-work in *William Tell*. If our composers would not make themselves extremely popular, their triviality and hyper-philosophical complexity, they might find that the successful operas have not all been written long ago.

Grieg, Norway's newly-got flag, writes Percy Grainger in some personal recollections. "He was always keen to see it flying from the Trollhaugen flagstaff and one day, when the flag was down, he was quite depressed not to see it as usual."

It was always a joy to see how uplifted he became in the hills. He told me he never felt that his harmonic flight was so daring and free as when he composed up on high, and how some of his very loveliest music came to him in the little Sater-huts in the Jotunheim mountains.

"No words could adequately enough tell the extent of his broadmindedness and generosity on artistic matters. It was grand to see how he had never let himself be led into any of the musical party-strife that must have been raging in his younger days."

"To have the privilege of knowing Grieg personally was to discover in his habits, traits, looks, speeches, the same sweetness, loveliness and tenderness that all the world loves in his work."

Novelists, as blackberries in the forest, are thick everywhere, and according to the season is in full swing. An announcement that is certainly novel comes from a Brixton orchestra, where, according to the *Standard*, London paper, Schubert's "Unlimited Symphony" was given. For really new lists, however, a gentleman named Beethoven heads the list. Hugo Riemann, in the *International Society's* journal, writes of the musical work of the II Mödling dances written by that composer in 1819, for string and wind instruments. The copied parts came to light among old music in the Thomasschule and the scores of Dr. Riemann prepared from them show a striking melodic beauty and refinement of instrumentation. At first ascribed to Weber, by the student, I am not likely to find fault with the teacher. Well, you are right as far as to-day is concerned, but I hope on a future occasion to assure you that you yourself are as faulty as I have dissected the work of the student.

It is not surprising that "knowledge" is not synonymous with "ability to teach," neither is the art of teaching something which is always "born or made." The teacher is his own master, and his methods which even the most ordinary person can study with profit.

## A FEW HINTS TO YOUNG TEACHERS.

BY MARY E. MAY.

If the hour you spend with a pupil seems to you drudgery, if there is a sense of loss when the sixty minutes have expired, if it is not a pleasure to you to see the mind of the pupil expanding as his or her musical horizon widens with advancing lessons; if, when after repeated efforts, you are unable to make a difficult passage in time or in fingering, you do not respond with an answering thrill of victory; in short, if your heart is not in your work you cannot hope for the best results with your pupils.

Allowing that you are a competent teacher your instruction may not be possessed of musical taste nor talent; that the reasons why they are learners in the art of which you are a teacher may be clearly defined in their own minds, and possibly the taking up of the study, was not of their own choosing; but your part is to be performed with real interest and with infinite patience.

During first lessons there is danger of "taking too much for granted." That is, the teacher is so familiar with the rudiments, that the simple but essential details are sometimes passed over, perhaps with a single explanation, and with no review later on. Some of us have been suddenly confronted with the fact, that the proficiency with which a pupil seemed to be reading music was really owing to the marked mannerly in the exercise book. Do not think it is miss with pupils when their fingers are not in action. See that not only the letters on the staff are well known to them, but that rests, accidentals, the rule for dotted notes, the formation of chords (accidentals, are all familiar. It is wise to "make haste slowly."

Learn to read correctly, but learn to distinguish between carelessness and nervousness. Don't be disturbed by discords and false notes; if you are teaching beginners these things must needs be. If the pupil does not make mistakes, you may be certain how the practicing is done and whether any one in the home takes a personal interest in the pupil's work other than to say: "Go and practice your hour, my dear."

## ENTHUSIASM AND HURRY.

Just as one must avoid attempting too much at a time (if a last year's student), so must the teacher be necessary to avoid hurry. Some learn quickly, while others, equally in earnest, and with the same attention to detail, accomplish much less in a given period. This always has been, and always will be the case. But no amount of hurry can possibly equalize natures essentially different. Hurry and superficial study are ruin. Some people have a fatal facility for skimming over the surface; they get a reputation for being "dever," whereas they are only "showy"; their performances please at first, but soon weary; and after a time one finds that though the outside was bright the substance was not. Hurry betrays disinterest. Enthusiasm is thorough and takes its time. It has been said that the musical education of a player in a given time would take at least ten years. This is a good foundation, and it is sufficient to make a lasting structure may take half a lifetime, and even then the true musician feels there is plenty left to learn. So do not hurry; you may finish your lessons, but whether you are or not, it is not your work or enough to put you in a safe position for carrying on the work alone is another matter.

The relation of the pupil to the teacher is a difficult topic to generalize upon. It is not possible to omit all reference to anything which so vitally affects the Study of Music. I suppose you are thinking that the thought there has been a good deal of grumbling about the student, I am not likely to find fault with the teacher. Well, you are right as far as to-day is concerned, but I hope on a future occasion to assure you that you yourself are as faulty as I have dissected the work of the student.

It is not surprising that "knowledge" is not synonymous with "ability to teach," neither is the art of teaching something which is always "born or made." The teacher is his own master, and his methods which even the most ordinary person can study with profit.

"The artist has need of the opinion of the crowd. All sincere artists have an instinctive distrust of ignorant hearers. It is a sad error. The competent artist is a *vera avis*." I am not likely to find fault with the teacher. Well, you are right as far as to-day is concerned, but I hope on a future occasion to assure you that you yourself are as faulty as I have dissected the work of the student.

## ANECDOTES OF GREAT MUSICIANS.

The composer of the "Creation" and the "Seasons" has frequently been accused of avarice, but no conclusive evidence has ever been given to prove the charge; indeed, what testimony there is in reference to Haydn's purse matters proves that he was very charitable and disinterested. Possibly the reputation of being stingy may have gained ground through a combination of circumstances similar to the following. When the "Father of Symphony" worked, among his effects were found four or five canons framed and mounted like engravings. They used to adorn the walls of Haydn's bedroom. Most of his friends knew of these, and also how they came to their hangings.

"I was not," Haydn used to say, "rich enough to buy good pictures, so I made myself some tapestry such as every one I am sure cannot have."

The surest sign of genius is facility, and there is no art or science in which this is more forcibly exemplified than in music. The works of our greatest musicians are equally wonderful as feats of labor, as for their sublimity of conception and creation.

To cite a few examples, Handel's "Messiah" may be mentioned as having been composed in the marvellously short space of twenty-three days; while the magnificent "Israel" took but twenty-seven! Mendelssohn conceived and wrote down the famous "Elijah" overture in two days.

But the palm must be awarded to Mozart. In his short life of thirty-nine years, he produced a mass of works of which the correct catalogue is even now scarcely ascertained. As instances of his rapid work, there is the *Violin Concerto* composed in ten days; the "Marriage of Figaro" written the month of April, 1786, while the splendid *finale* to his second act Mozart threw off in a little over twenty-four hours, notwithstanding he was so ill that ere the last page or two were scored he had swooned in his chair!

Many other instances might be given of other composers. Mendelssohn wrote his great *symphonies*, Donizetti possessed the habit of writing a whole act of an opera after dinner!

While Haydn was in London, a nobleman called upon him saying that he was passionately fond of music, and would feel obliged if Haydn would give him a few lessons in harmony and counterpoint, at one guinea a lesson.

"Oh! willingly!" replied the composer: "when shall we begin?"

"Immediately, if you see no objection," saying which, the man of means withdrew from his pocket one of Haydn's quartets. "For the first lesson," said he, taking the initiative. "Let us examine this quartet, and you tell me the relation of some modulations which I will point out to you, together with some progressions which are contrary to all rules of composition."

Haydn raised no objection to such a course, so the noble genius went on. The initial bar of the quartet was first attacked, and but few after it escaped the critical eye of the *dilettante*.

The relation of the pupil to the teacher is a difficult topic to generalize upon. It is not possible to omit all reference to anything which so vitally affects the Study of Music. I suppose you are thinking that the thought there has been a good deal of grumbling about the student, I am not likely to find fault with the teacher. Well, you are right as far as to-day is concerned, but I hope on a future occasion to assure you that you yourself are as faulty as I have dissected the work of the student.

Such a reply was no answer to "my lord," and he declared that his opinion of the composition being ungrammatical and good for nothing, he maintained, unless Haydn could give some better reason for his innovations and errors.

This nettled Haydn, who suggested that his pupil should rewrite the quartet after his own fashion. He did not want to do so, but he was obliged to do it to meet the honor of having such a master as himself. Good-morning!"

Haydn led the room and sent his old servant to show "my lord" out.

## WHAT IS MUSIC?

BY EDITH R. FEET.

No two people probably work under precisely the same circumstances. One must have his study and work-table arranged after his own fancy, otherwise ideas will not come, and the pen will not go. Another cannot possibly pen a line with his boots on. Some men cannot work unless their table is strewn pell-mell with papers, stencils, and such like; while, on the other hand, the table, the room, and its surroundings must be the perfection of neatness before many individuals can set themselves down to sketch out an article or a few bars of music.

Some of our composers were, seemingly, very fastidious in their preliminaries before getting to work. Haydn, though "solitary and sober as Newton," could not compose unless he had a good dinner laid upon the piano unless he had on the diamond ring which Frederick the Great had sent him; then the last paper on which he wrote had to be the finest and whitest possible, or he could not summon a single idea.

Rossini could write best when he was under the influence of Italian wine and sparkling champagne. Paeicelli liked the warm bed in which to jot down his musical notions, and we are told that "it was between the sheets that he planned the 'Barber of Seville,' the 'Molchura,' and so many other *chef d'œuvre* of ease and gracefulness." Mozart could chat and play at billiards or bowls at the same time that he composed the most beautiful music. Sacchini found it impossible to write anything of any beauty unless a pretty woman was by his side, and he was surrounded by his cats, whose graceful antics stimulated and affected him in a marked fashion. Beethoven could write best at a run—sometimes in his heated through three or four streets under his lodging—or a walk in the fields had a wonderful influence upon him.

"I am," Beethoven says, "in order to warm his imagination and to transport himself to Aulis or Sparta, was accustomed to place himself in the middle of a beautiful meadow. In this situation, with his hands before him, he would sit for hours, each side, he would lie in the open air his two 'Iphigenias,' his 'Oreus,' and some other works. He had a strange taste. He delighted in noise, and to be surrounded with ten or a dozen other friends, when he composed. Our well-informed friend, Bombet, states of him that it was while he was engaged with himself such a circle of gossipers as he projected his 'Oreus' and his 'Molchura Segreto,' that is to say, the finest and most original serious opera, and the first comic opera of the Italian school. Frequently in a storm he might be writing the subjects of eight or ten charming airs, which he afterwards finished in the midst of his friends."

Zingarelli used to prepare himself by an hour's reference to his misal, a classical author, or the writings of some saint, after which the melodic stream poured forth copiously. Not the least noted for his eccentricity was Anfossi, the Italian—a heavy, somewhat morose, but a man of great love—"This genius could create music, but under the circumstances of being surrounded by smoking hot fowls and Bologna sausages, which by their fumes seem to have inspired his imagination and stimulated the brain through the nose no less efficiently than through the stomach."

Lastly, there was Sorbi, whose music sang at no time of day, but who, when he was writing, sat in a room, dimly lighted by a single taper; and during those small hours which precede the dawn. "In this rondo," he wrote the *Molchura*, "I have written a rondo 'Mia Speranza' in the most air like, I mean to say, 'La dolce Campagna.'"

Here is another clue to the problem which so many have attempted to solve, concerning Rossini's readiness for ceasing to compose when still a young man. The composer of the "Barbiere," lounging on a sofa in his study, surrounded by his family, was one morning chatting to a familiar friend, when the subject upon which when at last the visitor ventured the question which he had long been anxious to put to the great operative

"Why is it, signor, that you have been silent so long when your inspirations lie in the highest regions of the art?"

"I have made no reply. He quietly moved towards his pianoforte, which he opened, and deftly and leisurely over its keys he gave out a beautiful passage from 'Don Giovanni.'"

"Thence," my dear friend, he said, as he finished playing, "to compose music after such as that is simply to carry water to a springing well."

From time immemorial, in all ages, in all climes, music has been the expression of the soul of man. Plato says: "The soul is a harmony." Every emotion, every state of life, from the cradle to the grave, can be expressed in musical terms. Taine says: "Music is a cry." The best and truest definition of them all is: "Music is the Voice of nature." Music begins where language ends. The murmur of waters, the song of the birds, the winds whispering through the trees, even the rocks on the everlasting hills give us music. Travelers told of a cave in Scotland, where the winds, with currents of air passing in such a manner that there results therefrom a faint but distinctly audible melody.

Chateaubriand says: "Music considered as an art is an imitation of nature, its perfection therefore consists in representing the most beautiful nature possible." Singers of all nations have imitated as closely as possible nature in all her various moods. Especially is this true of words, as "fa-la-la-tu-ra-lay" and other combinations of syllables, being their very liberal and imperfect interpretation of the songs of their feathered friends.

Among the ancients Plato says: "We must not judge of music by the pleasure it affords, nor prefer that kind which has no other object than pleasure, but that which contains in itself a resemblance to the beautiful."

Plutarch tells us: "The ancient Greek philosophers and legislators considered music a necessary part of education, as having the power to soften savage qualities of the disposition and give men a sense of propriety."

Music is regarded by physicians as a remedial agent. A number of years ago an association was formed in New York to introduce music into all hospitals, physicians claiming that music has a beneficial effect, even aiding materially in the cure of mental disorders. I have heard nothing more of this association and infer from that, that the physicians of the present time do not think that music has a beneficial effect, even aiding materially in the cure of mental disorders. I have heard nothing more of this association and infer from that, that the physicians of the present time do not think that music has a beneficial effect, even aiding materially in the cure of mental disorders. I have heard nothing more of this association and infer from that, that the physicians of the present time do not think that music has a beneficial effect, even aiding materially in the cure of mental disorders.

Every nation has its distinctive music, characteristic of the life of its peculiar people. The composers of the Northern countries, of Russia, Poland, Norway, Sweden have given us music that is weird, heavy, somewhat morose, but a man of great love—"This genius could create music, but under the circumstances of being surrounded by smoking hot fowls and Bologna sausages, which by their fumes seem to have inspired his imagination and stimulated the brain through the nose no less efficiently than through the stomach."

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China and Japan are omitted doubtless for lack of a standard of comparison. It is a well-known fact that no occidental can listen to oriental harmonies without a headache, and the orientals insist that only through their native music can they be relieved from laughing with seeming enjoyment.

John Jefferson, the noted actor, pays this beautiful tribute to music: "I have always loved music and I would give away for the world the little that I know. I am not at my ease with those who have a contempt for music."

Music is like a discipline—it makes men sweeter, more virtuous and wiser.



## LETTERS FROM READERS

THE ETUDE will be glad to print interesting letters from our readers. The letters should be bright, timely, helpful and must be of a nature that will appeal to the greater number of our readers. Letters that appeal to special classes of teachers or students will not be considered. The letters should be about 450 words in length. Your letter must be one designed to encourage some worthy musical project, to foster some musical purpose, to protest against some abuse, or it may be an experience in new education. They should be written upon one side only of the sheets of writing paper used and the writer's name and address must always accompany the letter whether the writer desires to use an assumed name or not. The first sheet should be plainly marked: "For the Editor's Mail." Letters not used will not be returned.

## A Disgrace to Music.

The article appearing in *THE ETUDE* for last December, entitled "A Disgrace to Music," has aroused a very general interest. We are in receipt of numerous burning protests against the practice of some piano firms who are laboring under the delusion that good advertisement consists in buying the services of noted violinists who are willing to play the pianos manufactured by the firm in superior to all other makes. Mme. Schumann-Heink, in the highly interesting letter which follows, reveals that the practice of offering large sums of money for testimonials is by no means a fiction. There are few piano firms in existence who would not be glad to give Mme. Schumann-Heink a testimonial. Still the only courtesy she has accepted is that of having the instrument she uses provided for her. We are glad to have an artist of this type become an American citizen.

"You desire my criticism upon the pianoforte question which is to-day in such an inartistic condition. I deem it a sin against art for an artist to sacrifice his conscience for base money. No price in the world could persuade me to do this. I have had the highest imaginable prices offered to me by different piano firms but I prefer to work harder. I am happy and proud to have the accompaniment of pianos such as those manufactured by celebrated American firms \* \* \* which I consider superior to any pianofortes made anywhere in the world. I have never received a single cent from these firms, but they have provided me with an exceptionally fine instrument while upon concert tours.

"Every day we see many proud idols sink into the dust but we need not therewith relinquish our common duty and attempt to set the next best thing in its place. Every artist should sacrifice personality for service to the world. The pianoforte is a pain to exercise over the average man the same principles of Freemasonry that will eventually mold his public as a sculptor produces a beautiful statue. How much more fortunate, happy and satisfied artists would be if there were fewer personalities and sentimental jealousies. You may ask, what this sermon has to do with the piano question. Many of the greatest artists give their testimonials for not for gold but for petty jealousies and malice, by giving a testimonial to a rival firm, in order to injure some piano firm who has denied an artist a money recompense.

"It not infrequently happens that young thoughtless pianists come to America and risk their entire possessions upon impossible tours. Some piano firms have assisted these young players in times of need and they naturally return the assistance with flattering testimonials. With the mature artists, however, there are no extenuating circumstances which might lead them to sacrifice their honor for many thousands of dollars.

"I send you my most heartfelt wishes and greetings and trust that your work in this most laudable direction will reach the highest and most desirable goal in our sacred art of music.

"With best wishes,

"SCHUMANN-HEINK."

Apropos of the same subject R. E. Johnston, manager of Mme. Nordica, has to say: "Piano manufacturers should stick to their own end of the business, and let experienced hands take care of the artists and concert."

"Then the public would be better satisfied, the artist better paid, and the business generally improved."

"As it is, art is debauched by commercialism, and the artist, the business man and the public all suffer in consequence."

"True, great artists often perform on, and thus advertise, great instruments, but to what great extent is this condition altered so as to deceive and disrupt? We find great artists playing and advertising the cheapest and poorest piano made, and we find inferior artists heralded as geniuses playing and advertising the best of pianos."

"This means that the public, as soon as enlightened to the deception, will seriously hesitate in their consideration of both piano and concert."

"Sound business is not built upon such flimsy foundations, though for a time these flaring, illegitimate methods may trump up a little false rush trade."

"So the musical instrument maker is no more fitted to manage artists than the concert manager is equipped to manufacture pianos or tin whistles."

R. E. JOHNSTON.

The well-known piano firm of Streich and Zeidler sends the following letter relating to this subject: "Your article, entitled 'A Disgrace to Music,' will reveal to your readers a situation which has caused a great deal of comment in the piano industry during the past twelve months."

"The piano manufacturers, during the earlier progress of the industry, did a great deal toward educating musical taste in America, and increasing the demand for music of high character, by employing the services of famous artists, the latter in competition of the manufacturers who seek to advertise their instruments under the cover of subsidized pianists with their written testimonials, has robbed the practice of all of its former value."

"To-day the better class of musicians and the manufacturers of pianos know that most of the pianists who make extended tours in the United States are merely the hired men of the manufacturers."

"We have never engaged in the practice of subsidizing artists, and have depended for such endorsements as we first occasion to use upon the unsolicited testimonials of those who like our instruments in preference to all others."

"Very truly yours,

"STREICH & ZEIDLER."

The following are the opinions of some of our readers:

"I heartily endorse the stand taken by *THE ETUDE* against the imposition against the American public by the piano manufacturers. The piano should stand on its own merits and the public should not be defrauded into buying what they think the foreign artist endorses out of pure art and superior ability. The artist should be told the worth of a paid testimonial."

"GEO. W. MACHEMER."

"Relating to your article, entitled 'A Disgrace to Music,' I am in hearty agreement with the sentiments voiced in your protest. In my opinion there is even a greater danger through similar tactics employed in many of our leading musical colleges as well as private teachers of note. We all know that it is impossible to bring out the finer and more who is using one of these cheap pianos, and the teacher who is using one of these instruments cannot show a pupil the artistic things necessary to right thinking. I have heard pupils complain that after having practiced hard on a good instrument that they were utterly unable to do the same work on the piano used in the college. If the music teachers will stop using and recommending these poor instru-

ments it will be a long stride towards better music and more artistic execution. It seems absurd to think that people who could do so much for the uplifting of good music should sell their recommendation for a few dollars.

"I myself, will not play on an inferior piano, nor will I use one for teaching purposes."

"OTTO WULF."

"It is with gratification that I read in the December issue of this magazine its take up the matter of insincere piano testimonials."

"It is a most pernicious practice, and I am glad to forward my name to swell the list of those denouncing it."

"Hoping that your undertaking may be crowned with success, I am

"FLORA M. SANBORN."

## AN INJUSTICE TO TEACHERS.

To the Editor of *THE ETUDE*—

I am so glad to know that you are willing to give teachers an opportunity to express their views upon musical subjects. It seems to me that teachers isolated in some little country village are oftentimes able to do more original thinking than the teachers in great metropolitan centers. I have had musical facts that have more traditional than logical strength.

"During the holidays something occurred to me that must be an annoyance to teachers all over the country. My pupils pay me by the lesson. If I fail to give a lesson I find it very difficult to get the money for that lesson the next time the pupil comes. I know that it is my right to ask the pupil to pay for the lesson she has missed, but when the time comes to do the asking my courage fails me. I wonder how many other teachers are afflicted in this way. We are all teachers, and we do not go about things in a business-like way. I notice that my grocer and my butcher never hesitate to demand money from me when due, and I take a pleasure in paying my bills. In some cases where I have asked pupils for money for lessons missed through nothing but neglect, unpleasant arguments have arisen, and in one case I lost a good pupil."

"When this musical Chicago teacher failed to come, and I found out at the end of the week that I had actually lost over ten dollars. The fact of the school vacation makes young pupils think that they may as well take a little money from the teacher as they would from a stranger. I naturally often feel that a little vacation at this time can do no harm, except in so far as the technic is permitted to get rusty. I would like a little vacation myself, but I do not feel that I ought to afford it with the present method of paying for lessons."

I am told that teachers in great cities have little difficulty in arranging for this. They collect their money by the term in advance. It would be somewhat difficult for teachers in my vicinity to do this, as the patrons do not know of the custom in large cities. I wish that *THE ETUDE* would make the customs of payment very clear, so that the method of paying by term may become more prevalent than it is at present. It is the only way for the teacher to manage her accounts, and there is no reason why teachers should have the advantage of advance payment. They also seem to be holding back proofs of telepathic communication. Many things that have been revealed seem to be without the pale of mere coincidence."

I know, just as surely as I am writing this letter, that there exists an immediate mental bond between myself and some of my pupils. I used to call it personality and personal desire. I now know that I call it now. Some pupils I simply cannot hide. They make me nervous, and I find it very difficult to communicate my thoughts to them. Other pupils seem to anticipate my very balance and to carry out my ideas with very little verbal instruction. I must confess that, like the scientists, I am conscious of the existence of some wonderful force, but am unable to determine its nature. I feel that this power attracts me to some pupils and repels me from others. Are we not, my dear editor, on the verge of a new era of scientific investigation and exploration in the most marvelous of all worlds—the two hemispheres of the human brain?

I do not know whether this is just exactly the field of *THE ETUDE*, but it would be interesting to record the experiences of some sincere teachers who have investigated these subjects. I think you for giving me space for my views, and if any reader has learned anything from this letter I shall feel glad, less than I have learned thousands of others from the pages of *THE ETUDE* that I could not have learned in any other way.

GILBERTA STONE.

## HAS THE AMERICAN CHILD KEEN INTUITIONS?

To the Editor of *THE ETUDE*—

Yes, I think so, but I do not for a moment forget a lecture which I once heard at the Berlin University.

"Now," said the professor, adjusting his spectacles and looking keenly at his audience, "children in intuitions are possessed by the German race. The Americans are, on the contrary, lacking very much in intuitive power."

About a third of the professor's class were Americans.

A little child of mine plays, composes and sings intuitively. She is gifted with a sixth sense—the

sense of musical intuition. She does not voluntarily put herself into an attitude to play. Another sings all of her studies and pieces away from the violin. Another watches bowing, fingering, tone with perfect feeling. The gifted child is not always easy to teach. She arrives at conclusions too suddenly, and the technique of the art annoys her. She is moody, spasmodic, temperamental. She never seems to reason things out, but in nine cases out of ten she arrives at correct conclusions. The average American child has a receptive mind and keen intuitions. If anything is lacking it is the power of fanciful sense. He needs to have his imagination quickened early by means of pictures, poetry, fiction, history, nature study and other things which belong to modern education. Unfortunately it is that child whose music study has been too severe for general educational advantages!

ELSE LYNN.

## TELEPATHY AND TEACHING.

Dear Editor—

When George du Maurier wrote the famous book "Trilby" I did not read it for the obstinate reason that I never read the much-discussed books—I usually find that they are greatly overrated and are grossly misapprehended. However, my curiosity got the better of me a while ago, and I read "Trilby." I had just gone through a somewhat extensive course of reading upon psychology. I had read some of the best things of Sully, James and others, and had, of course, no opportunity to come into direct contact with any real experimental work, such as is pursued in modern psychological laboratories. It is now the case, my psychological reading, I drifted off into that field that many call pseudo-psychology, or that kind of psychology that borders upon the mystic in modern psychological readings. It is now the case that the psychological research societies of England and America, and was amazed to find that many really noted scientists have given credence to theories regarding intuition, telepathy, etc. I have always considered the sole property of charlatans.

As a teacher of music I have found this very interesting, but somewhat unavailable knowledge. I do not advise the teacher who is not willing to have his entire pedagogical equilibrium upset to attempt to investigate these subjects. The results of my experience and observations lead me to believe that scientists who do believe in hypnotism and thought communication all seem to have greater confidence in their inner beliefs than to have to contend to the outside world. They also seem to be holding back proofs of telepathic communication. Many things that have been revealed seem to be without the pale of mere coincidence."

I know, just as surely as I am writing this letter, that there exists an immediate mental bond between myself and some of my pupils. I used to call it personality and personal desire. I now know that I call it now. Some pupils I simply cannot hide. They make me nervous, and I find it very difficult to communicate my thoughts to them. Other pupils seem to anticipate my very balance and to carry out my ideas with very little verbal instruction. I must confess that, like the scientists, I am conscious of the existence of some wonderful force, but am unable to determine its nature. I feel that this power attracts me to some pupils and repels me from others. Are we not, my dear editor, on the verge of a new era of scientific investigation and exploration in the most marvelous of all worlds—the two hemispheres of the human brain?

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WILLIAM ATTURBURY.

"What a strange retribution of Fate! It is the old story of Nemesis. Mendelssohn received as it were more than his due of admiration in advance; Schumann, less than his due. Posterity will correct the accounts, but in my opinion it has in its demand for justice identified itself so completely with Schumann and his cause that Mendelssohn has been unfairly treated or directly wronged!"—Edward Grieg.

## THE ETUDE

## THE AIM OF THE MUSICIAN.

BY L. M. LARABEE.

The mottoes "Aim high" and "Hit your wagon to a star" always remind me of the story of the two little chaps who were throwing stones.

"You see the top of this maple tree? well, I'm going to try to hit that!" "For little chap!" he did his best, but his stone fell far wide of the mark, going only a slight distance beyond his companions.

"Which one had gained the most?" asked the man who had aimed at the top of the maple tree and won, or he who had aimed at the sky and lost? Perhaps I can best explain my idea by a personal reference. I was sitting at the piano one day at the sunset hour. The sky was aglow with those beautiful tints, which so blend together that it is impossible to tell where one begins or the other ends. My fingers wandered over the keys, playing one of the nocturnes by Chopin. I had always been ambitious to "scale the heights," to make myself heard in this noisy, humdrum world of ours; to find some way to express the tumultuous feelings within me, and to accomplish something whereby my name might ring "through the corridors of time."

"This evening as I sat alone, my longing almost overwhelmed me. My fingers forgot their thousand and one duties, and I gazed at the beautiful sky, where towers and castles loomed up, touched here and there with gold. Suddenly, I seemed to be carried to another realm. I was in a large room, where great music was made. Just before me was a harp, dazzlingly brilliant in the light of all gold. The eyes of the masters were fixed upon my face, and I heard a voice saying, 'Yes, show us how you play! Show us how you play! Show us how you play!' I shall win their praise, I thought as I approached the harp. My brain whirled and my fingers trembled with excitement. I was in a great hall, and I had not yet learned to play on the heart strings of man! The sounds that came forth were hollow and dead, and like tinkling cymbals and sounding brass."

I had failed. I knew now that I could never reach the goal I longed for, just as that little fellow could never hit the sky. I bent my head with shame, and my eyes blinded with tears. The sound of a door opening recalled me to myself. I was alone in the twilight. No, not alone, for two baby hands clutched my dress and a sweet little voice said:

"I've so tired, mamma, play me to sleep." I lifted the little form into my lap, and played again the nocturne, not to the world, but to the small trusting heart of the child. Just before the bright eyes closed the sweet voice said: "Mamma, is that the way the angels play?"

I had aimed high. I desired worldly fame and praise, but my little one had fallen far wide of the mark, and instead of playing for a breathless, listening throng I had succeeded in launching my baby's boat on the silvery waters of that mysterious sea on whose opposite shore is the land of God. I was myself. I was alone in the twilight. No, not alone, for two baby hands clutched my dress and a sweet little voice said:

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## PROMISES MADE BUT NEVER KEPT.

BY E. M. KING.

THERE is a motto that every teacher should have placed where he can continually see it. It is: "Never make a promise that you cannot keep." It is the foolish, well-intentioned person who, on the spur of the moment, promises something that he cannot keep. He is a failure. It is the teacher who either thinks or hopes he can accomplish it. He knows he knows he cannot do and never intends to do. In any walk of life either success means failure, but especially so in the case of the teacher. Absolute sincerity is demanded of a teacher. Loss of confidence spells loss of power.

There is one singing teacher that I remember who had a wonderful capacity for making promises. At the first of the season he would tell her pupil glibly of a French song she was soon going to give her, but no French song was ever produced during the whole term. At the next lesson the pupil might have difficulty with tempo, then the teacher would declare that she would get her metronome out of "her things," which were always packed up somewhere. But no metronome was ever produced. At Christmas the date of this entertainment was put off until Easter. When Easter came around it was put off until Decoration Day. At Decoration Day it was postponed until the next year. It has never been given. I believe the teacher was wonderful "sang froid."

One thing about this teacher was her wonderful "sang froid." She would promise something and then never mention it again. If you ever timidly reminded her of it, she would smile and say, "I promise you it." She would just as calmly proceed to break. She was clever and she would have made a good teacher if she had had the right qualities. Just what was the matter with the teacher who made such promises? I think she was unintentionally insincere. Possibly in her bringing up the great value of truthfulness had never been impressed on her. At all events she was a failure. And to the end of the chapter she will be the same.

If she were alone in her particular failing she might be interesting, even valuable, viewed in the light of the teacher who makes promises. Teachers like her. Perhaps they are careless. Perhaps they have a false idea of encouraging in this way their pupils. Most teachers at least make promises in good faith. Only every teacher would keep promises he would find the number of his pupils increasing instead of diminishing.

## SO-CALLED "NATURAL" PIANO TECHNIC.

WARNER W. HAWKINS.

Almost every teacher has, at some time or other, observed in a pupil apparently inborn knowledge of the keyboard—that is, an ability to choose sets, or groups of notes, which would give a certain degree of musical satisfaction. Thus without any seeming effort on the child's part he is able to play very pretty melodies, and to contrive for them good basses and accompaniments. Such cases, while not common, are not extremely rare; a person so gifted would be said to have "natural technic," or as sometimes said, to be able to play by ear.

Positive technic, on the other hand, is earned at the expense of honest toil and continued labor; it results in a knowledge and assurance that the fingers can perform a certain grade of speed in various forms of technic, or grasp with sureness given chords or key-progressions.

Recently the mother of a musical child was heard to say, "my daughter has 'natural technic'; so she doesn't need to practice that." Is this not unfortunate for the misled mother and still more so for the child?

Imagine an Eames or a Nordica declaring in her early years of study that, on account of her superior "natural equipment," she was spared the drudgery of voice study, and was able to sing without untiring hard work and care were joined with natural gifts that musical heights have been reached.

It is therefore a mistake for students ever to consider themselves exempted from the word "work" on the closely followed by Eames's favorite poem, "Well auf mir dir Dankes Auge," with 205 settings.



# Lessons by the Great Masters

By EDWARD BURLINGAME HILL

The Second of Mr. Hill's Interesting Articles Investigating the Methods Employed by the Old Masters in Teaching and Playing. The First Article of this Series Dealt with Ceperin, Rameau and Philipp Emanuel Bach. It appeared in "The Etude" for January.

## II.

Haydn, Mozart, Beethoven.

HAYDN was admittedly no virtuoso. He himself has said: "Although no competitor in an argument, he was able to play a concerto." Beginning his musical career as a chorister, he also learned the clavier and the violin. But in his studies in composition he took Philipp Emanuel Bach as his model, buying the latter's six sonatas out of his slender means. It is exceedingly probable that he also was acquainted with Bach's treatise, "The True Manner of Playing the Clavier," and this was influenced both as a performer and as a composer by his precepts and his forms. In composition, Haydn is recognized as being the first to outline the possibilities of the "sonata-form." In his 153 symphonies, his 73 string quartets, his 20 concertos for piano, his 55 sonatas for piano and many more chamber works, he developed from the scanty framework left by Emanuel Bach, a form which for flexibility and fertile resources, became a legacy of estimable value to his great successors, Mozart and Beethoven. Without his fertile labors, their work would have been almost impossible. Furthermore, through him the influence of Philipp Emanuel Bach, both as composer and performer, has been directly transmitted. If, then, he has left his mark chiefly as the composer of the symphonies, the quartets, the piano sonatas and the oratorios, "The Creation," he has nevertheless proved so important a link as to render omission of his services impossible.

### Mozart's Great Precocity.

With Mozart the case was far different. Beginning by himself to pick out thirds at the clavier when only three years old, he was taught little pieces at the age of four, and began to play at the age of five. The development of Mozart the performer and Mozart the composer was on terms of equality. His precocity as a performer is almost beyond belief. At the age of six he traveled to Italy and France; when eight years old he went to London, where he read difficult music at sight; improved charmingly, solved puzzling problems in composition easily, and won all hearts by his irresistible individuality. Thus to the very end of his short life he triumphed alike as virtuoso and composer. While his remarks about performers are comparatively few, they are of decided significance and even his early experiences in playing before the Emperor of Austria when he was six years old show how early his artistic individuality and distinctive traits were formed. Otto Jahn, the eminent biographer of Mozart, says: "The Emperor took special delight in the 'little magician,' and enjoyed inventing new trials of skill for him. He jestingly told him that playing with all his fingers was nothing; playing with one finger would be true art; whereupon Wolfgang began to play charmingly with one finger. Another time he told him that it would be true art to play with the keyboard covered, and Wolfgang covered the keys with a cloth and played with as much precision and accuracy as we could see them. This *tour de force* was often repeated on subsequent occasions, and always received with much applause."

Among the most instructive of Mozart's letters is that which contains a critique of Nanette Stein, the daughter of Stein, the Viennese manufacturer of pianos, which were such favorites of Mozart. He writes thus vividly: "Dreizehn of his daughter, who ever sees her and hears her without laughing must be as much of a stone (Stein) as her father himself. She sits right up in the treble, instead of in the middle of the instrument, so that she may be better able to move about and make grimaces. Her eyes roll and she simpers and smirks. If a thing comes twice over, it is second time around; if it comes a third time, it is slower still. The arm goes high in the air when a passage comes, and the emphasis is given by the whole arm instead of the finger, clumsily and heavily. But the worst of all is what she does in a passage that ought to flow like oil, the fingers

have to be changed; it makes no difference at all to her, but when the time comes, up goes her hand, and the fingers begin to crawl; she can't get it right. It is always in expectation of a wrong note, which makes the effect very striking. I only write all this to give you some idea of what clavier-playing and teaching are like. Herr Stein is quite infatuated over his daughter; she is eight and a half years old, and learns everything by heart. She may turn out to make her hand heavy; but as she is going on at present she will not turn out anything; she will never gain fluency, because she is doing all she can to make her hand heavy." She will never learn the most difficult and most necessary part of music, that is time, because she has been accustomed from her earliest youth to play out of time. Herr Stein and I had at least two hours' talk on this point. I think I nearly converted him, and now he asks my advice about everything. He was quite infatuated with Beethoven. Now he sees and hears that I play better than Beethoven, that I make no grimaces, and yet play with so much expression that I show off his piano better than anyone. The correctness of my time astonishes him. The *tempo rubato* in an adagio with the left hand keeping strict time was quite past their comprehension; they always follow with the left hand. This extract shows what Mozart believed in, and of doing, if it also exemplifies his insistence upon good rhythm. Moreover his definition of *tempo rubato* is identical with that given by Chopin; an interesting coincidence, and a convincing proof that *tempo rubato* is not a modern invention.

Mozart's account of an evening spent with Abbé Vogler in which the latter played at sight may serve as a reflection upon the modern taste for sheer velocity. "After dinner he had his two little clavier brought, and we were told to play. He also his tiresome printed sonatas. I was obliged to play them, and he accompanied me on the other clavier. At the age of six he was so good that he had my sonatas brought also. Before dinner he had stumbled through my concerto—the Litzau—the first movement went prestissimo, the andante allegro, and the rondo really prestissimo. He played almost throughout a different bass from the one that was written, and sometimes the harmonies and even the melodies were altered. Indeed this was inevitable owing to the great speed; the eye could not see and the hand could not grasp the music. But what kind of playing at sight is that? The hearers (those who think they are worthy of the name) can only say that they have seen music and clavier playing. They hear and think and feel just as little as the performer himself. . . . After all it is much easier to play fast than to play notes can be dropped out of passages without being noticed; but is that desirable? . . . What does the art of playing at sight consist? In playing the piece correctly in strict time, giving the proper expression to every passage, and note, so that it may be imagined that the player composed the piece himself. Vogler's fingering is atrocious; his drill at Salzburg and combats at the Cathedral, 1777, and he makes all the runs for his right hand with his first finger and thumb." Mozart's criticism of Clavier, who, we are told, was a virtuoso, shows the stress he laid on something more than technical dexterity: "He is a good player, and that is all one can say. He plays well as far as the execution of his right hand (in another letter he says that in passages in thirds these 'day and night' while in London). But he has not an atom of taste or feeling, in fact he is a mere machine."

Possibly the most convincing expression of Mozart's qualities as a pianist have come from his contemporaries; furthermore being the remarks of his actual hearers. "Dreizehn of his daughter, who ever sees her and hears her without laughing must be as much of a stone (Stein) as her father himself. She sits right up in the treble, instead of in the middle of the instrument, so that she may be better able to move about and make grimaces. Her eyes roll and she simpers and smirks. If a thing comes twice over, it is second time around; if it comes a third time, it is slower still. The arm goes high in the air when a passage comes, and the emphasis is given by the whole arm instead of the finger, clumsily and heavily. But the worst of all is what she does in a passage that ought to flow like oil, the fingers

used to assume involuntarily the position they would have in playing. The notice in Schlichtegroll's "Obituary" even observes that constant practicing had rendered his hands awkward in ordinary use, and that it was only with extreme difficulty that he could cut up his meat at table. "It was wonderful that he could do so much with them, particularly in left hand stretches. A great deal of his perfection must be ascribed to his own acknowledgment he owed to a diligent study of Bach's works. Mozart certainly appears to have played Bach's clavier music from a very early age (Mozart's last composition) and at a party at Dörsen's when the conversation fell upon Bach, Mozart declared: 'He is the father, we are the lads; and whoever wishes to admit that I am a fool,' Jahn writes of Mozart's playing as follows: 'It is well known that Philipp Emanuel Bach's practical development of his father's principles laid the foundation of the present system of the art of fingering, and it is equally certain that Mozart, and after him Clementi were the first to read in the path so marked out. He insisted mainly that the player should have a quiet, steady hand. . . . He placed correctness first in the list of qualities essential to first-rate playing, and included among them ease and certainty in the execution of unusual technical difficulties, delicate and good delivery, and above all, that power of breathing life and emotion into the music and of so expressing its meaning as to place the performer for the moment (as a level with the creation of the work before him). . . . We find Clementi declaring that he never heard any one play so intellectually and gracefully as Mozart, Dittersdorf finding art and fine taste united in his playing, and Haydn, weeping with tears in his eyes that he could not forget Mozart's playing because 'it came from the heart,' the simple expressions of such men are more eloquent than the most emphatic hyperbole."

### Beethoven's Genius.

With Beethoven, his genius for composition fully overpowered his unquestioned skill as a pianist. Then, too, his deafness gradually made public appearances out of question. Yet, as a boy of twelve, Nale wrote of him as "playing with force and finish, and above all, to sum up all, playing the greater part of Bach's Well-Tempered Clavier, a feat which will be unquestioned by all who have heard it." His young genius deserves some assistance that he travel. If he goes on as he has begun, he will certainly become a second Mozart." Some years later, when he was 17, Beethoven journeyed to Vienna where he met Mozart. Otto Jahn's account of the occasion is as follows: "He was introduced to Mozart, and played to him at his request. Mozart, considering the piece he performed to be a studied show-piece, was somewhat cold in his expression of admiration. Beethoven remarking this, begged for a theme for improvisation and, inspired by the presence of the great master, he improvised highly, played in such a manner as gradually to engross Mozart's whole attention; turning quietly to the bystanders, he said himself a name in the world." As a pianist Beethoven possessed a remarkable technique, greater force and consummate variety of expression, so that his contemporaries all agreed that his performance was not so much "play" as "speaking with tones," that in his playing the means—the technical procedure—the technical procedure disappeared before the meaning, the effect and meaning of the music. In imitation of brilliance, wealth of ideas and sure handling, intensity as frequently to move his listeners to tears. A graphic account of his extempore playing is given by the Viennese critic, Kalkbrenner, whom he had once asked him how he had come off. "Oh," said Kalkbrenner, "I shall never forget your heard such playing. He inspired me, and I have given him in such a manner as I never even heard which he was wonderful and magnificent beyond any thing we have never dreamed of." Carl Czerny, who was only a few years younger than Beethoven, has given us an equally interesting narration of his first meeting with the composer. His father had him to play to Beethoven in the hopes that he would take him for a pupil. The boy first played Mozart's concerto in C major. "The satisfaction he

showed gave me courage to play the 'Sonata Patheique' which had just come out, and then 'Adelaide,' which my father sang, in an excellent tenor voice. When I had finished, he looked at me and said: 'The boy has talent; it will take him as a pupil. Send him to me in about a week. But first of all get him Emanuel Bach's manual and a copy of pianoforte play for the left hand bring it with him next time.' . . . Beethoven devoted the first few lessons to scales in all keys, and showed me (what at that time most players were ignorant of) the only good position for the hand and fingers, and especially the use of the thumb; rules whose full purport I only understood in after years. Then he took me through the first exercises in P. E. Bach's book, making me pay particular attention to the *legato*, of which he was so unrivaled a master, but which at that time—the Mozart period, when the short staccato touch was in fashion—all other pianists thought impossible."

This unimpeachable testimony as to the value Beethoven set on Philipp Emanuel Bach's treatise is most convincing as showing the continuity with which traditions of performance were handed down. As a teacher Beethoven was somewhat irregular in his hours, and often absorbed in some new works, but the character of his instruction is shown in his description by a pupil: "Unnaturally patient, he would have a passage repeated a dozen times till it was to his mind." Another says: "In the smallest detail, the right rendering was obtained. Comparatively careless as to the right notes being played, but angry at once at any failure in expression or manner, or in apprehension of the character of the piece; saying that the first might be an accident, but that the other showed want of knowledge, of feeling or attention." His great contribution to the development of Mozart's playing was his insistence upon correct and sincere expression of the character of the music.

To sum up, we see that the influence of Bach, father and son, is predominant alike in Haydn, Mozart and Beethoven. If Haydn did not shine as a performer he performed inestimable service by transmitting Emanuel Bach's pioneer efforts in the sonata and symphony form. Mozart contributed technical facility, cleanness, and above all grace and charm to the list of necessary qualities in good piano playing. He developed to unheard-of perfection the art of improvisation; while Beethoven, brought up on Sebastian Bach, insisted upon the principles of good performance as elucidated by his son, greatly increased the technical horizon of his inventive genius and his force as a virtuoso, but above all brought to recognition the supreme necessity for sincerity and varied rendering of the inmost soul of music.

### CAPABILITY.

Being able to do a thing is very different from claiming that you are able to do a thing. The teacher who is continually wondering why prosperity doesn't come to him at the rate he expects, and who finds the results in a state of pitiful self-deception. If you are a teacher and hope to prosper in your profession, you must be able to point to pupils who play and play well. All the claims in the world will not bring you business or reputation unless you are really "able to do," and can prove your capability.

Many teachers unfortunately are only too willing to rest upon past laurels, and are too ready to excuse the past and apologize for present failures by inferring that the pupils of the present day do not practice as they did in days gone by. The teacher fails to comprehend the fact that the failure of her pupils is very probably due to her own diminution of interest, teaching energy and personal activity.

It makes little difference how well the teacher is able to play if she cannot show real results in her pupils, who play and play finely—her reputation as a teacher is constantly in danger.

If you feel that you have no ability to do certain things that your contemporaries and business rivals seem capable of doing you should leave no stone unturned until you can exactly define your shortcomings. This does not mean discarding them. A lengthy and expensive trip to some great American music centre or to Europe is not always the best way for self improvement. The remedy is to study more and to practice more. The almost unlimited means for self study, and its staff of experts is always ready to lend a helping hand to any earnest student in search of information bearing upon the very important subject of self study.

### CARL HEINS.

(From the German.)

By FLORENCE LINDNER.

CARL HEINS was born at Tangemünde, June 8, 1859. He is to be classed among those eminently gifted ones in whom the irresistible artistic impulse, happily supported by unusual talent, makes its way victoriously to its desired end. Carl Heins is one of the most popular of German salon composers, and writes from an inexhaustible spring of melody. His love runs their way to the hearts of all musicians, and the world pays this assiduous composer the highest tribute it can pay—recognition and gratitude.

He gave early evidence of fine and original musical feeling in various dances and marches which were widely recognized as proof of decided talent. At the age of twelve, when attending the Birgitzschule in his native town, he received his first theoretical instruction concerning the violin and cornet a piston from the Stadt music director, E. Herms. Unwearied endurance, combined with the greatest devotion to music, resulted in such astonishing proficiency that he soon began to attract attention.

His first appearance as a virtuoso of the cornet a piston was his first artistic success, and all that the musical authorities predicted of him, when a child, Heins, the man, fulfills to-day.

His term of military service was served as volunteer in the music corps of the Fifty-second Regiment of Infantry at Kattbus. But thanks to his constant diligence, the service proved no hindrance to him, for he made use of every leisure hour to advance in theory and in performance. But his dream, his greatest ambition, was to gain recognition as a composer.

### "THE ETUDE" ANNUAL "PRIZE ESSAY" CONTEST.

The "Prize Contests" conducted for many years by The Etude have proved most stimulating. Aside from the well-known writers who have participated in these contests, have been many younger and inexperienced writers who have developed into contributors of great value in our regular work. We have found that the plan of offering a first, second and third prize discouraged many well-known writers who did not care to see their work rated as inferior to that of other more successful writers. We thus found it advisable to offer:

One Hundred and Twenty-five Dollars Divided Into Five Prizes of Twenty-five Dollars Each.

#### Conditions.

1. Any one, whether subscriber or not, may compete.
2. The articles should be from 1,500 to 2,500 words in length.
3. Any writer may send as many essays as he may care to submit.
4. Write only on one side of the sheet of paper.
5. Do not roll the manuscript. Owing to the natural elasticity of paper, rolled manuscripts are difficult to read and file.
6. Whenever possible have your manuscript typewritten, as this is most reliable to have this done, be sure to write legibly.
7. Place your name and address with the words "Prize Essay" upon the first sheet. This will help us in filing and will avoid the possibility of loss of your manuscript.
8. Enclose sufficient postage for return of manuscript.

Essays for the Prize Competition must reach us before the first of April, 1908.

#### Suggestions.

In preparing these articles the writer should have a definite aim and that aim should be to hit the mark at which all ETUDE articles should be aimed, that is, practical, helpful assistance to sincere and earnest lovers, students and teachers of music. We cannot consider vague, wordy dissertations upon general subjects. The ETUDE is not a paper of criticism, nor is it a journal for the exposition of abstract theories, philosophies and theories of science. We do not desire articles of a biographical or historical nature. These have the appearance of being encyclopedic articles rewritten and are of little value to our readers.

What we do want is original essays of a practical, helpful, invigorating nature, that will enable some student to overcome some trying difficulty, assist some teacher to give a better lesson, or enable some music lover to better appreciate some every-day principle underlying the study of music.

Paderewski has formulated six rules which every-one who wishes to become a piano virtuoso has to observe:

- I. Have the gift, the inclination.
- II. Choose a good master and rigorously obey his instructions.
- III. Do four hours of exercises every day and devote one hour to simple finger velocity.
- IV. Remember that velocity alone is not sufficient. Cultivate rhythm, precision, usage of the pedals.
- V. Exercise the five fingers equally. Practice especially passing the thumb under the hand and the hand over the thumb.
- VI. Play with the fingers with depth and assurance. Employ the pedal in middle octaves to obtain color.

Those American women who, as independent wage-earners, try to be as strenuous as the most energetic men, lose one of the greatest charms of womanhood in their life in repose. Messenger boys are not graceful; neither are men who feel like slugs along the streets like them. In music, too, repose is too often sacrificed. Keyboards are treated like race courses, and pianists are treated like automobile drivers. "Give us a fast piece," is the cry of the amateur. "I want to see you play," is the cry of the professional. They know not the value of contrast, variety, grace, repose. If they would listen to a great orator they would find that the most powerful impressions are not by torrents of words but by sudden rhetorical pauses.—H. T. Finch.



## Musical Degrees in American Colleges

By ROSSETTER G. COLE, Professor of Music, University of Wisconsin  
(An address read before the Music Teachers' National Association, Columbia University, New York City, December 30, 1907.)

An interesting sidelight is thrown on our subject by the attitude of European universities toward the granting of musical degrees. While thirteen universities in Germany, two each in Austria and Belgium, and one each in Belgium, Denmark, and Switzerland, offer courses in music of a general historical and theoretical nature, none of them confers a special degree in music. The other universities of continental Europe, including those of France, Russia, Sweden, Italy, Holland and Spain do not recognize music at all, but leave the subject entirely to their professional schools and conservatories. In respect to the recognition of music by university faculties, Great Britain is the most liberal country in the world, for not only do ten of her great universities and colleges offer elaborate lecture courses and often practical instruction in applied music, but at least seven of them grant the degrees of Bachelor of Music and Doctor of Music, which, as noted above, is not done elsewhere in Europe.

### Music but Recently Introduced in American Colleges.

Let us glance for a moment at some conspicuous conditions in musical America. For convenience they may be easily grouped. The entrance of music into the college hall is of very recent date. Only twenty-five or thirty years ago music was timidly knocking at the door of our institutions of higher learning for admission. In only two or three instances was the door gladly opened by the college faculties and then, doubtless, only because of personal conviction in the individual qualifications, educational and musical, of the teacher in whom music became for the moment personified. In many cases the door was grudgingly opened far enough to admit music to mere standing-room in some unoccupied corner. In some cases the door was literally pried open by some insistent musician, who, from the vantage ground of strong local intrenchment, would gain inch by inch some little recognition of the possibilities that are inherent in music study. In others—including some well-known and influential institutions—music has been and is to-day merely tolerated. And in all frankness it must be added that (up to the last decade at least) in those institutions where music has been rather freely admitted it has been viewed by the college faculty entirely as a pleasing, though possibly desirable, adjunct to, rather than an essential element of, a liberal education. Hence it takes its place merely in the long list of electives offered to undergraduates. As far as I know, music, theoretical or otherwise, has never been incorporated into the curriculum of any American college as a required study in any course whatever.

This statement brings to notice a second condition which had already been reckoned with, namely, that the residence of music among her academic sisters has been in a certain sense a period of toleration and probation. Music has had to win respect without covert and open opposition, and in the face of the oft-repeated statement that its methods of instruction are not academic and systematized, but are altogether haphazard, unscientific, and dependent largely on the whims of the teacher. We are told that, as teachers, we are at the mercy of temperament and natural endowment; that without the pres-

ence of these in a pupil, results commensurate with the amount of study in any other academic branch are wanting.

Conditions are constantly improving and the colleges and universities will continue to lead and serve as crystallizers of intelligent constructive methods. Yet it may be asserted without fear of contradiction that methods of instruction in the important branches of applied music in a world state of fluidity. Even the century-old methods of teaching harmony are being shattered somewhat. Under the present conditions and with the recognized lack of uniform standards of instruction as well as of grading, if Miss X should present herself for admission to the department of music over which I preside and should wish to enter, for example, the third year of the collegiate course, bringing her credits obtained for second year's work in a college, I would feel compelled to give the young lady a severe examination in all branches except History of Music,

thought—a narrowing of the lines of vision, a centering of thought and activity on self, unwillingness to see the good in others' work, and often abnormal and unreasoning jealousy; second, the generally low level of the average member of the college, the educational plane of the average member of the general music teacher. This is no impugning of his or her sincerity and earnestness and integrity of purpose, yet it can hardly be denied that the average music teacher in this or probably any other country is not a person of much general education or intellectual ambition: His intellectual horizon is apt to be limited to the humdrum routine of giving lessons and the necessary practicing. Of course this existence may be explained in many instances by the stern struggle for livelihood and the consequent cutting off of avenues for cultural and intellectual improvement that otherwise would be gladly taken advantage of. Yet I think it is true that the community in general places the music teacher very near the bottom in the profession of teaching.

The low educational plane of the average music teacher brings out into clear perspective the hind contributing cause of the conditions outlined above, namely, the complete divorce of music from the general thought of education until comparatively recent years. The question is made, "What is a girl's school to a prospective pupil? 'Did you come here to study or to take music?' states very concisely and bluntly an attitude or point of view of educators toward music that was very general until only a decade or so ago—an attitude, however, that is gradually and surely undergoing a change. The forces that are bringing about this change are to be found at the two extremes of our educational system and they are approaching each other. Music in the lower grades of our public schools is reaching up to the high school, and music in the university is soon to reach down, is already reaching down, to the secondary schools in the search for avenues through which may come well-prepared material for real university work.

### The Lack of an Objective Point.

And right here is the fatally weak spot in the whole system of so-called musical education—it lacks direction and an objective point. The result is that the college and university are often called upon to complete an education in music that has really

never been begun. The general requirements for entrance to any college class in harmony are merely that the student who elects it must have an idea of musical notation and ability to play a simple hymn tune. Usually no conditions are made for entrance to history and other theoretical courses, except that these courses shall follow in certain order. That is, the college courses in music do not at present represent the final flowering or the maturing of a process of gradual development, but they represent in themselves the beginning and end of such a process. Compare this condition of comparative isolation to the close relationship which courses in mathematics, language and science bear to the corresponding practical work in the high school and grades—all with the college constantly in mind as the ultimate goal—and you will see the point I desire to make. The movement toward breaking up the isolation of college music and bringing it into touch with music outside the college has already begun, and no doubt the important conferences bearing on this subject, which are being held at this meeting, will give the subject the most important impetus. The present status of this movement will undoubtedly be fully discussed and clearly stated in the sessions of the Eastern Educational Music Conference, from which sessions the utmost good may be expected.

Having carefully analyzed certain salient features of the conditions, we are now in a position to be prepared to discuss the present desirability of granting musical degrees. If the granting of a musical degree is to have the same significance as the grant-

ing of any other academic degree (and it it does not, real injury will be accomplished), the university cannot consistently recognize a special course in music culminating in a bachelor's degree, until entrance requirements to the university are made, which shall necessitate a systematic course of study including both theoretical and applied music and extending down through high school, grammar school, and lower grades.

If the granting of musical degrees is extended to institutions other than those now granting them, it will be a question, of course, for each institution to decide on its own individual merits, whether or not the conditions which that institution can control or dominate are such as to guarantee to the candidate for the degree of Bachelor of Music the same quality of preparation, scholarship and work, and the same breadth in the scope of the special studies pursued as is demanded of the candidate for the degree of Bachelor of Philosophy, of Arts, or of Science. The profession is not particularly in need of more Bachelors of Music or Doctors of Music (except *honoris causa*), but it does need thorough and well-grounded and well-equipped musicianship, a musicianship that recognizes the essential unity of all art-expression, the essential unity of all educational processes, no matter what the specific mode of utterance may be—a musicianship that can meet the increasing demands that are being made by an ever-broadening consciousness that music is a rational art, not rhapsodical or fantastical; that it can be taught and studied and enjoyed by the application of the same general principles and methods operative in any other educational endeavor or aesthetic enjoyment. When the college and university can guarantee a goodly proportion of all this, it may with propriety reward its graduates with the well-earned and honorable title of Bachelor of Music.

In this connection I am reminded of Schumann's maxim, that while good music is a good education; but, on the other hand, it seems to me that the two methods tend to produce perfunctoriness and superficiality. Yet the latter are excellent, inasmuch as they promote early independence and a feeling of responsibility on the part of the student.

According to the above quotation, the pendency of authority has proved to be the peculiar educational mistake of Germany, and likewise, the ideas of independence and originality, which are the basis of the intellectual license, have left as their heritage perfunctoriness and superficiality in America.

## THE DANGER OF HURRY IN AMERICAN MUSICAL WORK

By ARTHUR L. JUDSON

For some time past the great universities of the United States and Germany have been exchanging the most eminent men of their faculties, in order that the college youth and, indirectly, the entire nation, might profit by an interchange of thought. The following quotation, the opinion of one of these men, is a free expression, a comparison, if you will, of the American and German methods of educating: "There are two types of training to be seen, one based on authority and the other on freedom and independence. The first method is indubitably the best at times when traditions regarded as sound and immovable are to be handed down to a younger generation, and happy is the child that can grow up in unquestioning reverence for and implicit obedience to firmly established authority. But where a time comes like the present, when literally everything is in the move, and when every one of us has to work out his or her own intellectual salvation, then the question of authority becomes a dangerous experiment, and it is far more advisable to instill into a young person confidence in himself and let him rely as soon as possible on his or her own powers. Now, always what we need is independent initiative; mere submission is played out."

"It is a most serious thing when the growing child begins to realize the absurdity of the dictatorial mannerisms of the German pedagogue. The instinctive notion, that it is all wrong, remains behind for years and often endangers the mental growth of the school days. In the home the position is the same. Nothing can be more dangerous than blind, unreasoning insistence on certain notions of respect and authority. A bright child quite perceptibly feels the injustice of such a claim. Mutual respect, with independence, cannot be inculcated too early."

"It is often held that our drill methods merely serve to provide a good education; but, on the other hand, it seems to me that the two methods tend to produce perfunctoriness and superficiality. Yet the latter are excellent, inasmuch as they promote early independence and a feeling of responsibility on the part of the student."

According to the above quotation, the pendency of authority has proved to be the peculiar educational mistake of Germany, and likewise, the ideas of independence and originality, which are the basis of the intellectual license, have left as their heritage perfunctoriness and superficiality in America.

### "Vox Populi—Vox Dei."

Before we indignantly deny this statement let us examine closely to see whether or not our German critic be wrong. In this case we may be governed by the vox populi, vox Dei; here it proves to be almost axiomatic. Allow the answers to these questions to prove the fact that our educational methods do tend, in the minds of the people, to superficiality, at least.

1—Why do our large music schools engage foreign teachers (preferably German), almost exclusively?

2—Why are these schools crowded to their utmost capacity when private native-born teachers can hardly make a living?

3—Why are our orchestras nearly all German, in many of them no English being used at all?

4—Why do we send for foreign artists?

But why go on—the case is proven—is it not? We cannot claim that this is chance any more than we can claim that the universe is the result of chance. Neither is it a fact, as some of our social journal would have us to believe, "We Americans enjoying being 'fooled' occasionally, but in the end our long-headedness comes to the fore, and we use get to value for our money. For this reason our recognition of foreign supremacy in art and music (and in almost nothing else), is significant. Since this is so, WHY is it so? Because of these reasons; there may be more, but these surely strike at the root of the matter. We are too much in too much of a hurry; we desire to obtain too much wealth, and too quickly, and we lack, especially among musicians, coördinate education."

Now let us turn to the other side. Why work in New York I am jostled out of the way as I walk down the street; several men pass me on the steps to the elevated going up two steps at the time; the waiter who brings me my lunch spills the coffee (he

wants to get my tip so that he can serve the next customer), and so on. Instances might be multiplied by the score; we are hurrying constantly, and to our detriment. If we hurry in this daily life, can we avoid the injection of haste into our educational systems? Our teachers are a part and parcel of the body politic, and are subject to the same diseases.

Music is a jealous mistress. It has been said that this is a preeminently an age of specialization, and that to succeed we must dedicate ourselves to the study of one subject, in order that, being master of it, we may dominate our competitors, and thus gain the diploma. In music we had also the idea that to succeed we must eliminate all other education, because it takes too much time. This means that the musician with a college education is a rarity, and that the musician who is a well-educated, cultured man of refinement is almost as rare. On the other hand, the great business man is almost always a man of college education. But just here is the point: Does the college education really educate; is the diploma a sure sign of a broadly educated man? As we scan the columns of the current newspapers and note the foolish things that are done by our educated classes, those of wealth and position, we are compelled, though reluctantly, to admit that a diploma is not an infallible sign of education. Here is where the musician may take hope. A college education is good, but not absolutely essential.

With our modern man, he need never be without an education. The mere crowding of indiscriminate knowledge into our heads during the four years in which the average man is least capable of exercising good judgment is not educating in the real sense; real education means the gradual lifetime growth of power and assimilation of knowledge. A college education is an incentive to further growth, but the lack of it does not mean a life-time ignorance. Let us then realize that we, as musicians, need education, but that we may be specialists and yet obtain it. Let us take advantage of all the broadening and enlightening influences about us that we too may be men of broad sympathies, quick intuition and quiet, unostentatious culture; then may the musician say with justice that his education is not superficial, and that his work is worthy of comparison with that of any other profession or with the similar work of other nations. If we, as musicians, can be brought to realize that we can educate ourselves, in the higher sense of the term "education," and then proceed to do so, the tendencies of haste and money-getting will regulate themselves; they are not causes, but results. The well-poised man of education is never found among the classes produced by hurried living; his work is never perfunctory or superficial. Let us acquire more of the staid intellectual manner of Germany; let us keep our originality and independence, but above all, let us make our standards of work higher, by striving to acquire, through a broadening of our intellectual life, the mental equilibrium which combines the highest efficiency with the greatest speed.

To savages and children the most interesting element of music is the rhythmic, as emphasized by drums and strong accents on the first beat. But when we come to the study of music in our concert halls. They never are really aroused when the kettle drums thunder and the cymbals shal acoustic lightning. That is something they can understand. By and by the persons may learn to love music, but it is a fact, as some of our social journal would have us to believe, "We Americans enjoying being 'fooled' occasionally, but in the end our long-headedness comes to the fore, and we use get to value for our money. For this reason our recognition of foreign supremacy in art and music (and in almost nothing else), is significant. Since this is so, WHY is it so? Because of these reasons; there may be more, but these surely strike at the root of the matter. We are too much in too much of a hurry; we desire to obtain too much wealth, and too quickly, and we lack, especially among musicians, coördinate education."

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## WHY THE MASTERS DIED POOR.

BY CHAS. DORAN.

It has been said that the great composers, with few exceptions, have left the world no other inheritance than their compositions, and yet many of them received princely sums for their latter works and fabulous gifts from crown heads, to say nothing of the generous provisions made for them from the treasuries of the states in which they lived. Yet they died poor.

Perhaps Chopin's words to a lady admirer, in reply to her question as to whether he was wealthy: "My only wealth is in the richness of my musical notes," may shed some light upon the subject, if we interpret the remark to mean that most of the noted composers cared not for any other kind of riches than that in which they could endow their works. We know that Verdi gave away much of his earnings to the poor of his native city, and that Schubert was so good to others that he was frequently reminded of his too great consideration of the needs of the poor by his bankers returning to him his order upon the bank with the words "No funds to your credit" written across the face of the paper. Schubert's generosity was proverbial and once caused him to write to a friend: "suppose you are right, my charity to others has made a mendicant of myself."

One of Mozart's highest aims in life was to live to see the day when he had dispensed in philanthropic works a hundred thousand florins, and we are told by one of his biographers that before the great maestro closed his eyes in death he had given away three times this sum to the poor of the country of his birth. Beethoven loved money, and was very exacting with his publishers in the payment of royalties due him, holding them to account for the last penny, and his earnings must, too, have been very great, for like Verdi he was the idol of the hour, yet he left to his heirs but a little money. He wrote to one of his pupils who asked him for some advice: "Love money, but only for the good you can do with it. If you have accumulated money which will do some substantial good," Mendelssohn dreamed of the good he could do with it. And the money he received from the royalties upon his compositions, and it is said carried out many of his dreams. He, like other great composers, left to the world little inheritance besides his marvelous musical creations.

Donizetti died poor, yet he could have gone to his grave a wealthy man for his time. Lest gave away money, but never without seeing first wherein would accomplish the greatest good, and when he was on his deathbed he turned to his spiritual comforter and said: "I have given away my silver and leave to the world as an inheritance but the works that have brought me the silver."

## Are Musicians Dreamers?

Grouched classed composers among dreamers. "They live in an atmosphere laden with music, to them the world is either a waltz or a dirge, gladness or sorrow," and Gottschalk wrote of his own life: "A dream, the air about which has been music, to-day the softness and sweetness of a nocturne, to-morrow possibly the power and majesty of a requiem." And the composer of the "Last Hope" was no exception to the rule, he died a poor man, leaving to the world much wealth, but like other great composers a wealth of sublime music. He is said to have earned a fortune and yet he left not enough money with him to raise a fitting monument over his grave. Great musicians, like poets, have nearly all been very visionary; "they are not of this world, and yet they are not of its material elements," as Voltaire said. Bulow put it, when writing of the lives of two of his fellow composers.

They have produced the music which we cherish, the forms that have appeared in it. Money, worldly possessions have been but as the means to sustain for a brief while the mind dreamed and the fingers penned the sublime notes that inspiration brought forth from the heart.

Fame seems to have had no other meaning to the most of the world's greatest composers than as the wherewith, so to speak, with which they went to meet the physical needs, while the spiritual, seemingly, was given away that the world might be endowed with a riches of song and melody for which it was forever after to pay its tribute of gratitude to their creators.

Kind-hearted, generous and lovable has been the disposition of most of the great maestros. They who could send gladness to the heart or bring tears to the eyes by a few notes of their music were ready to weep with the sorrow-stricken as they were ready to smile with the light of heart.

No class of men whose names have passed down through the eras of history have given to the world's poor and needy so much of their earthly goods as have done the great composers of the past two centuries, and as it has been said, "Music softens the heart and makes man better for its existence in the life," then surely to those to whom we owe the most sublime creations we owe also examples of beautiful proofs of the realization of the saying, for in such lives as Verdi, Mozart, Chopin, Beethoven and many others among the great composers do not we see softness of heart that makes man better, and to music the reason for this softness of heart?

One has but to read the biography of a great composer to see that his life was a living proof of the saying, "Music makes man love man," and agree with Liszt when he wrote of Chopin: "He was kind, noble and generous. Chopin, giving to his fellow-

men which envelops the homes of the great masters. Every true American who has visited the old Independence Hall in Philadelphia or old Faneuil Hall in Boston knows the peculiar indescribable thrill of patriotism which these famous spots undoubtedly give. Here all our dormant social history is suddenly galvanized into a living vibrating history by Washington, Hamilton, Jefferson and Adams really.

all step into the vision and we are brought into closer touch with the trials and sacrifices which attended the birth of our great nation.

We present upon this page a picture of Brahms standing before the grave of Beethoven in the Vienna cemetery. Vienna is particularly rich with memories of the great composers. At almost every step in the old imperial city we are reminded of Schubert, Beethoven, Haydn, Mozart. Many of the homes of the masters still exist, and the musician can have no more instructive nor fascinating pastime than rambling about the winding streets over the same ground where these masters went daily, deethoven had several residences in Vienna, and they are all filled with interest for the musician, for the night on the outskirts of the city, in these days, it was possible for him to reach the surrounding country for his daily walks and communions with nature. There are museums where the personal belongings of the masters have been preserved, and the musician who likes to come in closer contact with the home-lives of these great composers can spend a very profitable vacation in Vienna alone.

The most remarkable spot in the old Austrian capital, however, is the old Friedhof, or "Garden of Peace," represented here. In a small circle we have the graves of more illustrious musicians than in any other cemetery in the world. Here are buried Beethoven, Schubert, Brahms, Johann Strauss, Millocker, Von Suppe. There is a monument to Mozart in the group, but it is generally supposed that the graves of these great masters are not there. Haydn is buried in the beautiful city of Salzburg, at the foot of the Alps, not far from Vienna. Beethoven went to Vienna in 1792 and stayed there continuously until his death in 1827. Brahms went to Vienna in 1872 and died there in 1897. Haydn was a constant visitor to Vienna all his life and died there in 1820. Mozart also spent much of his short and versatile life in Vienna and died there in 1791. Schubert was born near the city and lived there until his death in 1828.

BRAHMS AT THE GRAVE OF BEETHOVEN.

man whatever he could spare of his earthly goods was leaving to the world no other inheritance than his music." Yet one endowed his name with as much love as the other has endowed his name with an endless fame.

## THE RESTING PLACE OF FAMOUS MASTERS.

Our musical atmosphere that one nowadays hears lauded as the sole point of superiority of European musical educational advantages over the opportunities to be had in our home country is somewhat difficult to define. In European cities, and, in continental cities, there is an underlying popular interest in musical subjects almost unknown in America. At almost any gathering in Southern Germany or Austria you will find the members quite able to discuss the musical masterpieces with a surmised this information in some remarkable way, but investigation, of course, reveals that it is nothing other than an extension of the topics of general conversation they have heard from their childhood. Very few are the peasant communities that do not have on their deathbed the representative of the great of the great government music schools. A fine local pride is taken in all his doings, for, indeed, "he may not some day become a Beethoven, a Schumann or a Wagner."

Another kind of musical atmosphere, that our critical barometers have often failed to record, is

## BRAHMS AND NIKISCH.

"It is perfectly correct to characterize the art of conducting as absolutely modern. Closely connected with the development of instrumental music, it could hardly exist before Beethoven. For the conductor had scarcely any opportunity of developing individuality of conception and artistic originality. All that was asked of him was to be time in the least manner. Provided he had the orchestral composition without flaw. The modern conductor is justified, indeed compelled, to depart frequently from the directions of the composer in some feeling for style, he is free to interpret the essential intentions of the master, or, for instance, if one were to direct the first movement of Beethoven's Ninth Symphony literally according to the original directions, this wonderful music would be altogether nervous and unbecomingly composed. The conductor must saturate himself thoroughly with the spirit of the composition, and build up the work as it were, anew. The modern conductor is a recreator. That is why his art is independent and productive, and why individuality plays so important a part in a symphony."

Some time ago, at Leipzig, I conducted a symphony of Brahms in the presence of the composer. At first the music was overborne by my repeated "How is that possible?" Can it be that I am, beaming with music? But in the end he came to everything different, but he said, "Well, you did not know the best judges of how their work should be played. We knew it—long ago!—Arthur Nikisch."

## The Teachers' Round Table

CONDUCTED BY N. J. COREY

The Teachers' Round Table is "The Etude's" Department of Advice for Teachers. If you have any vexing problem in your daily work write to the Teachers' Round Table, and if we feel that your question demands an answer that will be of interest to our readers, we will be glad to print your question and the answer.

## THE KUNZ CANONS FROM ANOTHER STANDPOINT.

IN the November ROUND TABLE I made some criticisms of the Kunz Canons, deprecating their use except for exceptional purposes. At the same time I invited correspondence from anyone who had found them useful. The ROUND TABLE has received a letter from Mrs. Holmes-Harcourt of New York, who comes forward as an ardent champion of the canons. I am very glad to present an opposite view, and shall be very glad if her letter serves to make friends for the canons. It is always a good thing for any subject under discussion to get both the pros and cons. Teachers and players will take great interest in reading her letter.

Mrs. Harcourt's suggestion that teaching pieces should not exceed two pages in length is a most excellent one. It is the habit of even mature minds to weary of a subject and desire change. To the child it is the very breath of life. It is a physical impossibility to hold a child's attention upon any subject for long at a time. Therefore a variety of tones at the lesson is desirable, and frequent change of tasks will stimulate the interest. Elementary pupils do not generally have time to learn more than a page of a new piece for a lesson which in most cases means one week's space. It is a second week upon the next page, and a third for a general review makes three weeks, which is about as long as a pupil's interest can be held in learning a piece, although he may be glad to play it indefinitely after it is once learned. Many three page pieces, however, are practically but two pages so far as practice is concerned, for in the ordinary "song-form" in which most elementary pieces are written, the third page is but a repetition of the first with a coda.

Mrs. Holmes-Harcourt's letter is as follows:

"It affords me, an old music teacher, an unusual degree of pleasure to give a little of my experience with the '300 Easy Two Part Canons' by K. M. Kunz. Through many long years of teaching I have used them most successfully. I certainly did consider them a great and valuable find, and should not know how 'to keep house' without them.

"Rarely have I found a pupil bored with them, except the occasional one who is deaf of musical perception of any kind whatsoever. The 'Kunz Canons' have served no end of purposes in my experience. They are very short, therefore the 'agency' is soon over. The hands are always in a comfortable position when playing them, the five fingers are well used, and the keys are all used, each hand being placed over the keys that are to be used throughout the exercise, thus involving no change of fingering. All keys, both major and minor, are easily comprehended. They are excellent little studies in time and rhythm.

"Indeed there are so many things to be said in favor of these little canons that a letter could not hold them all. Just look into them carefully and notice how much easy work we find; and the really fine phrasing that can be taught, and taken in such small doses. Then, too, I have found the short canons such a tonic, a child readily discovers the weaker voice, and wishes to make both voices sing alike. This has been a great joy to me, many, many times. I am grateful to say.

"We are admonished that there is a time and place for everything under the sun. So we must be discreet, and use strong meat sparingly so that the pupil should 'beg' for more, rather than lose his appetite for what his prudent teacher has made tasteless. Personally, I am greatly beyond expression for what the Kunz Canons stand for in my musical education in teaching. It has been my great fortune to teach numerous unmusical public school teachers who have made me their ally. I 'learn about time,' etc., and invariably the announcement was largely the little canons, and without

them or something decidedly akin to them, our battle would never have been won.

"I believe in short, very short examples. It warms the teacher's heart to hear a young pupil say, 'It is such fun to hear the little tunes following on behind.' The charm of the 'little tunes' lies in the few well chosen problems that have a definite purpose. A number of the canons could be easily disposed of. There is too much in all of our piano methods. It is a pleasure to me to note an improvement in the length of easy teaching pieces. I always dread a three page piece. Children dearly love short pieces of varying moods. Such a relief from the long and soon hated piece that pulls on the spirits of teacher and pupil alike.

"Variety is the spice of music, as well as of food. Too much of one thing hinders progress, but a little dash of Kunz' Canons in the daily musical menu will lead any talented pupil through the foothills of Parsnips.

"I am wondering where the audiences of our modern Symphony concerts are to come from, unless the present musical 'twigs' are 'bent' to listen to the strange mixtures of present-day music, and acquire a taste for stranger sounds that the old music teacher can father, and they say the world is coming to.

"Perhaps there are teachers who can suggest better material than the Kunz Canons. If so will they kindly do so through the columns of the TEACHERS' ROUND TABLE. In closing I wish to congratulate Mrs. Harcourt on her excellent and general 'all ROUNDNESS.' Wishing all of those who are concerned in making it an exceptional musical journal continued success, I am

"Fraternally yours,

"MRS. HOLMES-HARCOURT."

"I notice that Czerny is pronounced two or three different ways. Please tell me which is the most correct. Would you advise one to use his studies in every grade, from the second up to the most advanced technical work? I use Duvivier, Op. 100, and Losencher, Op. 66. Do you think Czerny better for technical development? What studies would you recommend to take the place of the Kunz Canons? Would you use many contrabass studies? I thought the study of octaves to be taken up? Also scales in thirds and sixths?"

"Please give a list of present-day composers whose music is useful for teaching purposes. How does Engelmann's music rank with that of Durand and Wolff? 'I would like to take up the study of Bach in history class. Could you suggest something to read with questions that I could use? I have a number of biographies, but I would like something in the way of a special study. It is better to study two of the masters at the same time, and compare their lives and works, or to take them up separately."

"Do you know of a book of amusements for musical studies, young and old? I would like to entertain my class, and would appreciate some suggestions along that line. The Etude is very helpful, but I cannot find enough in it to suit all my needs."

"How is the name Sembrich pronounced?"

Czerny is pronounced, as nearly as it can be represented on paper, as if it were spelled Tchariny. I should not advise the use of Czerny in every grade, for the new use of a single composer would have a tendency to narrow the student's horizon. Even in studies the pupil is the better for coming in contact with the work of many minds. Do not use the studies of any one composer too continuously. For technical development in the second and third grades you can use to advantage the admirable selection of Czerny studies by Liebling. In three studies which I published by Presser with this title may be judiciously interspersed selections from Heller's Opus 47, 46 and 45, for the development of expression and taste. Mr. Presser also publishes a series of studies of thirty of these studies. Duvivier's Op. 100 is a series of studies of rank among the best for early technical training, and some prefer them to Czerny. Czerny's are simpler in conception and therefore easier for minds that have never come in contact with music of a high grade.

Many of the best teachers advocate the use of Czerny because of the simplicity of the construction of his studies enables the student to concentrate his mind on the one point of technical development.

I would not recommend any studies to take the place of the Kunz Canons, but the Etude is a special one. You will find an admirable article on the use of the Kunz Canons elsewhere in this department.

With the average pupil, with only an hour a day for practice, I would use complete sonatas, but movements from them. With such pupils the shorter the pieces they study the better, if you wish to hold their interest.

Elementary octave study, as well as scales in double thirds and sixths, may be taken up in the third grade. Not much can be done with their thorough and systematic study until the pupil is able to devote three hours a day to practice.

I infer that your question in regard to present-day composers of teaching pieces refers to elementary music. Some of Durand's music is of a higher grade than that of Engelmann or Wolff. So many have written excellent teaching pieces for young pupils that it is hard to make a list without leaving out many of the best, but you will be safe to arrange with the best teachers in your school. Some things by Lichner, Spindler, Bachman, Engel, Heller, Reinecke, Behr, Bohm and Heins. Indeed, you can rely on his judgment to send you a selection of pieces by various composers that are proving successful with the best teachers.

I do not know of any work on Bach in pamphlet form. Perhaps some of our readers can help us in regard to this. You can get a life of Bach in the Great Musicians Series for one dollar. You can formulate your own questions by carefully searching out the important topics in each paragraph. I should think it would be better to take up the lives of the composers separately, and make your comparisons afterwards from what you remember.

Elementary, a musical game. Great Composers, musical game. Musical Dominos, by C. W. Grimm. Allegretto, by W. L. Hight. Musical Authors, a game. Triads or Chords, a game. Sembrich is pronounced Sembreck.

"For a long time I have enjoyed your talks in The Etude, and in writing you I have been able to get a little of a difficulty. For the past three years I have been studying the Peterele method, but this fall I was obliged to change teachers. My new teacher has given me the Standard Grade Course, and Mason's Touch and Technique. The Peterele method teaches the high wrist and curved fingers, while Mason teaches low wrist and flat fingers. Which is the best? I am very anxious to know."

I had an acquaintance with Mr. Peterele lasting several years, and was conversant with his method of teaching. I have made considerable use of Mr. Mason's principles as taught in Touch and Technique, but do not remember to have seen the low wrist and flat fingers advocated for finger motions. Mr. Mason prescribes the finger touch as follows:

"The first touch is the hammer-like touch, in which the finger moves upon the metacarpal joint (like a hinge, the point falling perpendicularly upon the key and remaining firmly upon the same place until the duration of the touch is completed). Also, 'the finger being raised in a curved position, and touching directly over the key. Let the upraised finger fall with full strength.' This for direct finger action, and it is the first stage of the Mason system. You have acquired this from the Peterele method. Now in the Mason system you will learn that modern piano playing demands that the fingers, hand and arms be used in many ways. You will preserve your present method of touch, but will add to it the various forms of modern touch, all of which you will need to have in full control.

"I would like to ask your advice as to how to start a young pupil in the study of harmony. What is a good textbook for this purpose?"

You will find the Harmony by Dr. H. A. Clarke suited to your needs. Your student will need to be far enough advanced to be thoroughly conversant with the rudiments of music, and to be able to read simple music. Beyond this you will find directions in Dr. Clarke's book. Be careful to proceed very slowly, and to make the student understand the one thing until it is thoroughly understood by the student. For your own needs you can also procure a key to the exercises if you desire.

(Continued on page 127)





"HE WHO COMBINES THE USEFUL WITH THE  
AGREABLE, CARRIES OFF THE PRIZE"



WE desire to extend our most cordial thanks to the many friends who have sent us congratulatory letters relating to the Twenty-fifth Anniversary of THE ERUPE. We want to merit your congratulations by making the magazine more welcome to you with each succeeding issue. We appreciate the good will and cooperation of all our readers and their recent expression of their feelings has been most gratifying.

THE regulation of Sunday amusements has been a matter of considerable concern to conscientious and conscient-free in our great cities of late. THE TRUPE stands for the preservation of the spirit of the American Sabbath. We believe most sincerely that the maintenance of one day of rest, entirely apart from whatever connection this day may have with the theological beliefs that have brought it into general observation is a human necessity. This does not mean that we advise a resurrection of the somewhat grotesque and antiquated forms of our Puritanical observance, but we do earnestly appeal to all readers that in the name of our common mercifulty, performances being given in our great cities every Sunday of the year that are so offensive to the ideal of a Sunday held by the true American that these shows should be suppressed by the authorities.

There is a certain class of citizens to whom the church has little appeal. They demand intellectual relaxation on the Sabbath, but do not desire to subscribe themselves to religious beliefs. They are not, however, the type of intellectual relaxation for those to whom the churches are not likely to appeal. The determining factor then, should be this question: Is the Sunday amusement program a means of relaxing the mind of those who are not of the church? If the answer is in the affirmative, then the program should be a profitable one. If the answer is in the negative, then the program should be discarded. The program should be a means of relaxing the mind of those who are not of the church. If the answer is in the affirmative, then the program should be a profitable one. If the answer is in the negative, then the program should be discarded.

WHAT is sacred music? We are inclined to believe that all good music is sacred. Just why certain compositions that have been labeled "Sacred" should be regarded as hallowed, and why other music should be looked upon as secular, is a matter that we will leave for our religious conferences to discuss and determine. From our point of view the whole subject seems almost ridiculous. The music of the church is not sacred, and the music of the world is not the liveliest and most mundane tunes have been set to Gospel words and palmed off upon unsuspecting church-goers as sacred music. This music is ground out upon wheezy melodions on the Sabbath in sections where the inspired masterpieces of the great composers would be regarded as "secular." No one has strenuously to a new and lively anthem by a modern composer. He approached the organist of the church and said: "Why can't we have some real religious music like this good old hymn 'Jewett'?" When the organist assured the old gentleman that "Jewett" was taken bodily from the organists' book, "The Oldenkirchitz" the deacon insisted that Weber was guilty of a malicious and daring forgery.

[illegible][illegible]

WE have the most sincere sympathy for the man whose inclination and training have not led him to form an upright character. We do not believe that music alone will make character, as those who continually laud for "Music and Morals" contend. The power to resist temptation and vicious appetites to which we are all too prone can only be gained by training that music affords to all who study it must be beneficial, but there are other things which are of more importance. The famous case of Poe and others tend to show that even wide and intelligent reading does not by itself lead to make character. Reading, however, may be made profitable, and thereafter the association with strong, upright men and women—men and women with lofty ideals, broad views of life, powerful in their resistance of degrading influences, will give you such *men or women* hunt them out and make them your friends. Read the lives of Emerson, Wendell Holmes, Ralph Waldo Emerson, H. W. Longfellow, Robert Louis Stevenson, Ian MacLaren, and even Charles Dickens, who delved for many years in the mire of London's slums. Do not make the mistake of flitting your eyes over the pages of such books, but read them straight against your face. That is one of the fatal symptoms of weakness. We need musicians with character, fine, broad-minded, sweet-tempered, wholehearted, and able to interpret the wondrous mysteries of the tone and they should be interpreted.

[illegible]

## MILITARY DRILL

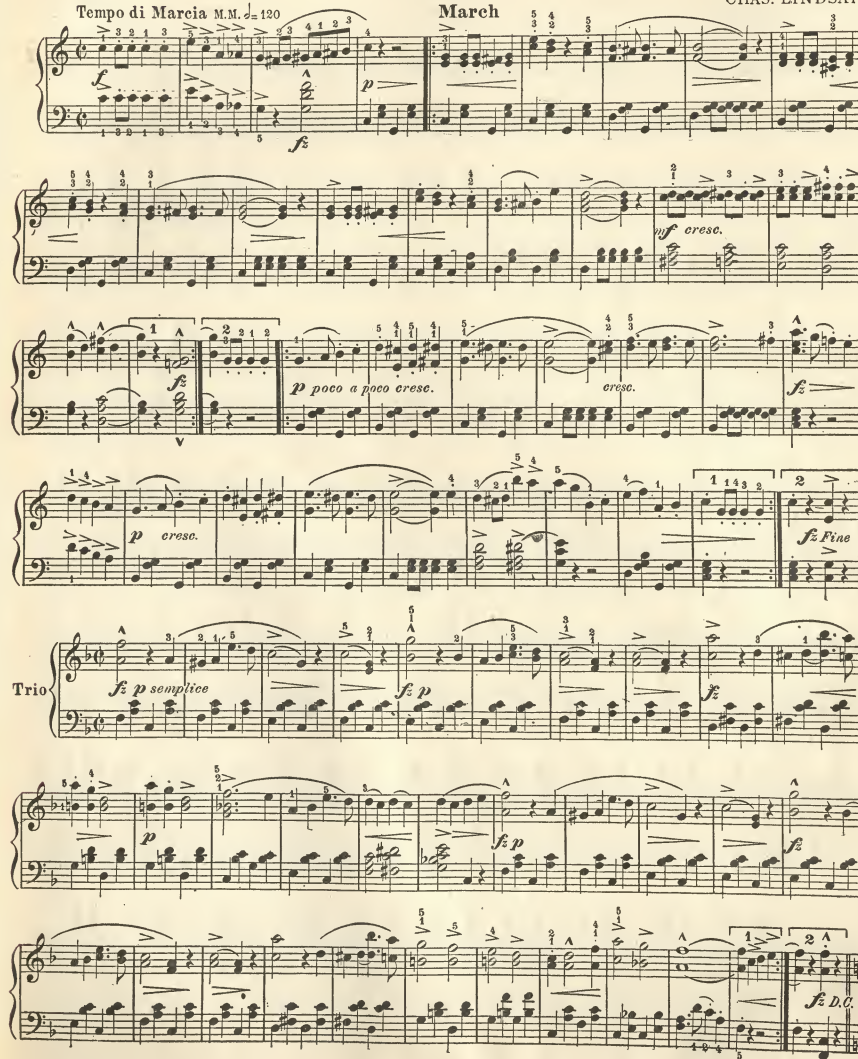
MARCH

CHAS. LINDSAY

Intro.

Tempo di Marcia M.M.  $\text{♩} = 120$

March





# THE ETUDE

## LA CHASSE AUX GAZELLES

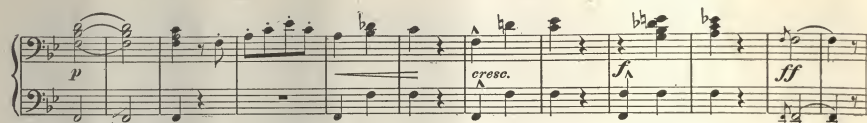
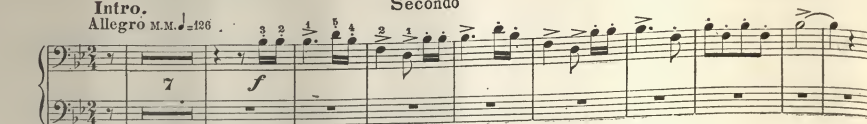
### GALOP

A. CALVINI, Op. 11

Intro.

Allegro M.M. ♩ = 126

Secondo



Galop



# THE ETUDE

## LA CHASSE AUX GAZELLES

### GALOP

A. CALVINI, Op. 11

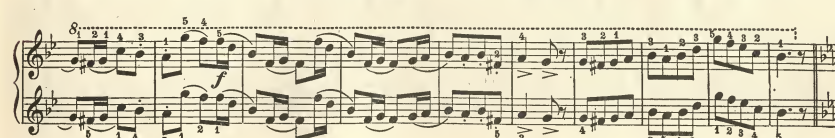
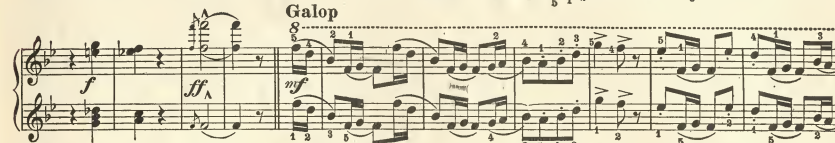
Intro.

Allegro M.M. ♩ = 126

Primo



Galop





## THE ETUDE

Secondo

Musical score for the 'Secondo' part of 'The Etude'. The score is written for piano in G major, 2/4 time. It consists of 11 staves of music. The first staff begins with a *mf* dynamic. The second staff has a *ff* dynamic. The third staff has a *ff* dynamic and ends with a *Fine* marking. The fourth staff has a *p* dynamic. The fifth staff has a *mf* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *mf* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *mf* dynamic. The tenth staff has a *p* dynamic. The eleventh staff has a *mf* dynamic and ends with a *Fine* marking.

\* From here go to B and play to C; then, go back to A and play to Fine.

## THE ETUDE

Primo

Musical score for the 'Primo' part of 'The Etude'. The score is written for piano in G major, 2/4 time. It consists of 11 staves of music. The first staff begins with a *mf* dynamic. The second staff has a *ff* dynamic. The third staff has a *ff* dynamic and ends with a *Fine* marking. The fourth staff has a *p* dynamic. The fifth staff has a *mf* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *mf* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *mf* dynamic. The tenth staff has a *p* dynamic. The eleventh staff has a *mf* dynamic and ends with a *Fine* marking.

From here go back to B and play to C; then, go back to A and play to Fine



## THE ETUDE

## IN A PATH OF ROSES

Youth and Spring, and the world abloom.  
Meadows are fresh with a sweet perfume.

S.F. WILHELM

Moderato con gusto M.M.  $\text{♩} = 88$ 

Moderato con gusto M.M. ♩ = 88

pp

mp

p

pp

p

mp

1 Last time to Coda

2

This image shows a page of musical notation for a piano piece. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp' and 'mf'. The piece concludes with a 'Coda' section. The notation is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The piece is in a minor key, as indicated by the key signature. The notation is written in a clear, legible style, with notes and rests clearly defined. The dynamic markings are placed below the staves, and the 'Coda' section is marked with a double bar line and the word 'Coda' above the staff. The piece ends with a final chord in the bass staff.



## POSTLUDE IN C

FOR THE ORGAN \*

WALTER H. LEWIS

Registration { Gt. Full to 15th (Sw. coup.)  
Sw. 8' & 4' with Oboe  
Ch. Melodia & Dulc.  
Ped. 16' & 8' (coup. to Gt.)

Allegro moderato spirituosissimo M.M. ♩ = 120

Copyright 1906 by J. B. Millet Company.  
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\* This composition may be effectively rendered on the Cabinet Organ, with slight adaptation, omitting the Pedal notes where impracticable.



# THE ETUDE

## ARABESQUE

Edited by Maurits Leefson

Leggero e con tenerezza M. M.  $\text{♩} = 152$  ( $\text{♩} = 132$ )

R. SCHUMANN, Op. 18

\*After 1st time go to Minore I; after 2nd time go to Minore II; after 3rd time go to Coda.  
Copyright 1908 by Theo. Presser

# THE ETUDE

## MINORE I

Poco meno mosso M. M.  $\text{♩} = 120$

a) The upper G and Abitur with the R. H.  
b) All tied notes must be strictly observed.



## THE ETUDE

## MINORE II

Piu lento M. M.  $\text{♩} = 144$  ( $\text{♩} = 128$ )

CODA (After last time only)  
Lento M. M.  $\text{♩} = 58$  ( $\text{♩} = 52$ )

c) Correct use of the Pedal will prevent the sounding of the last 18th. into the next measure.  
d) The change of finger on the beat, will increase rythmical feeling.

e) Execute as follows:

f) With the Right Hand.

## THE ETUDE

## AVE VERUM

VIOLIN and PIANO

W. A. MOZART

\* This piece may be used as a Violin Solo, (playing the upper notes only,) or as a Duet, the 2d Violin playing the lower notes.  
Copyright 1908 by Theo. Presser



## THE ETUDE

## IN MAY NIGHT'S FRAGRANCE

SERENADE

AUGUST NÖLCK, Op.150

Moderato M.M. ♩ = 80

*cantabile*

*p*

*dim.*

*p*

*poco animato*

*f*

*ppp*

*tranquillo*

*p dolce*

*dolcissimo*

*rit. sotto voce*

*a tempo*

*rit.*

*a tempo*

*rit. l.h.*

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## THE ETUDE

*p*

*f*

*a tempo*

*poco rit.*

*p*

*dim.*

*pp*

## THE MARCH OF THE TIN SOLDIERS

In order to play this with appreciation, let us first take a look at the little tin soldiers. Observe how rigid they are and how carefully they stand in line. This is the cue for the manner. a) The left hand chords very sharp and crisp; the right hand tones equally sharp, almost stiff. b) No pedal anywhere except at the heavy chords marked *sf*.

Edited by W.S.B. MATHEWS

C. Gurliitt, Op.130, No.6

Tempo di marcia M.M. ♩ = 84 to 88

*mf*

*sf*

*p*

*b)*

*sf*

*b)*

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## THE ETUDE

## AMONG THE GIPSIES

UNTER DEN ZIGEUNERN

N. von WILM, Op. 24, No. 5

Risoluto e marcato M. M.  $\text{♩} = 96$ 

dim. *f* *fresc.* *ff* *f* *pesante*

## THE ETUDE

Vivo M. M.  $\text{♩} = 112$ 

dim. *p* *cresc.* *f* *ff* *Tempo I*



# THE ETUDE

## SALTARELLA

Presto M.M.  $\text{♩} = 184$ 

ANTON SCHMOLL, Op. 39b

*f* *l.h. cre* *l.h. scen.*

*sempre stacc.* *p subito*

*legato* *p*

*sempre stacc.* *p*

*legato* *cresc.*

*Coda* *cresc.* *stringendo* *f*

*marcato il basso*

*f* *decresc.* *legato* *cresc.*

*marcato il basso* *decresc.*

*sforzato* *p* *decresc.*

# AIRY FAIRIES

Tempo di Valse M.M.  $\text{♩} = 68$ 

GEO. L. SPAULDING

*f* *p* *cresc.*

*Fine* *D.C.*



## THE ETUDE

To Mr. Joseph Schreibe  
HO! HILLY HO!

A Hunting Song

DAVENPORT KERRISON

*Vivace*

*mf*

No clouds are in the  
A long our path the

morn-ing sky, No va-por hugs the stream;— Who says that life and love can die, In  
woods are bold, And glow with rife de-sire;— The yel-low chest-nut sheds its gold, The

all this north-ern gleam?— At ev-'ry turn the map-les burn, The quail is whist-ling  
sum-acs spread their fire. The breez-es feel as crisp as steel, The buckwheat tops are

*free*  
*red*

The par-tridge whirrs and the frost-ed burrs, Are  
Then-down the lane let us scur-ry a-gain, And

## THE ETUDE

*rit.* *p*

dropp-ing for you and me. At ev-'ry turn the map-les burn, The quail is whist-ling  
ov-er the stub-ble tred.

*colla voce*

*free*

The par-tridge whirrs and the frost-ed burrs are

*colla voce*

*rit. ad lib.* *a tempo*

dropp-ing for you and me. Yo-ho hil-ly O! Yo-ho hil-ly ho! Yo-

ho hil-ly ho! Yo-ho hil-ly ho! Yo-ho hil-ly ho! Yo-ho! Yo-ho! Yo-

*cresc.* *p*

*cresc.* *Vivo*

ho! This clear Oc-to-ber morn-ing, This clear Oc-to-ber morn-ing.



## THE ETUDE

To Rev. Lewis Thurber Guild, D.D.

## TOO LATE

Words and Music  
by P. DOUGLAS BIRD

Andante

*a tempo*

1. Last night I dream'd that heav-ens gate, Was o-pen wide for me, And from a-far I  
2. I saw be-yond the thresh-old, The scene was won-drous fair, With white rob'd an-gels

*a tempo*

*poco rall.*

heard the strains of sweet-est min-strel-sy. The way was long, the night was dark, And yet I must not  
gath-er'd as tho' in wel-come there. And on-ward thro' the long night's gloom I strug-gled bravely

*dim. e poco rall.*

*a tempo*

wait. For in the dis-tance low I heard, The sol-ern words "Too late".  
on. Breathing the oft re-peat-ed, prayer, "Fa-ther Thy will be done"

*a tempo*

*rall.*

Moderato e maestoso

Glo-ry to Thee, O God, this night, Ho-san-na let us sing, Thou art the true, the

*cresc.*

*cresc.*

*con Ped.*

## THE ETUDE

*Tempo I.*

on-ly Light, And our E-ter-nal King.

*rall.*

*mp cresc.*

*rit.*

*mf*

*Andante*

King.

*mf*

*rit.*

*mf*

And

far in the dis-tance ech-o'd the sol-ern words, "Too late", I stretch'd my hands im-plor-ing, 'tward

*molto sost.*

*affrettando*

Heav-ens O-pen Gate, O Fa-ther help me on my way, for I am sore dis-tress'd, And

*mp affrettando*

*rall.*

*mp accel. e cresc.*

if too late, Thy will be done, Fa-ther Thou knowest best. And then I felt the Pres-ence, of

*rall.*

*mp accel. e cresc.*



His great boundless love;— A hand stole gent-ly in-to mine, as tho' from realms a-bov'd,— How

sweet the rap-ture of that hour, for I was not too late. His lov-ing hand had guid-ed me,

safe-ly with-in the gate,— Safe-ly with-in the gate Glo-ry to Thee, O God, this night; Ho-

san-na let us sing,— Thou art the true, the on-ly Light, And our E-ter-nal

King, And our E-ter-nal King.

*ff tempo*

## Vocal Department

### OPINIONS OF NOTED SPECIALISTS

#### OBSCURITY OF TONE CAUSES FLATNESS OF PITCH.

BY HORACE F. DIBBLE.

"Oh! was some power the gift to give us,  
To hear ourselves as others hear us."

WITH a slight alteration, Robert Burns wrote the above words years ago, and with the alteration, it would seem as though they could be applied just as appropriately to singers as the way in which he used them. The average singer does not hear himself as others hear him. If he were able to hear himself he could easily correct many of the faults of which he seems to be unconscious.

Perhaps the greatest fault in singing is being untrue to the pitch, and yet it is probable that there never was a singer who was absolutely perfect at all times in this respect. This is not caused by any defect in the sense of pitch. If he should hear others do what he does, he would be just as critical of them as they are of him.

Obscurity of tone is caused by an undue constriction in the back of the mouth or pharynx. This is due to an unconscious effort at breath control on the part of the singer. There is no doubt but when the tone is so placed the singer hears it at a slightly higher pitch than do his auditors, or perhaps it would be a clearer statement to say that it is necessary for him to think it at a slightly higher pitch in order that it may be heard right by his auditors.

Many a singer makes a pleasant and smooth tone as far as the absence of any harsh or nasal quality is concerned. A harsh quality is caused by an obstruction in the larynx. A nasal quality is caused by an obstruction at the soft palate. While the tone may be smooth and pleasant, yet it will be very sombre, clouded and obscure, owing to a certain amount of constriction in the pharynx.

The pharynx is the passage between the throat and the mouth proper. It is the back of the mouth or the top of the throat. This constriction (if persistent) is always sure to cause a tired feeling in the neighborhood of the tonsils and ultimately will cause a swelling of those organs.

Breath control in the body cannot be learned hastily. It requires a proper development of all the muscles used thereby until there is not only no longer any constriction in the pharynx, but also not even any anxiety there.

Owing to the eustachian tubes the singer who is inclined to place the tone in the pharynx hears internally much more of what is being done than does the audience. The office of these eustachian tubes is to supply an equable air pressure to the inside of the ear drum. Whenever your ears feel stopped up, if you swallow, this opens the eustachian tubes and allows the air pressure to become equalized, but they also act like little speaking tubes to the internal ear.

The tuning of the voice may be likened somewhat to the tuning of a

reed organ pipe. The main tuning is done by a singer has to be done non-volitionally. In fact, all of those things which we do non-volitionally are usually done much better than where we use direct will power. There are a great many muscles which are entirely non-volitional, in other words, over which we have no direct control. For instance, by the use of our will power we cannot alter the beating of our hearts, nor the action of the muscles which are used in our digestive apparatus; also the muscle of accommodation in the eye, which focuses the eye to different distances, is a non-volitional muscle. If you look at an object near at hand, or one off in the distance, the muscle of accommodation will focus the eye to those different distances instantly, and yet that is the only way in which you can cause that muscle to move.

#### Non-volitional Muscles.

The vocal cords are just as truly non-volitional muscles as is the muscle of accommodation in the eye. For instance, if we wish to sing A flat all that is necessary is to think the pitch and just the very fact of our thinking that pitch and endeavoring to sing it will cause those vocal muscles to adjust themselves correctly. Now while this is true, yet there are other muscles surrounding the vocal muscles by means of which we may impede the outflow of breath. The moment that we do this (while we have no direct control over the vocal cords themselves), yet the effort at breath control, caused by the constriction of those muscles surrounding the vocal cords, impedes the action of the vocal cords and they do not as rapidly adjust themselves as if they were entirely left alone. If we tighten the volitional muscles in the throat in our endeavor to control the tone to be less free and there is more exertion there, thus making it necessary for us to think the pitch slightly higher in order that the tone shall be on the pitch. This is also the case if we place the tone in the back of the mouth.

Of course we are all supposed to think with our brains, and yet in meaning which the writer intends to convey, the pupil should be taught to think in the pitch of the throat and mouth. The audience hears what we communicate to the external air with the mouth. You may have the most wonderful internal sensations. The audience knows nothing about them and cares less, and let me say, in passing, that in my personal teaching I care nothing as to how a tone is produced

so long as I hear a fresh, free and thoroughly lovely tone. Of course the moment the pupil does not make this, it is my object to explain, so that he may succeed in doing so.

It is almost always the case with pupils who are endeavoring to overcome this constricted condition of the throat and the wrong placement of tone that, as they do overcome it, they have a tendency to over-shoot the pitch.

While no teacher should ever desire to have his pupils sing false, yet the writer is always pleased to hear a pupil (whose tone has been unduly constricted) go sharp. He has learned years ago that there are very few pupils who have a faulty sense of pitch, and he has found that as they learn little by little to focus the tone in the front of the mouth, controlling the breath entirely in the body (so that there is not even any anxiety in the throat or the back of the mouth), that the sense of pitch very soon adjusts itself.

Perhaps a better title to this article would have been "Obscurity of Tone Causes Flatness of Pitch and Brightness of Tone Sharpness of Pitch."

Of course the aim of all teaching should be to have the pupil forego all the physical difficulties connected with singing. Singing, in no sense, should ever be hard work—it should be a joy and a pleasure and should always be approached from that standpoint, yet the teaching of singing is infinitely more difficult than the teaching of piano. A piano teacher can show his pupil what he should do with his hands and how they should be held. He can easily show the difference between finger touch, arm movement, etc., to get different effects. Of course, after all, in piano playing, these physical motions must be supplemented by an inner something which is almost impossible to describe and yet the pupil lacks that, will show in a certain mechanical stiffness and woodenness of playing.

The great difficulty is that though the singing teacher (if he be a good singer) has certain physical sensations connected with breath control and good voice placement which are perfectly definite to his consciousness, yet when he attempts to explain these to the pupil he is often at a loss for words to make himself clear. There are many sensations which an amount of explanation will make very clear to another party until that other party begins to experience the same sensations, when the explanation which previously seemed to be almost in a foreign language becomes very plain.

Merely because a pupil does not grasp certain ideas in one lesson is no cause for discouragement. If he is really sincere and takes the thought home with him and tries to put it into practice, little by little the obscure thing will clear up. The teacher should be very careful not to attempt to tell the pupil the whole subject in one lesson, but if he succeeds in making one point clear where formerly it was obscure, he should feel that he has done good work.

On the other hand no pupil should ever be offended because the teacher tells him it is off the key. The writer is something of a "crank" on the subject of pitch, so that a badly tuned piano sets his nerves on edge, yet he has sung off the key and he has rarely heard even the very best singers who were absolutely perfect in this respect. Of course we should all try for perfection, but as the poet said:

"Nature, in her productions, loves, aspire  
By just degrees to reach perfection's light."

so in learning to sing, we must not think it can be grasped in a day but by constant and patient striving, we should try to reach the goal.—*Horace F. Dibble.*

## MAKE HASTE SLOWLY

BY F. W. WOODILL.

The late Julius Stockhausen was rated an excellent singer, a good teacher, and a fine musician. But he was not at all the sort of man for young America. He seemed to have an idea that art is long, that singers could not be developed in one or two seasons of study; that in art that which is of value must be worked for and that the element of time has to enter into the training of singers as a most important factor. In America we expect to do large things as well as small things in a hurry. Is there a large building to be erected. Very well; put up electric lights, run two shifts of workmen, night and day, and crowd the workers on the stage as much as possible, without getting them into each other's way. This sort of thing may do for the erection of buildings, but the acquisition of the power to sing artistically and with beautiful tone a varied repertoire of good music is not to be acquired in any such hasty, forced manner. True it is that, owing to developments in the art of teaching, the best modern voice teachers are able to do more for more people, and in a somewhat shorter time, than used many years ago to be possible. But the making of an artistic singer takes time, as well as thought and practice. The mind has to have time to take in and digest information and there must be time for the formation of habits, for the breaking down of former bad habits by the acquisition of new and good habits. In the days of the tone-maker is not held to be a singer. He must be also a well-read man, as regards the best prose and poetry of his own language, and he must be a musician. Which is to say that he must understand enough at least of the science and art of music to enable him to analyze that which he undertakes to interpret. It takes a four-year period for such a work?

#### Extending the Compass of the Voice.

The compass of the voice, downward, cannot be extended; nor can it be extended upward. The compass intended by the Creator is there when the student begins singing. All that can be done, in this connection, is to remove obstacles, and gain skill in the use of the vocal instrument. Take away rigidity from the body and learn to control in the act of singing the outgoing breath. Gradually, as the power to think a pitch clearly, to locate vibration skillfully, and to will the realization of total control without disturbing the condition of body freedom is gained, the compass of the voice, upward and downward, will exhibit itself more fully. In other words (and as the matter is ordinarily stated), the compass is extended. Breath is the motive power. Skill in controlling it for singing permits the body to remain free from rigidity. Skill in will to vibration according to pitch and power is skill in the use of this free instrument. They are inter-dependent. Given skill in breath-control, in willing and retaining freedom from bodily rigidity, and in locating and developing secondary vibration, all the resources of the voice, including its full compass, are available.

#### In the Workshop.

Really great teachers seem always to reduce a number of their working tools. They arrive at principles, and then sift out exercises until they feel they have just what is needed for the work, and nothing more. The late













## Violin Department

Edited by ROBERT BRAINE

### AUTOMATIC VIOLIN PLAYER.

It has come at last. Not satisfied with trying to put pianists and piano teachers out of the business, by means of "player" pianos, inventive genius has now produced a mechanical violin player, which operates on the pneumatic finger principle, controlled by a perforated roll of paper, on the identical plan used in mechanical piano players. The new invention, which will soon be on the market, is described as follows:

"The latest automatic musical device is one which will play violins and kindred instruments." This has been produced after seven years of experimenting.

"The instrument requires no attention in the violin in which any violin may be placed in the player and removed without injury."

"The parts are pneumatically controlled in a manner similar to that of the ordinary piano player. A perforated music sheet selects the notes which are to be sounded. The notes travel over a 'tracker board' provided with the usual ducts in which an exhaust is maintained. There are two ducts for each note, and as these are uncovered by perforations in the music sheet, the air rushing into one of the ducts acts through the medium of the usual valve and mechanism to press a finger down on one of the violin strings at the proper point on the finger board, while the air in the other ducts puts into operation the bowing mechanism of this string. The bowing is done by means of four crystal discs, one for each string."

"The fingers of the violin player are sixty-five in number, although more can be added if desired, to reach the extreme range of A and E strings. There is a finger for each one."

"In front of each string is stretched a rubber band, upon which the ends of the fingers strike, thus producing a touch like that of the human finger, and making it possible to imitate the 'slide'."

"The tremolo is produced by a set of four hammers, which are actuated by electric vibrators of the type used in call bells. When a hammer vibrates against a string, next to the tremolo effect is produced on that string. All the strings may have this effect, or one as the character of the music demands."

"Directly over the violin are four small pitch pipes, which are blown, on pressing a button, by causing the air to pass through the pipes, each of which gives the tone of one of the strings G, D, A or E. The operator then tunes the violin in unison with the pitch pipes. The tempo is varied by means of a friction piano, which is moved radically on the face of a large driving wheel."

There have been a number of inventions in the past for the production of mechanical violin playing, but nothing on the principle outlined above. A German inventor some years ago spent many years perfecting a violin organ. The strings were made to play the compass of five octaves. The strings

were manipulated with bows exactly as in hand playing, and the bows were set in motion by a mechanism operated from a key-board, like that of a piano organ. The invention never achieved more of a success than a musical toy, as it had no artistic value whatever. It was almost impossible to keep it in tune; the numerous strings were constantly breaking, and practically no shading, swells or expression were possible, as there was no provision made for increasing the pressure on the bows. The German inventor had all his labor for nothing, as the only specimens of these violin organs are a few scattered through museums and collections of curious mechanical instruments.

Other mechanical violin players have usually been built on the principle of the hurdy-gurdy, where a revolving wheel bearing pins on its surface touch the place of the violin bow, and the various tones were produced by fingering the strings with the left hand as in hand playing, and the right hand travels over a 'tracker board' which pressed the strings down on frets.

The latest invention on the pneumatic principle, described above, is, however, the most ambitious yet, and will prove of great interest to the violin world, not in the hope that it will prove of the usual value and mechanism to press a finger down on one of the violin strings at the proper point on the finger board, while the air in the other ducts puts into operation the bowing mechanism of this string. The bowing is done by means of four crystal discs, one for each string."

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ever, the matter is entirely different. The string can be set in vibration by mechanical means, to be sure, but the effect cannot possibly approach the touch of a skilled violinist. By long practice the strings of the violin and the bow become as intimately acquainted as the fingers and the keys of a piano, and are under as complete control. The bow arm of an artist violinist is one of the most wonderful pieces of mechanism which can be imagined. It can produce anything in the way of a tone effect which can be imagined—swells, accents, emphasis to strength, fast, slow, loud, soft, the most powerful *sforzando*, the lightest, faintest staccato. How crystal discs are going to produce all this amazing variety of tone is past my comprehension.

Then take it in the case of intonation. The player violin described above would have an intonation exactly like that of the mandolin or any other instrument with frets. It would therefore be impossible to use the violin as an instrument which is used by every violinist who possesses a refined ear, and the tempered scale used on the piano and all fretted instruments would be impossible to be used. The tempered scale does very well for the piano, mandolin or guitar, but when it comes to the strong sustained tones of the violin the effect would be very bad, and we would miss the pure intonation of the natural scale which is one of the chief beauties of the violin.

It is quite difficult for an ordinary music lover who has not been educated in music to even tune the four open strings of the violin, so here again would be an objection to the use of the instrument.

Nothing is said about any contrivance for producing the pizzicato, or the *crescendo* and *decrescendo* effects, which are of such immense importance in violin playing. He was a man of intense individuality and boum and boom, and he was equipped to give the proper attention to a rigid observance by the pupil at all times to the correct method of bowing, position of the hand, and the use of the bow. The pupil was never allowed to deviate a hair's breadth from the true position of body bow-arm or left hand and fingers, as these are the points of tone produced by true "staccato" bowing could be produced by discs. In no class of instruments is such an immense difference in graduation of tone possible as is the case in instruments played with the bow. The violinist who has his bow arm under perfect control can produce tones of immense power or sink to the faintest whisper of tone. Here again I fail to see how mechanical means can effect these same degrees of power.

The machine will no doubt be made to be either operated by a human operator or can be made strictly automatic and operated by electricity as is the case with pianos, banjos, harps, etc., which have a great vogue in museums, and in the theatre, cafes, etc. The violin and piano music is extremely popular even if it is not of the highest artistic type, so we may expect to hear many of these player violins in places of this character operated in connection with the piano. For compositions of a high order, however, the player violin can never, all their time, do justice to the piano and to many who can. It is even in use in some of the large colleges to illustrate musical lectures, and is used to some extent by teachers who are not able to play offhand the great virtuoso works in the literature of the piano. While of course it is no more than a toy, it is a very interesting and artist than the photograph of a scene is to be compared with the scene itself, with all its color, light and shade and perspective, the player piano at least plays the notes and plays them correctly, and in compositions of a certain character gives a fairly successful impression of hand playing.

When it comes to violin playing, how-

I remember a striking instance of the use of the first method in the case of Prof. S. E. Jacobson, now deceased. He played very little with his pupils. Jacobson was one of the greatest violin teachers who ever gave instruction in the United States. He was a heaven-born teacher, and produced a long line of famous violinists, such as the eminent violinist Max Brads, Leon Marx, the well-known violin soloist, and a long list of others. He was a Russian and was the greatest violin teacher of the Theo. Thoma orchestra. I remember visiting him on one occasion in Chicago at the conservatory where he lived, but he was busy because he had invited me to buy a chair, after I had explained to him a few lessons. I stayed the entire afternoon, so interesting were his methods.

There was a piano in the room, but it was closed and had a half ton of books on it, and he never used it once the whole afternoon. Nor did he use the violin except to illustrate one single phrase to the pupil. He did not have a natural scale, but he had his own violin in evidence, but he played it himself in a strong, sonorous manner. In the case of the other pupils, he simply talked to them.

He seated himself at the pupil's right elbow so that he could see that the bowing was a perfect point, but to the pupil it would be a good view of the left-hand and general position. His theory was that the teacher who plays the piano or violin with the pupil cannot see the difference in the way the ear can plainly detect the rise and fall of the wave. Others again prefer the quick tremolo. There is also a difference in the manner of execution. Some violinists execute the tremolo with the finger alone, others from the wrist; others again will vibrate the bow even at a slow vibrato, although these latter methods are somewhat ungraceful. I have found that the easiest way to commence the acquisition of the tremolo is to start in the third position with the first finger on the note D on the A string. The tremolo is much more difficult for the beginner to execute in the first position than in the higher positions. The main difficulty is that beginners grip the violin too tightly. This completely locks the fingers and makes the tremolo impossible. Some pupils acquire this grace very easily, others never seem to ease for its acquisition. It is much a matter of temperament, as is the case with vocalists. Some nature does seem to feel that craving for the vibrato or tremolo, while others are not content unless they are constantly employing it.

Some teachers have excellent success developing pupils by constantly accompanying them on the piano, and often again think that the more they play violin for the pupil and illustrate various passages the better will be his progress. To doubt the really proper method would be to adopt different methods with different pupils. Some pupils soon learn correct bowing, position and left hand work, and after correction of these things are established the teacher is free to assist the pupil with the piano as seems best. One thing is true, the most vital importance, and that is that the teacher should first see that the bowing and left-hand work of the pupil is perfect before he allows the piano to do much playing without the watchful eye of the teacher.

Many children learn to play the violin at the age of six, but find great difficulty in tuning the violin, owing to the fact that their fingers are too weak to turn the pegs. A simple contrivance can be made, which will obviate this difficulty, which allows the child to make a wooden key mark of hard wood and with a groove through the center, sufficiently wide to admit of slipping over the peg. Almost any child with a block of hard wood and a

er make one of these keys, with which the smallest child can turn the pegs to the average violin. It is strange that none of the music dealers have thought of making a key for the use of children with weak fingers to turn violin pegs.

The greatest tremolo is one of the violin playing when judiciously used. Thompson, the great Belgian violinist, calls it an extremely striking phrase. Many players, however, simply "run it into the ground," and it is too common to see a violinist who is too careless. With some it is a cor anglais wobble. Their fingers are never still, it is a constant tremolo even on sixteenth or thirty-second notes. Nothing of course can be more absurd than to give the vibrato or tremolo in quick passages. It should be reserved for those notes which are sustained for a sufficient length to make the tremolo perceptible to the ear. Tremolo applied to a fast run of sixteenth or thirty-second notes is of course ridiculous, and simply makes the meaning of the passage more difficult.

The theory of the tremolo is very simple. The human voice under the influence of strong emotion, whether it be love, hate, anger, fear, reverence, or any other passion, trembles more or less strongly. If we make the tone of a musical instrument tremble in the same manner, it conveys the idea of emotion and passion and thus heightens the expression. The manner of executing the tremolo differs greatly with different artists. Many prefer a slow vibrato in which the ear can plainly detect the rise and fall of the wave. Others again prefer the quick tremolo. There is also a difference in the manner of execution. Some violinists execute the tremolo with the finger alone, others from the wrist; others again will vibrate the bow even at a slow vibrato, although these latter methods are somewhat ungraceful. I have found that the easiest way to commence the acquisition of the tremolo is to start in the third position with the first finger on the note D on the A string. The tremolo is much more difficult for the beginner to execute in the first position than in the higher positions. The main difficulty is that beginners grip the violin too tightly. This completely locks the fingers and makes the tremolo impossible. Some pupils acquire this grace very easily, others never seem to ease for its acquisition. It is much a matter of temperament, as is the case with vocalists. Some nature does seem to feel that craving for the vibrato or tremolo, while others are not content unless they are constantly employing it.

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dividing the violin class into two equal parts. Many teachers have good success in using violin quartets, dividing the class in four. Very good effects are also obtained by having the entire class play in unison with the accompaniment of three and four violins or violin duets make the pupils the most musical, as they get much practice in counting rests and bringing the parts in at the proper moment. These class meetings are a little of the teacher's time, and the pupils get practice in reading, time, etc., during the lesson hour with more time being devoted to a concert, by the effect in heightening the interest of the pupils in their studies is very great. New pupils are attracted and the old are more interested in their lessons and come more regularly, so that the teacher is greatly benefited by the class work.

### THE CARE OF THE VIOLIN.

Cold, while not quite so injurious to the fiddle as damp, still is distinctly to be avoided. If it is not actually effective any material damage as damp brings about by opening joints, and so forth, cold has a very bad influence on tone. The chilled fibres, like chilled nerves, refuse to work, or are stiffened, and, as a result, the tone becomes poor, hard and unsympathetic. If you are travelling on a bitter winter's night to perform at a concert, be sure to arrive at the hall early in order to get your instrument warmed up, or you will be greatly disappointed in it when you get to the platform. The strings are rendered extremely nervous by such a sudden and possibly unaccountable change in tone. Therefore, to do anything to warm up your instrument to yourself, always step on to a platform with a well-warmed violin.

Once had the necessity for keeping an instrument warm brought home to me, Mr. Stuckey, who had been giving a lecture on violins, and had all my specimens laid open on a table on the platform ready to hand for my various illustrations. They had all been conveyed to the hall in warm cases, the artists' room in which I tuned them was comfortably heated, and I thought all was well. But the hall itself was extremely cold owing to some failure of the heating apparatus, and my first example—a very sweet and mellow fiddle—sounded unpleasantly thin and unsympathetic owing to the chill having frozen all response out of the fibres. Since then I always keep them shut up in their cases until the moment they have to play on them, unless it be summer weather.

Another very important matter is cleanliness. There are still some people who are surprised to find that valuable as a tone producer, and one occasionally finds even professional men with violins caked thick with filth. Rosin and dirt, being the most common, are by atmospheric deposits, form a black coating that may impart an appearance of age to a violin, but once cleaned off in the proper manner, such an instrument to remove the cherished conglomeration, you will never find a similar deposit allowed to form. The most surprising thing is that clean violin sounds compared with one that is dirty. These coatings of rosin and dirt form a great hindrance to vibration. They sit down and practically "muffle" the fibres with their stubborn weight.

I take it that in cleansing your violin you will avoid the mistake, perpetrated by the old school, of over-polishing the picture, of putting the instrument in a

bath of steaming "suds." There are many ready-bottled cleansers and varnish revivers on the market, but before attacking the accumulations on a really fine instrument, make quite sure that the reviving fluid will not affect the varnish. I have known some modern violins successfully cleaned with a good quality of furniture polish. Some there are who advocate whiskey and water as the best thing to use. It certainly has its merits, but be sure to use plenty of water lest the spirit in the whiskey attack the varnish. Perhaps the safest way would be to follow the principle of the Irish window-cleaner, let the whiskey reach the varnish for one second, then breathe on it. The good old oil and vinegar compound, beloved of cleanly housewives, is not at all a bad thing, but for a fine instrument you will naturally seek for a cleansing and reviving medium that has been specially prepared for valuable violins with tender varnish.

### THE 'CELLO FOR WOMEN.

The growing popularity of the 'cello as a solo instrument and as a valuable aid to true ensemble work, is somewhat astonishing. Thirty years ago women 'cellists were practically unknown, even on the Continent. Mr. August Suck, formerly of the Boston Symphony Orchestra, and for many years 'cellist of the Boston Theatre, tells us that he himself was the first to be the first to teach a girl 'cello in Boston. A wealthy lady came to him and asked him frankly if he thought he could teach her 'cello. He hesitated to play. Mr. Suck had just introduced the use of the 'cello into the orchestra, and he had also braved tradition and insisted that the justice to treat any separate part, so, being a somewhat iconoclastic and progressive man, he made up his mind to teach the girl to play. She proved an apt pupil. Mr. Suck told her that he felt, however, that the only woman 'cellist of whom he had heard was in New York and that the orchestra men said she "played like a master."

A Sudden Advance. For some years this girl was his only lady pupil, but there came a time when the 'cello for girls seemed to take unto itself sudden popularity. Many were called but few chosen. When Prof. Hauser, at the Berlin Hochschule, held four American girls, protégées of Julius Eichberg, playing in quartet, he was amazed. That was away back in the '90s, but those girls became very fine teachers, and to-day you may find Miss Grege, Miss Laura Veldner and Miss Lillian Shumack in their "little corner of the Hochschule" at Copley Square, Boston. Among young women who have achieved distinction in 'cello playing, there are still some who are surprised to find that valuable as a tone producer, and one occasionally finds even professional men with violins caked thick with filth. Rosin and dirt, being the most common, are by atmospheric deposits, form a black coating that may impart an appearance of age to a violin, but once cleaned off in the proper manner, such an instrument to remove the cherished conglomeration, you will never find a similar deposit allowed to form. The most surprising thing is that clean violin sounds compared with one that is dirty. These coatings of rosin and dirt form a great hindrance to vibration. They sit down and practically "muffle" the fibres with their stubborn weight.

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**GREAT CONDUCTORS ON BOWING.**  
The late Theodore Thomas was a stickler on having all his violins bowed exactly the same, and it certainly was extraneous to see the bows of the first violin and the second rise and fall with an exactness in inches, sometimes of a quarter of an inch. Gerike did not go so far as Thomas, but he used to tell the students of the Boston Symphony Orchestra that he knew as well as they conveniently could, as like that public had been educated to like that conductor of the Boston Symphony Orchestra, flatly says that he does not have his violins to bow together. "I want them to play together, and I want each one of the violins to be unhampered in securing tone. The men are of different schools and different teachers. Some will play as they see best with the toe of the bow, the middle, I want them to play on their own way to secure the best tone, and that end cannot be attained by the same fashion." Nearly all the great conductors of to-day have been giving their violinists the widest latitude in their methods of bowing.







## THE METRONOME AND HOW TO USE IT.

BY JOSEPH IRLAND.

THE metronome was originally invented to give the composer a chance to indicate his own intentions in regard to the tempi of his compositions. But this is surely not its only legitimate use.

The metronome is a great assistance to piano study, not to piano playing. Its value lies in helping to gain physical skill and to cultivate a correct feeling for rhythm, not in governing the interpretation of an artistic creation.

When the metronome is first given to a child, which may be at the first lesson, or, at the discretion of the teacher, delayed until he commences the study of scales, he will usually be interested by seeing the clockwork inside, observing the regularity of the tick and its varying speed, and by being allowed to wind it up. First, last and all the time the pupil must thoroughly understand that the metronome will really help him to acquire speed, evenness, fluency, concentration, rhythm, accent and self-control, and these with much fewer hours of practice than he would otherwise have to give.

Five or ten minutes at one time is as long as the child should be allowed to use the metronome during his first week of practice, as the ear cannot listen long without becoming confused. This short time even, should not be devoted to a piece, étude, nor anything in fact which must be played from notes. The pupil's attention must be concentrated upon listening and upon making the finger stroke correspond exactly with the tick. For this reason a very simple finger exercise that has been taught and memorized only, or the scale, if the teacher so desires, will be found best to use in the first week of practice with the metronome. The rate of speed at which the weight should be set must be neither so slow that the ear fails to catch the regular recurrence of the tick, nor so fast that the fingers will have difficulty in following it. One note to the tick at "92" is a good medium speed for the beginning.

After the first week, the rate of speed at which the weight should be set must be neither so slow that the ear fails to catch the regular recurrence of the tick, nor so fast that the fingers will have difficulty in following it. One note to the tick at "92" is a good medium speed for the beginning. For this reason, the metronome must be set neither so slow that the ear fails to catch the regular recurrence of the tick, nor so fast that the fingers will have difficulty in following it. One note to the tick at "92" is a good medium speed for the beginning.

The metronome must be placed behind the player, or somewhere out of sight, as ten out of every dozen students will by instinct watch the pendulum instead of simply listening for the stroke. This is something which the teacher must positively guard against, as otherwise the eye endeavors to do the work which should be done by the ear, and we lose the main object for which we are working. The eye being occupied cannot attend to its proper business of watching hand position and keys; it becomes dazzled by the swinging weight and the playing grows uneven; even sick headaches is sometimes the result, and the next lesson the teacher is sure to hear that "dreadful metronome makes me so nervous. I simply cannot do one thing."

Any normally constituted person can learn to play with the metronome no matter how sensitive or sensitive sense of rhythm, if he is made to do so by the teacher and not allowed to weary himself in the effort.

While the pupil is still playing one note to the tick the tempo should be varied each day, one notch at a time, so as to accustom the ear and fingers to take a different movement quickly and to prevent one rate of speed from becoming automatic. If scales are being practiced, play each one for the first time at the same rate of speed to insure evenness of execution in all the keys, and work them up systematically, not by great leaps in the tempo, but one notch at a time until all can be played with equal fluency. Some children who can make one note to the tick with comparative ease find it almost impossible to play two notes to the tick. They seem really unable to hear it. This difficulty may be smoothed by proceeding as follows: When the

scales have been worked down evenly to "200," one note to the tick, set the weight back to the "100" notch, then impress it upon the pupil that he is to play at exactly the same rate of speed as before; the result will be two notes to the tick may be easily acquired in the same way. The pupil should be drilled in this way until he can play easily and accurately any given number of notes in an ordinary tempo before he is allowed or even allowed to use his metronome in the practice of an étude or piece. How far this use may be legitimately and musically carried depends entirely upon the individual pupil and is not within the province of the writer. Occasionally he will find a child whose attention is so distracted by the tone of the piano that at first trial he cannot hear the tick of the metronome while playing. The best thing to be done in this case is to put the tick down at the table, give him a pencil, and let him tap with the pencil in time with each tick. Set the weight at a very slow rate at first and gradually increase, notch by notch, until a good speed has been attained; then try two taps to the tick; with occasional attention at the piano the pupil will soon learn to play with the tick.

What kind of pupils are most benefited by the metronome? Slow pupils whose brains work too deliberately, who never get ahead, and become confused when they are presented in rapid succession. Practice with metronome acts as a mental stimulant and encourages coherency in playing.

Lazy pupils with soft, fat hands and sluggish fingers who like to sleep over a lesson and hate to make any physical exertion; Such pupils usually have ability to do a great deal if they only will, and by directing the rate of velocity at which the home teacher is to be used, the teacher can often overcome a most unfortunate physical tendency and develop an active and brilliant player.

Exaltate pupils who want to self-control and who will not run away with them.

Ambitious pupils who have to accomplish everything at once and insist upon "playing fast." The unimaginative, self-satisfied pupils who are quick to be taught and slow to learn, who never realize there may be other worlds to conquer. The emotional, morbid pupils who call Mozart "old maid" and adore "rubato" playing; who cannot play any music but the sentimental and the sentimental. The use of the metronome will cultivate a sense of proportion, and if in after life such pupils persist in playing half notes and sixteenths exactly alike it will be because their taste is bad, not because they do not know better.

Stuttering, stammering pupils who constantly stop, hesitate and repeat themselves. The cure for this habit in playing is the same as when the difficulty occurs in speech. The delivery of tones to the heart of a strong, steady rhythm will impart a fluent and self-reliant style to one who might otherwise always be a backward, hesitating and timid player.

The talented pupils with strong personality which must be kept within reasonable limits until the age of sixteen has been reached.

Pupils with no sense of rhythm, who are not willing to take the teacher's word for it. Metronomes do not usually make mistakes, while teachers, who are largely human, do. Therefore, it will be well for the teacher to have a little mechanical device to back up his assertions and act as a constant corrective during the practice hour.

The tick of the pupils whose brains work like lightning; who grasp the content of a piece at first sight and want to play it before they can read the notes: This type of child always reads incorrectly and plays incorrectly. The teacher should be well able to time the child to really look and see what is on the printed page. He does not mean to make mistakes and is not intrinsically careless, but he cannot realize that he is taking a different movement quickly and to prevent one rate of speed from becoming automatic. If scales are being practiced, play each one for the first time at the same rate of speed to insure evenness of execution in all the keys, and work them up systematically, not by great leaps in the tempo, but one notch at a time until all can be played with equal fluency. Some children who can make one note to the tick with comparative ease find it almost impossible to play two notes to the tick. They seem really unable to hear it. This difficulty may be smoothed by proceeding as follows: When the

After all, when we come to think of the matter practically and without prejudice, what type of pupils are most benefited by the metronome? Slow pupils whose brains work too deliberately, who never get ahead, and become confused when they are presented in rapid succession. Practice with metronome acts as a mental stimulant and encourages coherency in playing.

## THE NECESSITY OF METHODS.

WHEN all has been said and done about methods there nevertheless seems to be an unending demand for special systems. Every teacher who has delved deep enough into the study of Pedagogy and its connection with music knows that in all education, that "method" is best which the intelligent teacher builds step by step as the child advances—continually adapting the method to the child. But, what a master it must be who can teach efficiently after this plan. Years of practical experience added to ripe erudition, great natural aptitude and an inventive ability possessed by a few, enable a teacher to be the architect of an individual method for each and every pupil. This would be, it is true, ideal teaching, but the teachers who could do this successfully would be so few that the educational progress of the world would stand at a standstill. Even with the excellent training afforded by some of our "State Normal" or "Teachers' Training Schools," it is still deemed highly necessary to have the departmental work of the schools in our great cities under the control of principals and district superintendents. The courses of study outlined by these men, at least all the courses we have heard of, are the result of years of experience and have the pleasure of examining, have been arbitrary in the extreme. Method is carried to a point where the individuality of the teacher, to say nothing of that of the pupil, is submerged in a deluge of rules, regulations and restrictions. This must be practically necessary, since the heads of many of our municipal public school systems are and have been educators of note and men familiar with the best educational opinion of the day. They have no doubt found that with the great number of young and inexperienced teachers it is absolutely essential to outline some regular course rather than trust to the judgment of young persons whose every step might result in error.

Now the young master teacher is in a somewhat similar position. He feels the necessity for some chart, some star by which to steer his teaching work. The only solution is method. The young teacher with a method is a great deal safer teacher than the one who boasts of his own performance, but never realizes there may be other worlds to conquer. The emotional, morbid pupils who call Mozart "old maid" and adore "rubato" playing; who cannot play any music but the sentimental and the sentimental. The use of the metronome will cultivate a sense of proportion, and if in after life such pupils persist in playing half notes and sixteenths exactly alike it will be because their taste is bad, not because they do not know better.

Stuttering, stammering pupils who constantly stop, hesitate and repeat themselves. The cure for this habit in playing is the same as when the difficulty occurs in speech. The delivery of tones to the heart of a strong, steady rhythm will impart a fluent and self-reliant style to one who might otherwise always be a backward, hesitating and timid player. The talented pupils with strong personality which must be kept within reasonable limits until the age of sixteen has been reached. Pupils with no sense of rhythm, who are not willing to take the teacher's word for it. Metronomes do not usually make mistakes, while teachers, who are largely human, do. Therefore, it will be well for the teacher to have a little mechanical device to back up his assertions and act as a constant corrective during the practice hour.

The tick of the pupils whose brains work like lightning; who grasp the content of a piece at first sight and want to play it before they can read the notes: This type of child always reads incorrectly and plays incorrectly. The teacher should be well able to time the child to really look and see what is on the printed page. He does not mean to make mistakes and is not intrinsically careless, but he cannot realize that he is taking a different movement quickly and to prevent one rate of speed from becoming automatic. If scales are being practiced, play each one for the first time at the same rate of speed to insure evenness of execution in all the keys, and work them up systematically, not by great leaps in the tempo, but one notch at a time until all can be played with equal fluency. Some children who can make one note to the tick with comparative ease find it almost impossible to play two notes to the tick. They seem really unable to hear it. This difficulty may be smoothed by proceeding as follows: When the

After all, when we come to think of the matter practically and without prejudice, what type of pupils are most benefited by the metronome? Slow pupils whose brains work too deliberately, who never get ahead, and become confused when they are presented in rapid succession. Practice with metronome acts as a mental stimulant and encourages coherency in playing.

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"To develop musical tone on the piano, Mozart first, then the artistic development of the pupil, Chopin, Schumann, and to crown all Beethoven and Bach."—Pugno.

## WHEN SHOULD ONE STUDY MUSIC?

BY MARY E. LUGER.

VERY often in the course of his profession the musician is confronted with the question, "When should one study music?"

Usually his reply is as terse as it is prompt—"In early childhood."

If, perhaps, the inquirer is an adult who has entertained a secret desire to learn to interpret the mysterious language of tones he himself at once recoils. An insuperable barrier to years lies between himself and the knowledge he would pursue, so he stifles the yearning in his heart and retreats in despair, half ashamed of his ill-aimed ambition. Why? Because he has accepted as a concrete fact that which, in truth, is but a fragment thereof.

Certainly the best time to begin the study of music is in childhood, and it is to be hoped that the day is not far distant when every child will know something of music. But if one is not fortunate to enjoy such opportunity in early life there is no reason why he should not undertake the study in later years.

But his music has become staid!" say you. What of that? Has not his mind grown proportionately broader, his intellect keener. Can he not see at a glance that child in childhood would have necessitated years of study?

The day of musical precedence has passed away, it is relegated to the attic with the old instruction book which advocated nothing but a monotonous manipulation of finger-exercises for the first year's work. In its place we have a new school which heralds the mind as king and demonstrates the importance of consulting the intellect upon every occasion—whether it be in the practice of a two-finger exercise or the memorization of a sonata. It is not the hand that is of primary importance but the head. It is but necessary to glance over a group of musicians' hands to prove how little depends upon mere flesh and bone.

Thought is the propelling force of the universe, the power that builds our cities, the power that moves the ocean. The most gigantic feats of civilization are but the evolution of a tiny thought. Who, therefore, will dare to assert that it is impossible for so potent a factor to lead an adult over the apprenticeship period to the mastery of music? There is not a muscle in the human body which is not under the direct control of the brain, and the stronger the will power the more spontaneously do the muscles respond. So let it be asserted that it is possible for an adult to learn music, he has within himself the first essential. He needs but to couple the desire to the motor power of his life and set to work.

Any competent teacher can instruct an adult as successfully as a child if he will but appeal to the mature mentality. Children learn principally by imitation, while adults must be reached through their sense of reason. Explain to the average adult pupil the benefit to be derived from a certain code of error, and crises demonstrating the correct mode of practice and he will become his own teacher. Piano technique as taught by the new school is so logical, so simple, and so comprehensive that it appeals immediately to any intelligent pupil.

The drudgery of finger gymnastics becomes an agreeable pastime when one can see the end in the means, when under the power of a firm, unhesitating, clumsy fingers soon lose their awkwardness.

It was recently my pleasure to hear a poor woman, whose childhood torture consisted of a crude knowledge of notes and a crippled finger, play with a delicacy and grace that would put to shame many a young student with perfect flexible hands. And she not only does all the work necessary for the care of her family but is her own instructor and also teaches her children.

When asked how she managed to accomplish so much she replied, "I do not know—except that I love music so much I just make my fingers go." And that is the secret of all access—desire, to will, to persevere.

Another woman, who had never sung or played a day in her youth, commenced lessons at the age of thirty-five, studying as her reason a desire to create a musical atmosphere for her children. At the end of a year she was able to play and sing remarkably well and moreover the entire house was transformed by means of her music. The children, whom hitherto it had been impossible to interest in music, soon began

to imitate her songs and pick out little melodies on the piano.

But the culmination of her happiness was reached when her oldest child, a boy of ten, asked to have lessons on the piano. The triumph of that moment, the realization that she had led him of his own accord to the formation of knowledge, was ample compensation for the labor of her own study. And that she was able to assist him in his practice and guide him through moments of discouragement was further proof of the wisdom of her work.

Mothers especially owe to their families all the benefit of influence it is in their power to bestow. If they have been denied the advantage of musical education in youth it is not only their privilege, but their duty to accept every opportunity possible in maturity.

No teacher needs to be told which of her pupils come from homes where music is a living habit. Children brought up in a musical atmosphere imbibe with the air they breathe the laws of rhythm and harmony and lend themselves naturally to a study of the art.

So, for the sake of the little ones at home and for the generations yet unborn, hearken not to the word of discouragement spoken by the thoughts, but list to the voice of your own heart. Who knows but that it may be the inspiration which in some future age will develop a master musician.

## MELODY AND HARMONY.

BY R. JADASSOHN.

We distinguish in music Melody and Harmony; in a musical work both appear together, they are bound together; united they serve to bring to expression a musical thought; Harmony is inseparably joined to Melody. Even if we consider Melody as the principal, the most essential means for the expression of a musical thought, yet it needs the harmonies that are added to it for support, illumination, explanation and extension to proper conception. In its design melody is in most instances, clear, unmistakable and suggestive for its harmonization; the natural inherent harmonies are usually spread out on the surface. In the succession of the intervals which are continued in the melody, we can generally perceive clearly the fundamental harmonies, their progression within the same key or modulating to others. By way of demonstration I have shown this in my book "Melodik und Harmonik" bei Richard Wagner. In respect to the first theme of the second movement of Beethoven's fifth symphony.

I will not affirm that in every melody the indication for its harmonization is so definitely given as in the case just cited, neither will I say that every melody can be accompanied harmonically in only one way. If a melody can be harmonized in more than one definite way, the indications are given in its form and design.

We see how strong is the demand for a harmonic accompaniment to a melody in the fact that even the simple melodies of folk-songs are often rendered in one and three parts by uneducated singers. We have no knowledge of the laws of art, but we have their choice of tones upon their own feeling, seeking experimentally to support the melody of a song by a melody of their own voice. The accompaniment is simple, lacking in art and furnishes only a few intervals, it still suffices to add harmony to melody. Without some kind of harmonic accompaniment even a very beautiful melody, an expression would scarcely yield a satisfactory effect. In the accompaniment of a melody, it is not necessary to have an unaccompanied passage for voice or instrument even moderately long, extended beyond twelve measures; for example, the absence of a rhythm with accompaniment is very unsatisfactory. Although Bach's great "Chaconne" for violin from the "Second Partita" for the most part is in "double stops" and three and four part chords, two of the warmest admirers of Bach, Mendelssohn and Schumann, considered it proper and necessary to support the solo violin with a piano accompaniment and I myself do not hesitate to say that I receive a deeper impression from the piece in piano accompaniment than in the original.

To music students gets so little actual value from his endeavors as the student of harmony owing to the way this subject is originally taught. One of the most necessary things for the harmony student is to play every exercise and chord combination

until he can recognize them by hearing, until he knows the effect of each chord succession as familiarly as he knows the melody of "Home Sweet Home," or the "Last Rose of Summer." He should play the exercises upon the instrument in several keys, so that he may secure this desirable familiarity with their effects. Such familiarity will make the study of harmony a thing of life and vitality.

In practicing pieces with his instrument he should analyze them to discover the composer's use of the rules with which he is already familiar. If the teacher has a class it is an excellent plan for the latter to sing the exercises, at least four times; each time the singers may exchange parts, going so far in this as to have those who sang soprano eventually sing the bass, when this is possible. This will give them a realization of harmonic effects, and that what they have learned shall become working knowledge.

## TACT AND SUCCESS.

BY CHESTER R. FREEMAN.

TACTFULNESS is sometimes branded as dead, Brusque manners, blunt speech and lack of consideration for one's feelings and beliefs of others are by no means a mark of honesty and upright motives. The tactful man is just as likely to be straightforward as is his tactless brother. Whatever his other qualifications may be, the tactful man possesses this keen perception, this quick insight, which enables him to carry his point with little or no friction. In business, social life and the home this characteristic plays an important part. Heart-burnings, quarrels and estrangement have arisen because of its absence. Politeness and civility have had their abode where it was not. As the touch of the pianist by its firm delicacy may bring beautiful tones from his instrument, so the delicate touch of the tactful brings music from the jangling strings of life.

"Can all have it? The careless observer may think not. Yet why cannot this faculty be cultivated? Why cannot the man whose manner offends, whose words sting, whose tone hurts, alter his manner, wane his tongue and lighten his touch? There is no reason why all mankind should not be brought closer akin. It is man's selfishness, man's cruelty to his kind, that prevents the cultivation of those virtues that would bring better conditions of social and business intercourse. It is a lack of sympathy which shuts our eyes to the need of better methods and causes us to go our way with the rough side out, careless of the rights of others. The perception, the understanding of others' thoughts and motives, and the power to use our knowledge for the general good can be acquired, if our sympathy with the aspirations of our fellows be awakened."

## TEACHERS' NOTES.

BY C. W. FULLWOOD.

"The teacher's value is not only in what he knows, but in what he is. Character in an educator enhances the success of his teaching."

"It takes two to speak the truth," says Thoreau, "one to speak and one to hear."

To interest the teacher should aim to awaken the mind, thus the soul is prepared for the dropping of the living seed of music.

Start with the elements and each pupil's mind is the musical world in embryo, and the teacher's business is to help it grow.

A pupil's education is two-fold: that which he receives and that which he gives himself. Lead the pupil to think for himself; the best educator is he who makes his pupil stand alone.

Use a notebook. Fasten a thought with the pen as you fasten it with the tongue. "Write, write, write," says Goethe, "Work and enthusiasm," says Goethe, "are the pinions on which great deeds are borne."

A motto for the studio wall: "There is no easy way of learning difficult things," says de Maistre.

The teacher should realize that his character teaches no less than his precept.

Observation and attention form the habit of acquisition. The student gets so little actual value from his endeavors as the student of harmony owing to the way this subject is originally taught. One of the most necessary things for the harmony student is to play every exercise and chord combination



L. (SECHS GEDICHTE) AFTER  
H. HEINE FOR THE PIANO

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selected as a motto for each piece one of Heine's shorter lyrics, which the music is intended to illustrate. The pieces are delightfully artistic tone-poems. They are moderate in length and are not overly difficult to play or complicated in construction. This new and complete edition should be in the

**EASTER MUSIC.** Anthems and solos for Easter services are now being selected by those interested in arranging programs for this festival.

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attention to the following named new publications for Easter: *Anthems* by Gilbert; "Christ is Risen," De Reo; "The King of Glory," Coombs; "Rejoice, the Lord is King," Berwald; "Sing With all the Sons of Glory," Brackett; Solos—"Hail to the Risen Lord," Harding; "The Voice Triumphant."

**SONGS FOR CHILDREN**, which we have been advertising in THE ETUDE for a number of months, withdrawn with this issue, as the work will be on the market before the March

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**THE SCHUMANN ALBUM**, which is the last of the volumes of the fall offers, will be issued this month. Therefore, all advance offers on the work will cease with this issue. The book is entirely engraved, and we

consider it one of the best collections of Schumann's pieces that could be put together. It will contain not the easiest nor the most difficult, but the numbers are all taken from the most popular works of this gifted writer. It will be such a volume as the progressive student will long for. If you have not sent in your order for one copy, let us have it during this month. The price is only 30 cents, delivered free.

cash accompanies the order.

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I cannot tell you what a help The Et is to me. Would not know how to get along without it now.—*Mrs. Margaret M. Haynes.*

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## REVIEW OF NEW PUBLICATIONS.

*The Ring of the Niebelung*, by Richard Wagner. A companion to opera-goers. Being a synopsis of the four parts with an introduction and notes on the text and music by O'Kramer (Published by A. Owen & Company). four parts. Price, 50 cents each.

There are four charming little books, in which the old German epics are presented by Richard Wagner, told with interest and grace. They are clear in style and yet show much preparation. They are designed to be of interest to the music-lover, as well as the professional musician, and make a highly desirable gift for the ambitious

*Voice and Song.* A practical method for the study of singing, by J. O. Smith (Published by G. Schirmer) Price, \$2.00.

Undoubtedly the most important

work of its kind that has appeared in this season. An attempt has been made to make the book all-comprehensive, and this is probably the only serious criticism that might be brought against it. So many aspects of our subject are extremely difficult to present in one volume without encountering the danger of confusing the pupil. However, in the hands of an intelligent

and well-schooled teacher the work should prove very practical indeed. The book starts with an extremely lucid exposition of the elements of musical notation, or what the German pedagogues commonly term "theory of notation," tempo, time and embellishments are taken up in turn and treated much more extensively than customarily done in works of this kind. The author has doubtless realized that the average vocal pupil comes to the teacher without knowledge of the elements of music, and that such a course

as the first few pages of the book suggests is not only desirable, but imperative. A short musical dictionary and a dissertation upon expression placed at the commencement of the book instead of in the last pages. This is a commendable change, if the teacher is conscientious enough to heed the hint. Breath control and tone production are treated very comprehensively.

sively, and we are pleased to note that the subject of articulation has not been neglected. A section devoted to Italian, German and French pronunciation is interesting, but we fail to see how a singer can sing intelligently in a foreign language by merely pronouncing the words in "parrot-like" fashion without any knowledge of the meaning of the text. The exercises for the extension of the compass upward

and downward are very good, as are those for cultivating what the writer classifies as "sostenuto." The suggestions for the study of sight singing, as well as those for scale practice, are helpful, and the book abounds with practical illustrations. Intervals are not taken into consideration until there has been abundant opportunity for the student to get a good idea of the different tonalities. The subject of

chords is harmonically considered before the work relating to broke

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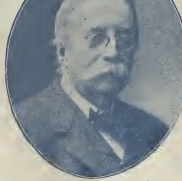
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