3-1-1908

Volume 26, Number 03 (March 1908)

James Francis Cooke

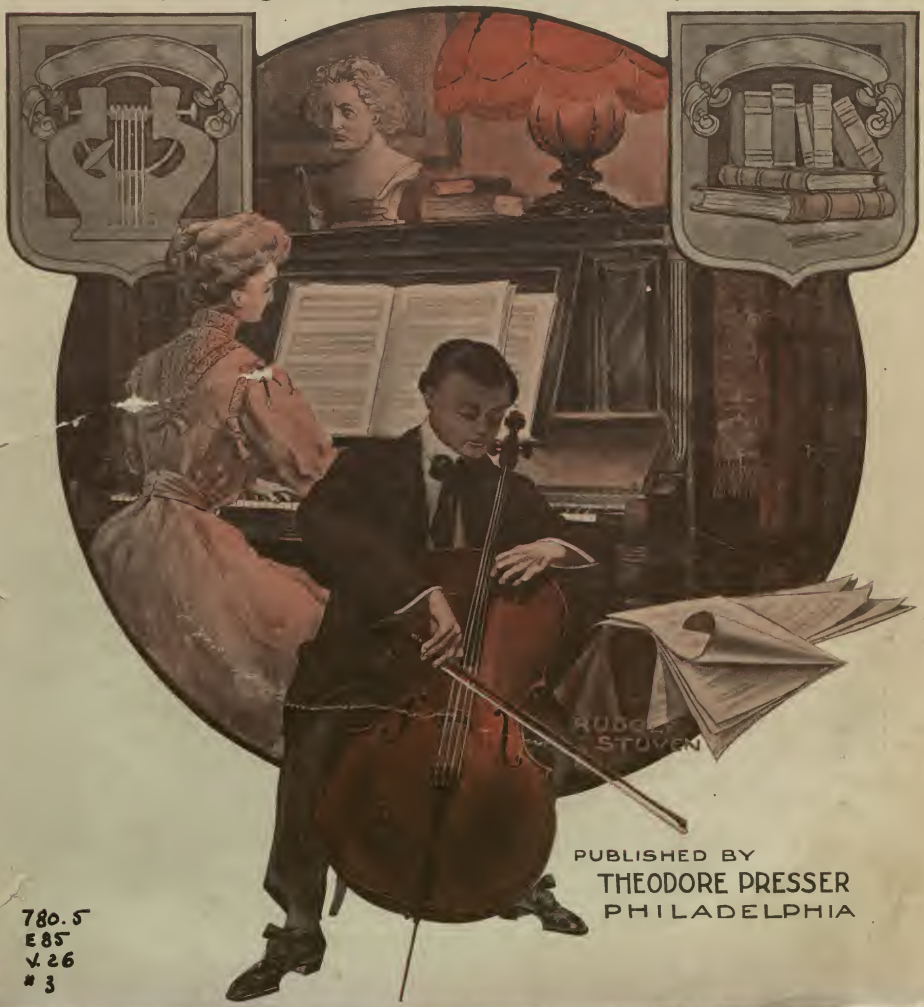
MARCH-1908

PRICE 15 CENTS

1.50 PER YEAR

THE ETUDE

FOR MUSIC LOVERS



PUBLISHED BY
THEODORE PRESSER
PHILADELPHIA

THE ETUDE

VOL. XXVI. PHILADELPHIA, PA., MARCH, 1908. No. 3.

MacDowell and His Mission

THE death of Edward Alexander MacDowell, which occurred on the 23d of January, deprives America of the composer who, in the eyes of our leading critics, is the most important tone poet our country has produced. Moreover MacDowell's genius has been recognized so generally abroad that his music may be said to have almost equal recognition in Europe. In fact one well-known firm of English publishers has put forth a biography of the late musician in book form. Franz Liszt was genuinely enthusiastic about MacDowell's work as a composer, and Grieg expressed himself in terms almost extravagant in his appreciation of some of our fellow countryman's music. It is not likely that MacDowell's real greatness will become apparent to many Americans before another generation has passed.

MacDowell was born in New York and his talent for the piano became apparent at a very early age. That he should have came into existence during the first year of the terrible Civil War (December 18, 1861), is a significant coincidence. Both MacDowell's paternal grandmother and grandfather were born in Ireland of Irish-Scotch parentage. MacDowell's mother, however, was a young American woman with an English ancestry. Her name was Frances M. Knapp. MacDowell's father was of Quaker extraction, and although he showed a decided talent for painting and drawing, this inclination was discouraged by his pious parents. He was intensely artistic, however, in all his tendencies, and there can be no doubt that he communicated this talent to his son, who, however, chose to make pictures in tone rather than in paint or crayon.

His early teachers were Juan Buitrago and Paul Desvernine. They are said to have continually complained of his neglecting his technical studies for "wasting his time at composition." Later he came under the instruction of Mme. Teressa, the wonderful Venezuelan pianist who has astonished America this season. At the age of fifteen he went to Paris and was admitted to the conservatory as a pupil of Marmontel in piano and Savard in theory and composition. One of his fellow pupils and companions at the conservatory was Claude Debussey.

He had great difficulty in mastering the French language, and a special tutor was employed to teach him the intricacies of the effervescent tongue. Once, while his language teacher was not looking, he drew a caricature of him upon his exercise book. The teacher discovered this and instead of being displeased, showed the sketch to a noted artist who offered to take the boy under his care providing a three-year course and maintenance. The famous painter assured MacDowell's mother that her son had artistic talent of a very high order. Had it not been for Marmontel, who insisted upon the youth continuing at music, MacDowell might now be classed with Whistler, Innes, MacMonnies or Sargent.

Later MacDowell is said to have heard Nicholas Rubinstein in Paris, and to have assured his mother that he could never hope to play as the famous

EDWARD MACDOWELL.

Russian did if he remained in Paris and studied under Parisian methods. They accordingly went to Stuttgart, where MacDowell learned that if he desired to enter the conservatory he would be obliged to change his entire method of pianoforte playing, and was even assured that Nicholas Rubinstein would have been obliged to have done the same thing if he had cared to permit himself to enter the conservatory machinery for manufacturing musicians. He accordingly went to Frankfurt, intending to study with Carl Heymann, then a highly successful pianoforte virtuoso in Europe. Heymann, however, was upon tour and until his return MacDowell studied with Louis Ehlert. MacDowell remained in Frankfurt for two years studying with Raff and Heymann, and upon the latter's resignation from the fine conservatory of that city both Heymann and Raff recommended MacDowell as Heymann's successor. His youth, however, was against him and MacDowell went to Darmstadt as a teacher of pianoforte in the conservatory of that city. Thereafter he made many highly successful appearances as a pianist in different German cities.

MacDowell made his first public reappearance in America as a pianist and as a composer in Boston, where he played with the Kneisel Quartet, in Chickering Hall, in 1888. In 1896, he became professor of music at Columbia University and resigned this position in 1904 with the intention of devoting more time to music. He went to his home in Peterboro, New Hampshire, and most of his writing was done in a log cabin in the woods. Both "Princeton University" and the "University of Pennsylvania" conferred upon him the degree of "Doctor of Music."

He was stricken with a nervous disorder in the spring of 1905. His breakdown was supposed to have been due to overwork. He grew continually worse until the end. He spent his last days in mental darkness, a mere tragic shadow of the wonderfully brilliant man that he had been. The piano that he had loved so well was rarely considered, and he passed his time playing dominoes with the simple eagerness of a child. There has been no incident in the history of American letters, art or music, so pathetic, as the end of Edward MacDowell. Shortly before the death of the composer, James Hunecker said of him:

"With MacDowell's mental disintegration sunny youth has returned to the composer. In snowy white, he looks not more than twenty-five years old, until you notice the gray in his thick, rebellious locks. There is still gold in his mustache, and his eyes are luminously blue. This expression suggests a spirit purged of all grossness, waiting for the summons. He smiles, but not as a madman; he talks hesitatingly, but never babbles. There is continuity in his ideas for minutes. Sometimes the word fits the idea, often he uses one foreign to his meaning. His wife, whose devotion, almost poignant in its endearment, it would be too sad to dwell upon, is his faithful interpreter. He moves with difficulty. He plays dominoes, but seldom goes to the keyboard. He reads slowly, and, like the unfortunate Friedrich Nietzsche, he rereads one page many times."

Several months ago a movement was started to found a school in MacDowell's country home. It had its incentive in the composer's own wish, the object being to give "a resting spot for students in all the arts, where quiet work and close companionship could be had." Former President Cleveland, Andrew Carnegie, Joseph H. Choate, Seth Low, Victor Herbert and Frederick Damrosch are identified with the scheme, which it was said now would take the form of a MacDowell memorial.

An Appreciation.

Laurence Gilman, so keen in his appreciation of contemporary music and composers, says in his interesting book "Edward MacDowell:"

"His method of harmonic manipulation is ingenious and pliable. An over-insistence upon certain formulas—eloquent and vital in themselves—has been charged against it, and the acquisition is not entirely without foundation. MacDowell is exceedingly fond of seventh and ninth chords, and of suspensions of the chord of the diminished seventh. There is scarcely a page throughout his latter work in which one does not encounter these effects in but slightly varied form. There is no doubt, however, that it is in his adroit and copious use of such combinations that one must ascribe the continual richness of his harmonic texture. I can think of no other composer save Wagner whose chord progressions are so opulently colored. His tonal web is always densely woven. He avoids thinness as he avoids the banal phrase and futile decoration. In addition to the plagency of his chord combinations as such, his evident polyphonic tendency is responsible for much of the solidity of his tonal fabric. His pages, particularly in the more recent works, are studied with examples of felicitous and dextrous counterpoint—poetically significant and of the most elastic and untrammeled contrivance.

"Always he is the essential poet, the clairvoyant impressionist, sealing with life in its large and profound as well as its intimate aspects, limning tenderly, yet with a controlling and serene philosophy, such phases of the visible and human worlds as touch and quicken his imagination. His chief claim to perpetuity is, I think it will be found, that he has awakened in music that sense of the invisible, the hidden wonder and enchantment behind the manifest presence of the world, which it is the signal privilege of the Celtic imagination to discover and enforce. He has evoked the incalculable spell, has opened a door into a new and shining world. That, I believe, is what is essential and individual in his art—the disclosure of an immemorial magic in familiar things."

Following is a complete list of his published compositions, with and without opus numbers:

Works With Opus Numbers.

Op. 9—Two old songs.
Op. 10—First modern suite for pianoforte.
Op. 11 and 12—Album of five songs.
Op. 13—Prelude and fugue for pianoforte.
Op. 14—Second modern suite for pianoforte.
Op. 15—First concerto, in A minor, for pianoforte and orchestra.
Op. 16—Serenata for pianoforte.
Op. 17—Two fantastic pieces for concert use, for pianoforte.
Op. 18—Barcarolle in F and humoreske in A, for pianoforte.
Op. 19—Wald-Idyllen, for pianoforte.
Op. 20—Three poems for pianoforte, four hands.
Op. 21—Moon pictures, after H. C. Andersen, for pianoforte, four hands.
Op. 22—"Hamlet and Ophelia," two poems for orchestra.
Op. 23—Second concerto in D minor, for pianoforte and orchestra.
Op. 24—Four compositions for pianoforte.
Op. 25—"Lancelot and Elaine," symphonic poem for orchestra.
Op. 26—"From an Old Garden," six songs.
Op. 27—Three songs for male chorus.
Op. 28—Six idyls, after Goethe, for pianoforte.
Op. 29—"Lamia," third symphonic poem for orchestra.
Op. 30—"The Saracens" and "Lovely Alda," two fragments from the "Song of Roland," for orchestra.
Op. 31—Six poems, after Heine, for the pianoforte.
Op. 32—Four little poems, for pianoforte.
Op. 33—Three songs.
Op. 34—Two songs.
Op. 35—Romance, for violoncello, with orchestral accompaniment.
Op. 36—Etude de concert, for pianoforte.
Op. 37—"Les Orientales," three pieces, for pianoforte.
Op. 38—"Marionettes," six little pieces, for the pianoforte.
Op. 39—Twelve studies for the pianoforte.
Op. 40—Six love songs.
Op. 41—Two songs for male chorus.
Op. 42—Suite No. 1, for orchestra.
Op. 43—Two Northern songs, for mixed chorus.
Op. 44—Barcarolle, song, for mixed chorus.
Op. 45—Sonata tragica (November 1), for pianoforte.
Op. 46—Twelve virtuoso studies, for the pianoforte.
Op. 47—Eight songs.
Op. 48—Second ("Indian") suite, for orchestra.
Op. 49—(Some dances published in a Boston collection.)
Op. 50—Second sonata, "Eroica," for pianoforte.
Op. 51—"Woodland Sketches," for pianoforte.
Op. 52—Three choruses, for male voices.
Op. 53—Two choruses, for male voices.
Op. 54—Two choruses, for male voices.
Op. 55—"Sea Pieces," for pianoforte.
Op. 56—Four songs.
Op. 57—Third sonata, "Norse," for pianoforte.
Op. 58—Three songs.
Op. 59—Fourth sonata, "Keltic," for pianoforte.
Op. 60—Three songs.
Op. 61—"Fireside Tales," for pianoforte.
Op. 62—"New England Idyls," for pianoforte.

Works Without Opus Numbers.

Two songs from the "Thirteenth Century," for male chorus.
Six little pieces, after sketches by J. S. Bach, for pianoforte.
Technical exercises for the pianoforte (two books).
Columbia College songs.
Many transcriptions of old Clavecin music.

WHY WE SHOULD SUPPORT AMERICAN MUSIC.

THE *Atlantic Monthly* for February contains a significant article entitled "Society and American Music," by Arthur Farwell. After noting that "there is an extraordinary and ever-increasing creative impulse in American musical art," and that, "we now see one after another of our composers, striking high above the international average," Mr. Farwell observes:

"The time was when we had nowhere to look but to Europe for our musical art. We accepted European music as a starting point as naturally as we accepted European civilization generally as the starting point for ours. The love of our forefathers for the European lands of their birth but foreshadowed the depth of our love for America; and their love for the great old-world masterworks, a passion which we inherit, is the measure of the intensity of the love which we shall one day bear to our own master-works. The eastern ports of entry, especially Boston and New York, became the authoritative centres of European music, and therefore, at that time, of all music, in the United States. There the great symphonies and operas could be heard. About this serious work for musical progress grew up a life of musical fashion, a reflex of the life of social fashion, which, while it served indeed to support the performance of the master-works, fostered also many European developments of lesser significance. In this life the appearance of a great European artist would rival in glamor the visit of an Athenian to a Grecian province. Coming from the source of all music, his authority would be nothing less than apostolic.

"To-day the true interests of musical development in America have nothing to do with the fashionable musical life of our great cities. The managers of musical enterprises care nothing for our national artistic development; their one concern is to keep secure the patronage of society. The general condition of affairs in the eastern cities is nothing less than the model and the cue for the social musical life of the entire United States. As it is in New York, so it is in Butte, Montana, or Pueblo, Colorado. Sane, beautiful, advanced musical art may be growing up about these western cities and towns, but it has not been the occasion of the social musical flurry of the great metropolis, and they must have 'Salome' or something by Debussey. I learned recently that the more modern French music is being sold west of the Mississippi than east of it.

"First and last, many American compositions come to performance on American programs. Society has always sanctioned the trivial American work as a foil to the serious European; but never the more significant American work for its own sake. Composers and their friends are able to force hearings here and there, so that the composer will not be wholly without knowledge of the effect of his work upon an audience, or for that matter, upon himself, both to a certain extent necessary things, for only in practice can art and the art-nature grow. Again, certain obviously good and appealing works, not requiring any effort of the understanding, have quickly found their way into public favor, and are safe for an artist to use. But this insistent fact remains—that upon our concert and recital programs generally those works which best represent the brains and ideals of our American composers to-day are conspicuous by their absence. The army of persons whose fortune, or whose very sustenance, is assured by the maintenance of our exclusively European musical system is kept busy explaining to society that if Americans could produce sufficiently good music artists would place it upon their programs. This explanation may satisfy the unthinking, but it can no longer satisfy those who see that since the artist will not be paid for performing American compositions requiring real study and work, he cannot afford to stop to master them, even if he be prompted by admiration of the compositions or friendship for the composer. If society, to-day, should turn and support liberally the production of works by our own composers, if it should, by some whimsical turn of the wheel, announce that it would not support foreign and native artists unless they would give us a good share of the works of our own composers, we would witness a zeal in the world-wide study of American music that would startle the nation. Moreover, we would be no less startled by the intense and varied interest, the high poetic worth, and the magnitude of the achievement of American composers.

If the composer have too much spirit, too great a devotion to his country's growth in musical art, to accept a pittance for his teaching and neglect for his and his brother's art, what shall he do in this situation? At first he might leave composition for a time and look deeply enough into his country's sociology and economics to learn the true nature of the conditions in the midst of which he exists. He will then learn that his own salvation depends upon the salvation of all. As a next step he might waive all endeavor to exploit his own compositions, and through a study of the works of his brother composers, learn the exact nature and strength of his country's musical art. Then, leaving the society of artists, who cannot help him, he might take his newly gained knowledge to the leaders of society—not the hopelessly lost of the great Eastern cities, but the misguided and redeemable throughout the land; and, disinterested himself, win their disinterested help for the sake of a national cause. They are more ready for him than he suspects. Whatever the depth of their regard for the masterpieces of music, their allegiance to mere musical fashions is not of the heart, and they will welcome the opportunity to withdraw their social power from an artificial situation, which can hold for them but little of real life and attainment, and devote it to the satisfying of a living national need.

BACH AT THE ORGAN.

"WHEN distinguished players asked Bach to play the organ, he generally chose a subject and proceeded to treat it in every shape and form, sometimes playing for an hour without an interruption. He first took the theme as a prelude and a fugue on the foundation stops of the great organ. Then he enjoyed varying his stops in a series of episodes composed of two, three or four parts. Then came a chorale, the melody of which was intercepted by fragments of the original subject. He concluded with a fugue on the full organ, in which he treated his theme either alone or in conjunction with a number of counter themes grafted upon the original motive.

"When trying a new instrument, he began by pulling out all the stops and playing the great organ with all its combinations 'just to test the lungs of the organ,' as he used to say. Then he proceeded to make a minute examination of all of its parts. When he had completed, he would give full vent to his inspiration. It was then he really showed himself to be the prince of virtuosos upon the organ."—*C. M. Widor.*

HAPPINESS IN TEACHING.

BY JAMES FRANCIS COOKE.

"If you make the children happy now, you make them happy twenty years hence by the memory of it."—*Sidney Smith.*

THERE can be but little wonder that Sidney Smith, brilliant and trenchant, witty and genial, loving and loved, met with such great personal popularity when he became a London preacher. Happiness is the greatest magnet in the world and Sidney Smith was always happy. The people of the great English metropolis flocked to hear him, and his little church being too small he was obliged to preach through the pen and the printing press to reach so vast and eager an audience. Nor is his preaching done, for to-day throughout the world the influence of Sidney Smith is still potent. His was a message of love, and life, and hope, but he never uttered anything more beautiful than the homely aphorism: "If you make the children happy now, you make them happy twenty years hence by the memory of it."

What better motto could the young teacher take? It embodies one of the great secrets of practical pedagogy.

Bitterness, sourness, taciturnity and exaggerated severity have no place in real education. The great teachers of the world have for the most part been men and women of gentleness, kindness, hopefulness and sweet simplicity. Consider Pestalozzi, Froebel, Emerson, Horace Mann, Comenius, and Confucius. The great Swiss educator died believing his work a failure, but his glorious success lived on because he taught that higher and better educational results could be obtained by making children happy than by making them miserable.

Happiness is the most direct road to interest attention and concentration, those foundation stones of every substantial pedagogical structure. In practical teaching happiness is partly a matter of personality, partly a matter of transient attitude of mind and partly physical condition.

The teacher who is unfortunate enough not to possess a happy disposition had better set about creating one at once. It is difficult to make others happy unless you are happy yourself. If you find that you have a disposition to be arbitrary, disagreeable or unpleasant toward your pupils, just remember that you are very probably following the path that leads not only to the degradation of educational ideals but likewise to the failure of your business plans, as well as to a state of miserable personal discomfort. A great business firm recently advertised for an employee to take a responsible and lucrative position. The advertisement read in part: "We want a man who can hustle and *smile.*" The great world of business is now recognizing the commercial value of happiness, of optimism, of good nature.

It is possible for the most good natured teacher to have occasional spells of depression, anger or hate. Then it is that the teacher must rise within himself and veritably steer himself into a sweeter and clearer mental channel. For every fee a teacher receives he creates an obligation to discharge. That obligation is to give the best kind of a lesson it is possible for him to give. This means preparation for each lesson. If the mind is not in the proper condition to render the best educational service, it must be made so. If it is contaminated with meanness, ugliness, malice or unrest, it must be purified precisely as a surgeon makes his hands and instruments aseptic before performing an operation. Can this be done? Yes, and with consummate ease and pleasure. In many years of practical teaching the writer has found it a most delightful safeguard against fatigue and mental breakdown.

It is difficult to be happy and good natured unless you are physically well, and negatively it is almost impossible for any one disturbed by an unhappy disposition to do the exhaustive work of teaching and remain in good health. The teacher should leave nothing undone that will contribute to good health and do nothing that will injure good health, for good health generally means happiness, and happiness means larger success. Teaching music is confining, exacting, and often very exasperating. It frequently leads to excessive nervousness. That unusual little book, "Power Through Repose," by Anna Payson Call, should be in the library of every teacher, as it reveals one of the best known methods for securing mental and physical poise.

Czerny and Liszt.

If you will read the letters of Franz Liszt to Carl Czerny you will realize what Sidney Smith meant by his tersely expressed thought. Throughout his life Liszt looked back to his student days with Czerny with a splendid devotion and affection. Every letter is reminiscent of happiness.

A well-known American musician recently discussed with the editor his student days in Leipzig. He had had several teachers and among them was one who, through unnecessary severity and harshness, had made a particularly disagreeable impression. "He treated me as if I were in a reformatory or prison," said the musician, "and although I have forgotten almost everything he tried to teach me, there still remains the recollection of the rancor and hate of his character, which will always disfigure my memory of him." What a contemptible legacy for any man to leave to his pupils.

Now and then we hear of some noted teacher with a reputation for extreme harshness, even brutality. Kalkbrenner was said to have been such a teacher. Investigation, however, usually reveals that such teachers' reputations have been created by very different methods.

Do you remember your first music lessons? If your recollection is a pleasant one the lessons were no doubt profitable; if you look back to your first musical instruction with horror, the lessons were probably almost worthless. One of the nightmares of my boyhood was a tall, gaunt, stern-looking woman, who came to our home twice weekly to give me musical instruction. Her forehead was very square, her mouth pressed together like a vise, her eyes bulging from her head with a hatred for mankind in general and small boys in particular. All of this was sustained by a pious sense of duty that made her even more trying at times. Her smiles made one shiver and her frigid "I hope that your practice has been better this week than last" made one wish that pianos had never been invented. Each lesson was a battle. She had a reputation for being thorough, but I soon found that this was based upon the fact that she believed it necessary to give frequent castigations with a long lead pencil. During the six months she reigned over me she taught me nothing but scales. No mention was made of musical notation and the only melodies I learned were those clandestinely extracted from the keyboard by my own inventiveness. Over the bony ivories and black ebonies of African forests my fingers were led to run and run. No prisoner ever turned a tread-mill with more dread and hate. Yet, I loved to hear music and would run off to the public parks on the days when the bands played. One day the teacher came and I was not there. They searched the house and neighborhood, but it was not until a lusty youthful appetite brought me to the supper table that I was forced to admit my truancy. My musical career was abandoned and an atrocious mechanical device which ground out gospel hymns by the yard was brought in to take its place.

Some years later the matter of musical instruction was again broached to me, but then I knew what music was and it took almost endless threats to get me to consent to go through the torture again. This time the teacher was a bright little woman with sweet winning ways, who in a few lessons led me through the elementary mysteries of musical notation. She was very exact and very persistent. Moreover, she told me pretty stories and said funny things which made me laugh. I was very happy and I remembered almost everything she taught me and took great pains to hold my fingers as she wanted me to hold them. In a little while I discovered that I had the key to the great fairy world of melody and harmony. The happy little teacher was my good fairy. The other was the witch. Once lost in the lovely tone-country I resolved to become a musician.

Making Music Interesting.

The famous days of military discipline applied to musical instruction along the former European continental lines have passed. Infinitely more successful results are now being achieved through the simpler, gentler processes of love, kindness and happiness. Exactness does not mean severity, and our younger pupils are encouraged to receive a much more intimate knowledge of the tone-art through patient persistence. A Bach "Invention" may be made a pleasant diversion by the teacher who "knows how." If a young pupil hesitates to play scales, it is generally the fault of a lack of good-natured effort and clever imagination upon the teacher's part.

The teacher of children should love the little ones with an affection that must be fostered as tenderly and faithfully as are the altar lights of the shrine of the Holy Sepulchure. Once this light of love has failed, the usefulness of the teacher has past. The writer once heard the head of a large New York conservatory confess that he had become so that he "Could not abide children of any age." At that time the school had hundreds of pupils and was very successful. Now it has practically gone out of existence save for a worthless charter and an antiquated library. The light of love and happiness, the mysterious essence of educational success, had failed.

It is said that when Dr. Oliver Wendell Holmes entered one of the class-rooms at Harvard to give his lesson upon one of the most technical of all subjects in the study of medicine, his geniality, his fine affection for his fellow-man, his sweet disposition and his edgeless wit made him so welcome that a body of tired students would be immediately galvanized into an eager audience. A graduate of the Harvard medical school recently said: "I could never forget anything Dr. Holmes made clear to me; we loved him, and his teaching was ideal."

Among the many valuable bequests Dr. Holmes made to the world he loved so well, the greatest is his exquisite and ennobling little poem, "The Nautilis," and the last verse of this splendid conception might well be the daily motto of all teachers who aspire to make their pupils happy.

"Build thou more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low vaulted past!
Let each new temple, nobler than the last,
Shut thee from the world, with a dome more vast,
Till thou at length are free,
Leaving thine outgrown shell
By life's unresting sea!"

POOR PAY FOR MUSICIANS.

PARADOXICAL it is, but true, that Germany, the most musical of all countries, is far from being the paradise of musicians. An editorial in the New York *Post*, after tabulating the meager earnings of minor musicians in Germany, calls attention to a radical remedy proposed by Paul Marsop in *Die Musik*. This writer points out that "two decades ago conductors like Hans Richter, Felix Mottl and Hermann Levi earned little more than the concert-masters at the royal opera houses in Vienna, Berlin and Dresden earn to-day. Now Mottl gets $9,000 a year for his work at the opera in Munich alone. The honorarium of the leading singers has also gone up very much, owing, largely, to foreign competition; but the orchestral player gets little more than he used to." He ought to have twice as much, Herr Marsop thinks, but where is it to come from? "The opera houses in the most musical of all countries are not self-supporting institutions. In Berlin the Kaiser pays $160,000 out of his own pocket to enable the royal opera to produce good music. Other opera houses have a proportional subvention. To double the pay of a hundred players would strain the situation, unless economy were practiced in other directions."

As a remedy, Herr Marsop suggests the municipalization of orchestras. "Several German cities—Cologne, Düsseldorf, Aachen, Freiburg and Leipsic—have already taken this step, and it is expected that the Kaim orchestra of Munich, the Berlin Philharmonic, and the Konzertverein of Vienna will sooner or later pass under municipal control. Cologne, it is even stated, will soon be able to support two town orchestras, one for opera, the other for concerts. In these cities the musicians become communal employees, entitled to pensions. In Italy, too, there is a movement in this direction. Last winter the rulers of Rome gave up the municipal brass band and put in its place a town orchestra, which gives free concerts, and at other times can be hired by operatic managers. Since cities create and control parks and educational institutions, why, it is asked, should they not foster high-class musical entertainments, which wean people from vulgar music and the demoralizing places where it is played?" To which the *Post* drastically replies, "Imagine New York with a municipal Philharmonic under control of a man like our present commissioner of parks!"

He who pursues art seriously, whether as an amateur or professionally, will not shun any difficulty that leads more rapidly to the goal.—*Ehrlich.*

HUMOR IN MUSIC.

BY ARTHUR ELSON.

One of the most difficult of emotions to depict in music is humor. The art lends itself naturally to many moods—jollity, sadness, martial ardor, funereal gloom—but actual humor can be pictured only by some incongruous instrumental device, or some program idea behind the music. Yet nearly all of the great composers have tried their hands at the humorous side of music, and nearly all have succeeded.

The comic opera idea dates back over six centuries, at least, for in 1285 the Flemish composer Adam de la Hale brought out his "Robin et Marion." Robin is the humble shepherd lover of Marion, whose rustic beauty has attracted the lord of the village also. The latter surprises Robin with Marion, and gives him a thorough beating, whereupon the shepherd incontinently runs away. But Marion is less easy to handle, and gives the intruder such a scratching that he, too, is glad to leave. Robin returns, and breathes dire threats of what he would have done if his lordship had stayed. The tramp of an approaching horse cools his ardor again, but this time Marion makes him stand his ground, and all ends happily.

In the more purely instrumental field, the writers of the early contrapuntal schools indulged in puzzles rather than jests; for they wrote intricate canons that could be sung backward as well as forward, or with one voice beginning in the middle, or in other devious ways. The practice of building up masses on popular tunes was accepted as perfectly proper, though its effects might seem strange to us; but even the monks themselves would sometimes indulge in the so-called "Mass of Fools," a ribald parody of the sacred form.

With the development of the old piano (or harpsichord) music, especially in France, came the fashion of writing little tone-pictures, much in the style of those in Schumann's "Kinder-Album," only more advanced in character. Some of these, such as Rameau's "La Poule" (the hen), raise as hearty a laugh to-day as when they were first published.

Bach's "Coffee Cantata."

Coming to the time of Bach, we find that composer indulging in the so-called "Coffee Cantata." A young lady has become so devoted to her coffee (and the gossip of acquaintances that went with it), that not even her father's threats can make her give it up. She will dispense with new dresses, and even bear confinement, but at last her father promises her a husband, and she agrees to give up the coffee, though making a mental reservation that before the husband marries her he must sign a pledge to let her drink coffee as usual. The music is of the most elaborate and ambitious style, giving an inimitable effect of burlesque when combined with the words. Bach wrote a "Peasants' Cantata," also in humorous vein.

The music of Handel offers no special examples of humor. Haydn, however, has left one or two classical jokes on record. Best known, of course, is the so-called "Surprise Symphony," the third of the Salomon set. The *andante* consists of a set of variations, played softly and soothingly, and just as the audience is lulled into perfect tranquillity there comes a sudden fortissimo crash on the kettledrum, supported by full orchestra. "That will make the ladies jump," said Haydn, and it does so to-day, even though we are used to the tremendous orchestration of R. Strauss & Co.

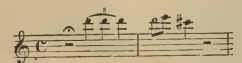
According to anecdote, Haydn once saved his position as leader of Prince Esterhazy's orchestra by a musical joke. When the Prince once wished to disband the orchestra, at its last concert one musician after another finished his part, put out the lighted candle on his music-desk and left. Finally, there remained only a single violin, wailing out mournful music. "What is this?" asked the Prince. "It is our sorrowful farewell," replied Haydn, whereupon the Prince was so touched that he decided to keep the band. Investigation has failed to find this "Farewell Symphony," but "si non è vero, è ben trovato," as the proverb says. Another well-known musical joke of Haydn is the "Toy Symphony." in which child's drum, tiny trumpet, cuckoo call, whistle and other toys are employed with the piano to give a remarkably effective musical work.

Mozart's Joke.

Mozart showed a most inimitable humor in his operatic scores, as may be seen in connection with Leporello, in "Don Giovanni," and Cherubino in "The Marriage of Figaro." A more direct example of humor, however, is his "Musikalischer Spass," or musical joke. In this he portrays the strenuous efforts of an ambitious but poorly trained composer to achieve something imposing in the classical forms of composition. The flimsy character of the themes, and the fearful and wonderful attempts at figure-development, are excellent touches, but the climax is reached when the village composer attempts to end with a fugue. The subject is announced pompously, and the answer and counter-subject follow, but then our composer finds himself in deep water. The themes grow more and more tangled and confused, until finally he attempts to cover up his discomfiture, and ends with a blare of noise and a grandiose cadence for the brass instruments.

Another practical joke on the part of an opera composer was perpetrated by Rossini. When the manager of the Teatro San Mosè, in Venice, gratified an old grudge by forcing him to set to music the wretched libretto of "I Due Bruschini," the composer turned the tables by introducing all kinds of tricks into the score. In every bar of the overture the second violins had to tap their bows on the lamp-shades with which the orchestra was furnished. The bass was continually given high notes, while the soprano was made to sing as low as she could possibly go. One of the most comical scenes was suddenly interrupted by a funeral march; while the words of the ensemble numbers were arranged in such a way that when sung by the different parts they formed an absolute jumble of meaningless syllables. The opera, of course, could not hold the stage, and was soon forgotten in the success of "Tancredi"; but it was an excellent example of Rossini's facility in composing, as well as his sense of humor.

The humor of Beethoven was brusque rather than refined. We should expect strength, rather than delicacy, in a man who pelted his cook with the stale eggs he had brought from the market, and who poured a plate of cold soup over the waiter who had served it him, in a Vienna restaurant. The jovial character of his *scherzo* movements reflects this quality; and in the finale of the eighth symphony, after the pretty, chattering figure,



has been given in light, dainty fashion by the flute, it is suddenly imitated by the gruff and ponderous contrabass, with ludicrous effect.

Humor in the "Pastoral Symphony."

The well-known bassoon notes in the *scherzo* of the "Pastoral Symphony" are another illustration of the composer's humor. He aims to depict a village band, joining in some local festivity, and in this band is an old and broken-down bassoonist, with an old and broken-down instrument, which plays only three notes, F, C and the F below. Whenever the music reaches the tonic chord in the key of F, we find our musician ready and anxious to show his skill on his three remaining notes; but at other times he is discreetly silent.

Beethoven showed such skill in bringing out the capacity of each instrument that he has often been called the "master of the orchestra." Thus we find him, in the fourth symphony, giving a rapid and difficult passage to the contrabass, an instrument which had had little to do before that time except act as a foundation for the orchestral harmony. This inspired the mercurial Weber to write a satire on the work, in a music journal of that period. The scene was laid in a concert-hall, just after the close of a Beethoven program including the new symphony. When the players had left, the instruments came to life, and began to utter indignant protests against the ruthless composer who forced them to such hard tasks. After the flute, the piccolo and others had stated their grievances, the contrabass arose to remark gravely: "Your troubles are of little account, and can be borne easily; but what do you think of my case? Instead of letting me proceed in a staid and orderly manner, suitable to my dignity, this intolerable young composer makes me run and jump and skip about in the craziest fashion, exactly as if I were a giddy young violin." At this the instruments burst out in wild cries of anger, creating such an uproar that the janitor heard the noise and entered the hall. When he realized the situation he commanded the instruments to stop their turmoil at once, or he would get Mr. Beethoven to write another symphony. At this the tumult ceased instantly, for all the instruments at once grew mute with terror.

Beethoven, serious and irascible, could reply only with abuse and billingsgate; but fortunately for posterity, he did write a few more symphonies.

In the music of Schubert we find sentiment rather than humor, although such tone-pictures as the song, "The Organ-Grinder," are effective enough. Schumann, too, was earnest, serious, romantic and rarely if ever felt the need of indulging in humor. One of his songs, however, is noteworthy as being a musical picture of sarcasm and irony. It is the setting of Heine's poem, "Ein Jüngling liebt' Mädchen," in which he bewails the eternal tangle of unrequited love for one whose devotion goes elsewhere. The jangling, almost vulgarly commonplace chords, especially in the finale, give a most effective suggestion of mockery and railing protest against a fate which seems to delight in spoiling so many lives.

Schumann made frequent use of the device of building themes on the letters of certain names. Instances may be found in his variations to the Countess Abegg, and his short theme dedicated to Sade. Practically all of his "Carneval" is based on the letters A, S, C, H—S (or *es*, meaning E-flat), while H was the German way of writing B natural. Other musical compliments of this nature are the fugue to Bach (B signifying our B flat), and the string quartette by some of the famous Russians in honor of the publisher, Belaieff (pronounced B-la-f).

Mendelssohn's Keen Sense of Humor.

For true daintiness in musical humor, Mendelssohn must be awarded high honors. Especially effective are the many happy touches in his "Midsummer Night's Dream" music. He was unusually skilful in his use of the bassoon, not only in its powerful low register, but in its more comical and grotesque capacity. Examples of the latter are the quaint clowns' march for two bassoons, in thirds; the imitation of a country band in the funeral march, with the bassoon making a ludicrous cadence by itself on a low note; and, in the overtures, an accurate imitation of the braying of the transformed Bottom. His snoring, too, is excellently portrayed by the deep notes of the rough-toned ophicleide.

The home life of Mendelssohn was intensely musical, for his brother-in-law, the painter Hensel, could scarcely tell one note from another. So when the composer wrote the cantata, "Son and Stranger," for use at a family festival, he included a solo on a single tone, for Hensel. But even then the latter could not hit the right note, and uproarious merriment followed.

Another unintentional effect was brought about by Dvorák. When still almost a child, and taking his first lessons away from home, he sent back, for some domestic celebration, an ambitious polka. He intended "to surprise his parents;" but as he had forgotten to allow for the transposing instruments, which sound otherwise than as written, the result was surprising in more ways than one.

The French composers, too, have shown due appreciation of humor. Cherubini is credited with a tone-picture of a combat, by a man who disliked noise; and the constant pianissimo used creates a ludicrous effect. Gounod's "Funeral March of a Marionette" is a bit of inimitable drollery. The "Danse Macabre" of Saint-Saëns, with its skeletons' bones rattling on the xylophone and cock crowing on the oboe, may almost be regarded as a huge musical joke. A more modern instance is "L'Apprenti Sorcier," by Dukas. This is a delicious orchestral picture of the sorcerer's apprentice who tried to produce water with his master's magic broom. He succeeded, but found that he could not stop the flow. Cutting the broom in halves only produced two torrents where one had been before, and relief came only with the return of the master magician.

The humor of Wagner, as shown in his "Master-Singers of Nuremberg," cannot be praised too highly. The words alone would have made this one of the great comedies of literature, but the orchestral score, too, is full of delightful passages. Among the best of the many ludicrous touches may be mentioned the tapping of Hans Sachs's hammer as he mends his shoes during Beckmesser's attempt at a serenade; the terrific efforts of Beckmesser, in the festival, to keep to the melody of Walther's prize song; the confusion of themes during the ridiculous riot scene; the discordant horn of the belated watchman, and the fierce blast of pain when the sorely beaten Beckmesser forgets himself and tries to sit down.

In the prelude, too, the foreshadowing of the main idea of the opera, the failure of the hide-bound masters to recognize Walther's true artistic inspiration, is admirably carried out. After many of the guiding motives have passed in review, the pompous masters' theme begins to reassert itself. It will brook no interruptions from the ardent phrases of Walther's music, but insists on sounding forth in the lower wood-wind tones, obstinate, fusty and endowed with intolerable self-sufficiency. The violins try again to introduce the beautiful themes of Walther's trial song, but in vain; the master's motive continues in its blind course, until there is almost a free fight between the two groups of instruments.

Richard Strauss, too, has shown himself a master of satire, as indeed of nearly every style or emotion in the entire list. In his grandiose "Heldenleben," for example, he devotes one of the sections to a portrayal of the hero's enemies. The theme of the hero himself is none too melodious, but at least we may judge him to be a person of good intentions. His enemies, however, appear to be a bad lot. They snarl and cackle on the wood-wind, and express themselves in growling discords that at once expose them to just ridicule, and earn the dislike of all right-minded people. Yet, after all, this method of musical sarcasm is not original with Strauss, but resembles very closely that of Wagner.

R. Strauss and Humor.

The portrayal of Don Juan falling into a comatose condition after his revels is another effective instrumental picture of Strauss; but the composer's best example of orchestral humor is "Till Eulenspiegel." Till is a wandering Brunswick mechanic, who plays all sorts of tricks on everyone, and always comes out ahead, though in the present symphonic poem he is finally brought to justice. The music is lively, grotesque, violent, or broadly farcical by turns. The composer gives no detailed analysis beyond the two "Eulenspiegel" motives, but intelligent critics can follow the hero's brawling, his love-making, and his masquerading as priest, with reasonable certainty. At the end he is brought before his victims. His themes are now appealing in character, but they meet only a gruff response. Again the pleading, again the angry denial, and the culprit must go to his well-merited doom.

The great success of this work is only one of many proofs that humor may play an important part in music, and we are compelled to admit that in the tonal art, no less than in other affairs,

"A little nonsense, now and then,
Is relished by the best of men."

HAROLD BAUER ON TECHNIC.

Harold Bauer, the well-known pianist, in a recent interview in *Musical America*, makes a few remarks regarding pianoforte technic of pertinent interest to teachers and students. Mr. Bauer declared that he has always deplored the exaggerated drudgery at the piano so many students are taught to consider essential.

"I have found in my own experience that it is absolutely unnecessary. I was a violinist first, as you know, and the career of a pianist was, in a way, forced upon me after I was grown up. But I have never regretted the time spent with the violin—it taught me how to practice. When I realized that I was to become a pianist I held a consultation with myself. I had practically no piano technic, and I realized that I had not time to go through years of merely mechanical work, so the question was, how to achieve the best results in a limited time. And in working out the solution of the problem I found that properly directed mental work away from the instrument reduced the amount of necessary mechanical practicing to a minimum. I made out my programs and picked out of every composition the passages that offered me the greatest difficulties. Upon analyzing these I found that in every such passage there was one special sticking-point, and that when once the right position of the hand for it was decided upon all the rest of the passage was simplified.

"This theory I have applied in my teaching with excellent results. Analyze the passage that seems to bristle with difficulties, pick out the most difficult spot—there is always one particularly refractory measure on which everything else hinges; master it, and the position of the hand then practically determines the position of the hand for the whole passage. I encourage my pupils to do as much work as possible away from the instrument, though, of course, that depends largely upon the student's capacity for mental concentration."

The distinction between the intellectual and emotional appeal of piano playing is in marked degree imaginary, and, in any case, greatly exaggerated, in this eminent artist's opinion.

"Some people call me an intellectual player, but I don't see how they can arbitrarily designate the appeal of music in that way," was his comment. "I am very glad if they derive intellectual pleasure from my playing, but to my mind the appeal of music is primarily and essentially emotional. Tone in itself appeals to the senses just as the color of a picture. Of course, specific significance has been attached to certain combinations of tone through long custom. But, dear me, I could talk a whole lot of jargon on this subject, and nobody would be any the better off in the end. There is so much rubbish said about it. I could stand here and talk to you till you were blue in the face—then you'd have to get a doctor."

Incidentally, Mr. Bauer touched on the fact that piano playing induces but little muscular development, as compared with the violin, for instance, which requires a three-fold distortion of the left arm at shoulder, elbow and wrist. This abnormal position causes a one-sided development in the violinist, and disfigurements of the neck and "jowl" are not infrequent.

REMBRANDT AND WAGNER.

BY M. HUGHES IMBERT.

The originality of painter and musician is shown in the way in which they contrast light to shade, harmony to dissonance. In this Rembrandt and Wagner can be considered brothers, not because they are identical in every detail, but because their temperaments are so much alike. They show the same contempt for hackneyed methods, the same yearnings for new ones, the same delight in rare and intense sensations. But the strongest link between them is that wonderful gift they both possess of awakening in us the sense of external life, of stirring the inner man by effects that are both delicate and violent, of bringing, as it were, the soul into light, by a clash between light and shade.

It has often been said that a great genius is not produced all of a piece, that he is the result, the echo, of all the efforts and the aspirations of many preceding generations. Rembrandt undoubtedly can be traced from Lastman and Pinas, while Wagner owes his origin to Gluck and Weber. But have they not vastly extended the modes of their masters and predecessors? They have engraved upon steel the timid lines of the past and interpreted in a strong and majestic language the first stammerings of the muse.

Do they not seem to have broken off with past traditions, to have snapped the chain of art? Have they not introduced into this art, apart from new plastic beauty, sublime moral beauty, the poetry of the supernatural and that intense passion? They are the inventors of a sublime æstheticism, the creators of an ascensional movement. How has this understanding come about between two men so separated by time and distance? This is a mystery that can only be explained by the instinct which they both possessed of a new poetry. They have made art immaterial; in their creations we find nothing but the human soul.

THEIR VOICES TO BE HEARD A HUNDRED YEARS HENCE.

BY CHARLES DORAN.

Thanks to the very ingenious idea of a Paris newspaper, the *Eclair*, and to the labors of the American mechanical engineer, Mr. Clark, our descendants a hundred years hence may be enabled to hear the favorite music sung by the great voices of the opening years of the twentieth century. Recently, in the presence of M. Pedro Gailhard, director of the Academy of Music, Etienne Port, Gabriel Faure, Bernheim and other noted musical critics of the French capital and all members of the staff of the Paris Opera House, there were placed in an earthen receptacle, made especially for the purpose, graphophone records of the most celebrated voices of the day. These records were accompanied by a brief biography of the singers and an account of when and where they scored their greatest operatic triumph, as well as the opera in which it was attained. The receptacle, after being closed, was sealed and a metal tag attached to it, bearing the date when the records were deposited in it, and then placed in a vault, where it is to remain unopened for one hundred years. The account of the whole proceedings was then written upon a piece of parchment and the same placed in the hands of the librarian of the Opera House, to be stored among the archives until one hundred years to the day, when the vault will be opened, the seals of the receptacle containing the records broken and the contents taken out, and if found to be in perfect condition they will be heard before the entire staff of the Grand Opera House.

Those present may then hear Patti, Melba, Calvé, Caruso, Tamagno, Renaud and several other great singers whose voices have charmed the opera goers of their day. How strange to think of the voice still being heard to the applaudits perhaps of our descendants long after we have passed away and the throats from which they came forth in all their sublime power and marvelous beauty have been stilled in death!

Among the talking-machine discs that were stored away were the following records:—

Melba, "Caro Nome," from "Rigoletto;" Patti, "Batti, batti," from "Don Juan;" Calvé, "Habanera," from "Carmen;" Schumann-Heink, aria from "Samson et Dalila;" Tamagno, aria from "Otello;" Caruso and Scotti, duo from "La forza del destino;" Plançon, serenade from "Faust;" Renaud, aria from "Hamlet;" Selma Kurz, "Villanelle," by Dell 'Acqua; Battistini and the chorus from "La Scala," scene from "Ernani;" Jan Kubelik, "La ronde des lutins," and Raoul Pugno, "Serenade a la lune."

LETTERS FROM OUR READERS.

Music Extending Throughout the World.

Editor of The Etude:—

Is it not wonderful how music is spreading through the world. We hear of the unusual things that are being done in South America, Mexico, South Africa, India, China, Australia and Japan? Think of having a Bach organ recital in Japan with a Japanese organist! Is it not astonishing?

Another remarkable thing is that this music is the music of civilization. The barbaric music of the semi-civilized and aboriginal countries is making way for this wonderful force, that originating in Europe only a comparatively few centuries ago, now sweeps the world. Musicians should be proud that they are working with such mighty materials. We hear of "Esperanto," the new language, which some think is likely to be a world language. Can it ever hope to reach the wonderful universal appreciation that has greeted the music of civilization?

G. SCARPATI.

Cultivate Sight-Reading.

To the Editor of The Etude:—

Sight-reading is neglected too much. Teachers say they have no time for anything outside of the regular grind of technique and repertoire work. It is only good sense to cut out all the fads which swarm in the domain of music teaching and to hold fast to the main essentials, but sight-reading is decidedly one of the essentials. A scholar who can repeat a few pieces and fails when asked to play a song accompaniment at sight, has been badly taught. Some time at each lesson should be given to testing the pupil on absolutely new music. When he knows that this is expected of him, reading at sight will not be a nightmare when it happens to be demanded of him. There is no more useful accomplishment in music than fluent sight-reading. Scholars differ widely in this. Some of them read easily, naturally, and with many reading is something that has to be cultivated. This ability will grow to a surprising degree with the right kind of practice. I find that the best results are gotten by making the scholar go slowly, insisting that he know definitely just what notes he is going to strike before his hands come down, even if he has to stop short and figure things out for a minute to get everything straight before he strikes. Wrong notes must not be struck. The worst thing is for a scholar to blunder along, striking as many wrong notes as right ones and striking the same note or chord over two or three times to rectify mistakes. Tell him: "See straight! There you have the notes in black and white—figure them out and when you know exactly what they are, play them. Don't guess; don't strike twice. Strike just once and that right." This seems slow, but in reality it proves to be the speediest way to get to be able to read correctly and surely—the speed comes very soon and with it *accuracy*.

H. L. TEETZEL.

HOW TO STUDY CHOPIN'S NOCTURNE, OPUS 9, NUMBER 2.*

BY DR. JACQUES MENDELSSOHN.

(This work is very probably the best known of all Chopin's compositions. Although by no means as important as some of the great French-Polish composer's other works, it was, nevertheless, by this composition that Chopin's fame as a composer was first extended beyond the limited circle of his friends. On account of its great popularity and its practical teaching advantages we have requested Dr. Mendelssohn to prepare for us the following somewhat detailed analysis for the benefit of teachers and students.—*Editor.*)

In considering the Chopin Nocturne, Opus 9, No. 2, we are first attracted to its technical difficulties, which, although not a matter of great consequence to the advanced student, offer some serious complications to those in the intermediate grades.

The mastery of the elementary technic, especially the independence of the fingers and a loose wrist, must be presupposed. The difficulty then seems to lie in the accompaniment, in the left hand. This accompaniment consists nearly throughout of harmonic figuration, every three eighths forming one harmony. A special practice is required for the leaps from and to the bass note (the lowest note), which should be executed with a loose wrist and light touch, and for the tying of the notes of the second to those of the third eighths. The latter is effected by lifting the second finger while retaining the hold of the fifth until the notes of the third eighth are struck, the second and fifth finger being required throughout for the notes of the second eighth (with the sole exception of the fifth eighth of the third bar, where, on the note f, the thumb may be substituted for the second finger).

This procedure is circumstantial only in its description. The player having thus executed the first three eighths possesses at once the right touch for the accompaniment of the whole composition.

Chopin the Poet.

Chopin was a poet in tones. It is known that in many of his compositions he undertook to express certain definite ideas, although he did not indicate it in the titles. The title of our composition, "Notturno," originally signifies a nightly serenade, as practiced by lovers in southern climates, and the contents of Chopin's Notturno conform entirely with this conception. It needs no great power of imagination to discover in the accompaniment of our Notturno the sounds of that inseparable companion of the lover of days gone by—the guitar. But the accompaniment suggests more than that. In its aspiring motive it portrays the inner excitement of the lover and the external agitation consonant with the delicate and secret situation of a serenader.

The singableness of the melody has been mentioned; it is a real song without words, lacking only the title. This has been felt so strongly that people with a more realistic than imaginative trend of mind were not satisfied with the piano as its interpreter. The most eloquent of all instruments, the violin, was substituted, and in this adaptation the composition has become such a favorite that now both violinists and pianists claim it as one of the loveliest flowers of their repertoire.

The pianist who has a knowledge of composition or at least of musical form will perceive at once that this Notturno is a song form in two parts, completed with an extended coda. But even without this preparatory education the attentive player will penetrate into the organization of the tonal structure. He will notice that with the fourth bar the first melody (or the first part) is concluded and that the following four bars are only a varied repetition of it, the variation being confined to the melody, or the right hand, while the accompaniment remains the same. The now following four bars form the beginning of the second part which is concluded by another repetition of the first part, the whole second part comprising bars 9 to 16. This second part is repeated with but slight variations in the melody, bars 17 till 24. It becomes evident that of these twenty-four bars only eight of the accompaniment differ and require separate practice.

This reduction of the technical work is of great importance, not only because an excess of it lowers the interest in the work, but also since it is more methodical to first conquer one difficulty before attacking a second, which would be the case if the whole accompaniment should be practised in its actual succession.

*The Edition of this Nocturne, arranged for organ in the music of this issue, may be used for the piano by simply omitting the pedal notes. By numbering each measure or "bar" of the nocturne ready reference may be made to the explanations in this article.

Continuing with the consideration of the accompaniment the player will also perceive that in the penultimate bar, the second eighths (the four b flat) are given the value of quarter notes. A slight accentuation of these notes should not be neglected because they constitute the fifth (b flat) of the tonic, or first note of the scale (e flat), and this interval with its character of uncertainty fitly connotes a mood of expectancy at the ending, in accordance with the whole sense of the composition. Furthermore, the pedalling in this work depends entirely on the left hand part and is very simple, each new harmony requiring a new pedal.

Since the attention of the student has been attracted first by the accompaniment, which in turn led him to the discovery of the structure, he will consider now the analysis of the melody.

The Melody.

The first cursory playing must have revealed to him the singableness of this melody which in some passages actually seems to struggle for the redeeming word. It is not a compilation of incidental catches: the soul pours out its contents in an uninterrupted effusion.

What does the pianist owe to such a melody?

First he must stick to the conviction that here nothing is vain and empty, that each section, each tone is produced and replenished by the feeling and idea of the tone poet—consequently each tone must be rendered full of feeling and understanding by the player.

Then he must not stop at the single motives and their fulfilment; he must perceive their inner coherence and accordingly mete out to each single movement the significance which it has in the whole, and just at this place, he must observe how the same movement in returning increases or otherwise changes its importance. For instance the expression of longing denoted by the upward tendency of the very first interval, the sixth b flat—g, is (in the second bar) repeated and then increased by the larger tension of the octave—c and afterwards made more passionate by the still farther extended struggling onset of the sixteenth (in the sixth bar).

Motion and Tempo.

Supposing the motion be determined by precept of *tempo* and *measure*—it will soon be apparent that both determinations are not and cannot be inviolable law—the liberty still exists to shorten or lengthen the value of the single tones by the various degrees of the thrusting (*staccato*) or clinging (*legato*) touch. The clinging touch even if retaining the strict tempo has always the character of tarrying; the thrusting that of advancing. While Chopin ingeniously prescribed a thrusting touch for this purpose of advancing by the slurs between each two sixteenths in the sixth bar, thereby shortening the value of the notes at the end of the slurs, he was not able to do it in the thirtieth bar, where the placing of staccato marks above the ascending sixteenth might induce the player to strike the tones in an unwarranted manner. Still, undoubtedly a legato playing here would produce a lame effect.

However, aside from the shortening or lengthening of the value of the single notes by the various degrees of staccato and legato playing, the precepts of tempo and measure are no inviolable laws. Here the player must penetrate through all precepts to the one inviolable law of reason: to follow only the idea, the meaning and nature of his task. The tempo is the general expression of the motion of a composition. The direction for the tempo given by the composer—allegro, andante, adagio, etc.—are only approximate denotations, and it is well that this is so.

The fundamental law of measure is well known: all equal parts of a bar have equal length. The application of this law, the *steadiness of* time, must be mastered by every player. But there are innumerable deviations from it, either prescribed by the composer (like *accelerando*, *ritardando*, etc.) or necessitated by the contents of the composition. These deviations constitute what generally is called *liberty of time-beats.*

Liberties in Time.

This liberty can show itself only in two ways: in acceleration and in retardation of motion, which both in turn may appear in different degrees and duration.

Acceleration is natural, hence necessary where the emotion transgresses the original measure. The beginning of the sixth bar and its repetitions offer such instances.

Retardation steps in first where tension and agitation relax, as in the second, third and fourth eighth of the sixteenth bar, or in the twenty-fifth bar (the first bar of the coda).

Tarrying and hastening are often necessary in order to lead back from the opposite moment to the fundamental measure lest the return become an abrupt leap. The latter half of the tenth bar must be gradually accelerated, as though the composer could not very well prescribe it, but had to rely on the understanding of the performer.

Retardation enters also where the application of sufficient strength is impossible on account of the thin volume of the high tones, as in the second and third eighths of the fourth bar. Chopin prescribed *forte* for these tones. The dynamic signs have only relative value; a forte in a soft and slow movement will not be of the same degree as a forte in an energetic and powerful composition. But even a relative forte cannot be applied here, for the capability of sound of the high strings is limited, and if it be overtaxed one hears rather the clack of the hammer than the tone.

Retardation or acceleration again may depend on specific contents of the work, as in the second, third and fourth eighths of the sixteenth bar the explanation of which is given with example.

But even in those momenta where the player discards the fundamental measure, he finds a weighty means of preserving the feeling of the beat in the rhythmical accent. This rhythmical accent denotes not only the structure of the single measure by bringing out its chief parts, but also the higher order of the composition by encompassing and separating its motives, phrases and sections. The technical means for the realization of such accentuation, which constitutes the true artistic playing, of course, must be mastered by the pianist, and their application studied in each single instance.

Thus the independence of one hand from the other is a common requirement. Every pianist knows how to subordinate the accompaniment in one hand under the melody of the other. Still the task sometimes demands subtleness of understanding and handling.

The bending of the hand toward the side of the thumb or the fifth finger (combined with a loose wrist) is another technical means that calls for frequent application. The upwards beating octave of the second bar, for instance, is the extension of the first motive, and needs a stronger emphasis for its second tone. This emphasis will best be achieved through such an inclination of the hand toward the side of the fifth finger.

But most important of all in such a composition is the perfect mastery of each finger, the constant consideration of and watchfulness over their application. Here the keys must not be struck or beaten, but touched and pressed down with feeling and tenderness. A sole exception in our Notturno makes the climax in the coda (bar 30 to 32) where the fingers should come down, not with all the strength possible, but with the strength appropriate for the summit of this intimate composition. This will be facilitated by raising the wrist in touching the keys, which causes a steeper fall of the fingers with greater force. On the contrary, the lowering of the wrist causes the fingers to fall flat, and the weight of the hand diminishes their strength. Such flat position is necessary, for instance, for the second and third eighths and the following four thirty-seconds of the sixteenth bar. The entire thumb and palm of the hand should be above the keyboard (the thumb stretched out, with its point turned inside), ready for the attack of the following four thirty-seconds: a flat. f. d. c flat, so that the hand is in a horizontal position, the fifth finger bent to the right. The exceptional fingering, the constant use of the fifth finger for the white, the fourth for the black keys, is caused by the necessity of testing, of ascertaining by touch, as it were, the finest equalness of emphasis for each tone. Fingers, hand and arm should act here as a whole, i. e., neither fingers nor head should be raised independently in joints or wrist. The same execution (position of hand, fingers, touches) applies to the corresponding notes in bar 24 and the last four sixteenths of bar 27 and the first half of the following bar, because the underlying meaning of these places is the same. The repeated application of the same finger, the fifth, for successive tones is necessary also for the last three notes of the twenty-sixth bar. Here, however, a lifting of the hand in the wrist is conditioned by the greater value of the notes. At the same time a mode of playing becomes justified here which, as a rule, must be condemned as a detestable habit of amateurs. The last two notes of the melody should not coincide with the corresponding notes of the accompaniment, but follow them imperceptibly. The aspiring accompaniment connotes the inner agitation. The melody, in sweet self oblivion, wants to tarry—reluctantly, as it were; its tones must be dragged along.

The Trill.

A last remark may conclude the consideration of the technical means. It concerns the trill in the seventh (and fifteenth) bar. This trill is NOT—as so many others—a mannerism; it is a psychologic necessity. Like the voice in moments of excitement trembles, swells and rises to a higher pitch, so this tone shakes and wants to swell and expand through all the intermediate vibrations until it reaches the tone g. While one tone cannot swell, two tones repeated with gradually increasing strength produce this effect, and the effect of trembling and rising. The latter, with the aid of the lower auxiliary tone, is represented above by the three tones, e, f and g, at the end of the trill. A trill is a shake. The shake does not consist of two equally important tones, but of one chief tone and of a secondary tone. This fact must be considered in the execution.

A similar meaning attaches to the *cadenza* in the thirty-second bar. The twelve times repeated motive of four tones is but a figuration of the single tone b flat. This b flat is the sustained dominant (fifth of the keynote), it is here a last sigh of happiness longing and expectancy, swelling and diminishing, the expiring echo, of which is represented in the accompaniment of the following bar. Since this one tone, b flat, could not be made to swell and diminish on the piano, the composer had to circumscribe it with the above figure of four tones which, like before the trill, expresses at the same time the swelling and trembling, the longing and agitation.

ARE LONG SYMPHONIC WORKS DESIRABLE?

"Beethoven undoubtedly improved on the symphonies of Haydn and Mozart in many important respects; there is more thought, and food for thought, in one of his than in a dozen of theirs. But his doubling the length of the symphony was a grievous error, which has done a great deal to retard the evolution of music, and has consigned to oblivion many works that might have lived had not their composers, with his example before them, been tempted to stretch out their material to tedious lengths.

"As the three-volume novel has had its day, so the four-movement symphony is doomed to extinction. It is too long. Its writers usually labor under the strange delusion that genius consists in taking some insignificant theme and developing it interminably with the utmost display of technical skill and ingenuity. Genius, on the contrary, consists in the faculty of originating significant ideas, expressing them in the simplest possible way, and stopping short when all that is new has been said, whether it makes one page or a dozen or more. In architecture there is some excuse for skyscrapers, because, if not beautiful, they are at any rate useful and profitable. But long symphonies are the reverse of useful and profitable. A very talented composer, who died six years ago, the Viennese Anton Bruckner, practically wrecked his whole career by writing skyscraper symphonies lasting up to an hour and a half. No conductor dared to risk the success of a whole concert on such works, and consequently they were ignored, and the poor deluded man died broken-hearted. He had been unable to read the signs of the times.

"Apart from its usually excessive length, the symphony has the fatal defect of not being an organic form of art. With a few exceptions, there is no more connection between its four movements than there is between four Pullman cars; less, indeed, because the best Pullman trains are vestibuled, whereas Haydn made the blunder of entirely detaching the symphonic movements; and this blunder has been perpetuated to the present day, although Mendelssohn, Schumann, and a few more recent writers have, in single instances, run their movements together, and also tried to connect them organically by employing, to a slight extent, the same thematic material in two or more of them. But the symphony can hardly be saved by that device. It is too artificial in structure to survive much longer."—*Henry T. Finck.*

H. ENGELMANN.

H. F. Engelmann was born in Berlin, Germany, June 16, 1872. His father was a distinguished officer in the German army, and latterly held the post of Private Secretary under Emperor William I. The boy was an only son, and great care was exercised in directing his education. He commenced the study of the piano at the age of seven, under the tutorage of the best teachers obtainable.

It was the ambition of the elder Engelmann to have his son study medicine, but the boy's musical talent became so evident that he was sent to Leipzig to pursue a course in music (piano and musical composition). In order to further dissuade his son from following music, professionally, Herr Engelmann placed the future composer in a mercantile position. This only served to heighten the talented young man's desire to devote his life to music.

H. Engelmann.

He came to America in 1891, and went directly to Philadelphia. His original intention was to return to Germany after a short visit in the New World, but he was so thoroughly delighted with his experiences in the United States that he determined to make this country his home. After no little struggle he established himself as a teacher, and for a time was under the espionage of an excellent teacher, then resident in Philadelphia, named Herman Mohr. Mohr proved both a friend and benefactor to Engelmann, but his death forced the young musician to fight his own battles in the land of his adoption alone. Engelmann appeared at numerous concerts as a pianist, with success. During this time he had been steadily composing. His first published composition was "The Marine Band March." At the present time there are no less than 1,200 published compositions listed in the catalogues of different music publishing firms. By far the larger majority, however, have been published by the firm of Theo. Presser. It is doubtful whether a more prolific composer of drawing-room music has ever lived. His works range from the most simple teaching pieces to some very intricate and complicated compositions intended only for advanced performers. Many of the latter class are still in manuscript, as the popular market for music of this type is hardly large enough to warrant a composer making a publication. Among his best-known drawing-room pieces are:

Melody of Love.
When the Lights Are Low.
Apple Blossoms.
Lovers' Lane Waltzes.
Hungarian Rhapsodie.
Grande Valse Caprice.
Days of Yore.
Grand Festival March.

Teachers will also be repaid in investigating numerous other sets of teaching pieces by this composer. Engelmann's music is almost invariably pleasing in melody, harmony and rhythm. Teachers who find that an incessant use of the more or less archaic works of the classical composers is liable to result in a lack of interest with young pupils have found in the works of Engelmann teaching material that stimulates the musical imagination of even the dullest of pupils.

THE FIXED STAR.

W. D. ARMSTRONG.

Astronomers know exactly where to point their telescopes to find the fixed stars, but the wandering satellites are always on the move and difficult to locate. This suggestion needs no further application to a part (and we are glad to note a very small part) of the musical profession.

A young teacher making his first stand, after two years of prosperity, struck the proverbial rocks of hard times, and was on the point of quitting. Before doing so, he went to a tried and true friend, the principal of a school, who had held the same position for some thirty years, and asked for advice.

"Don't quit," he said. "Stay where you are for twenty years. When the good times come you will be on hand to give them a cordial welcome, and while they last, lay up for a rainy day, with the expectation that the 'other' times will come also. At the end of the twenty years balance your books and you will find that after conducting your school on strictly business principles you will come out all right."

He stayed and was successful.

There is one aspect of the situation that may be touched upon here, and that is loyalty on the part of the teacher to the school or the institution in which he is employed. Not infrequently, certain branches of a department are totally destroyed by indifference, particularly so when regular salaries are paid and the teacher has nothing else to do but give lessons. Contracts may be and are broken, so in the middle of a season he or she departs, leaving the work to take care of itself and the school to do the best it can under the circumstances. Watch the career of such persons, and it usually means artistic and financial failure.

A professor in a dental college, making his final address to the class, advised them to be extremely careful in the selection of a location, but having once decided upon it, to stay there permanently. The institutions and private teachers who are enjoying the most satisfactory patronage are those adopting the same principles.

BRAHMS AND THE WALTZ.

BY PHILLIPP SPITTA.

Schubert's waltzes could still be played for dancing; not so those of Brahms. Brahms won for the waltz its restoration to a place in the higher ranks of music. Treated at first as a piece of pianoforte music, the Valse was further idealized by being used for singing. A similar process was gone through with the Hungarian dance and vocal measure. Brahms did not invent these, but he added so much that was original and important, that his "Hungarian Dances" may almost be regarded as original compositions. Every one knows how marked his influence has been upon contemporary composers through this class of work.

"Forty years ago, my teachers, Moscheles, afterwards Dreyschock, and finally Liszt, used to say that Beethoven's piano compositions were not 'klaviermässig' (adapted to the natural idioms of the piano). Many of his piano passages lie most awkwardly under the fingers, and certainly would never have been written by a skilled virtuoso who was simply a pianist *per se*."—*Dr. Wm. Mason.*

It is an acknowledged fact that every profession is overcrowded; but in no profession is there so much "room at the top" as in the musical profession, and he who works diligently, carefully, wisely and unceasingly to raise his own standard and elevate himself to "the top" will find waiting there for him all the patronage that he can accept.—*Everett E. Truette.*

"Trying for a Church Position."

By F. W. WODELL.

MANY churches change their organists and choirs, or some part of their musical organizations, every year. With most churches the "moving day" for choir members is in the spring; with a few in the autumn season. There are in each city a small number of churches in which officers and members are opposed to frequent changes in the choir personnel. In some of the choirs of wealthy churches in a certain city, quartet singers have been known to sing for fifteen or more years. In America, however, such long terms of choir service for singers are not common. Indeed, it is unfortunate for both singers and congregations that the desire for change is so characteristic of the average American city congregation and music committee. Even where the congregation may be satisfied with the present choir, a newly-elected music committee, or a dominant member thereof, is apt to imagine that a little better can be done for the church with the music appropriation than had been accomplished by the former committee, and so a change in the makeup of the choir is brought about. The average church music committee, as is well-known to professional church musicians, is usually fearfully and wonderfully constituted. The very congregation which is so careful to put none but men of tried judgment and experience upon committees having to do with finance, will place upon the music committee a retired sea-captain, a carpenter, an insurance agent, and a charming lady who confessedly knows nothing at all about music, but takes such an interest in the choir, because she "just loves to sing in the hymns."

THE TRIAL IN THE ORGAN LOFT.

A clergyman was heard to defend the placing of those ignorant of music on church-music committees. He made the argument that as musical people are well known to be constitutionally touchy, not to say quarrelsome, it would be folly to ask them to work together in such a ticklish matter as the engaging of organist, director and singers. Being musical, he claimed, each would have a very strong opinion as to the individual to be engaged, and neither would wish to give way to the other. On the other hand, when the members of the music committee knew nothing of music, and were aware of their ignorance, they had no musical prejudices, no set opinions, and it was comparatively easy for them to agree as to candidates for church positions. Thus the danger of quarrels among church members on music committees could be minimized. But surely church members should not be quarrelsome, even though mere musicians may occasionally give way to an exhibition of bad temper. The average church music committee may have their little quarrels among themselves, but they generally manage to present a united front to any movement for the increase of expenditure on the music. Of course there are the exceptions which prove the rule.

The "trying" for church positions naturally begins some weeks in advance of the date of the actual change. It is sometimes the "early bird" that secures the place, and sometimes it is the very last candidate heard that is chosen. When the average committee has been hearing singers for weeks, most of the members cannot remember much about the first ten of the dozen singers listened to, and if there is a reasonably satisfactory vocalist near the end of the list, he or she is apt to secure the place, for the last impression is the strongest.

The large city is a tremendously powerful magnet to the talented young singers of the smaller towns of this great country, and aided by admiring friends, there pour each year by the score into New York, Boston, Chicago, Philadelphia and other large cities, seeking an education and the opportunity to hear fine performances of music, many hoping to "get a church position" to assist in making a meagre fund of cash last out the year. This accounts for the very large number of candidates with really good voices, who offer themselves for quartet and solo church positions in the large cities at the annual "trials." In consequence salaries in those centers are depressed, as must naturally be expected. There are in the large cities a few church positions where none but a singer with a fine voice and thoroughly artistic style are desired, and the salary is commensurate with the requirements of the position. But the great majority of church positions in the large cities carry comparatively small salaries, for the reason that the supply of good talent is so large that there is quite strong competition among the second and lower grades of vocalists.

The largest cities, of course, draw also continuously some of the very best vocal talent of the country. The singers seek to make their headquarters there, for the advantage of such a residence gives in obtaining solo engagements throughout the land. Therefore it is not really difficult to find suitable material for city choirs where a very high-grade of musical service is required and large salaries are paid.

The Candidates.

This condition of affairs tends to make church music committees arrogant, finical, fussy, notional, hard to please. Many of the committees really do not know their own minds; they do not know what they want for a choir. And after they have heard twenty to fifty candidates, their last state is worse than their first. When the session begins they know nothing about the singers, their minds are untroubled, and they are presumably at peace with themselves and with the world. When it ends their minds are in a state of confusion; they have a recollection of a procession of short girls, tall girls, stout girls, thin girls, dark girls, fair girls, attractive girls and girls—well girls not so attractive. The lady members and such of the gentlemen as notice such things, have a hazy recollection of seeing a succession of big hats and little hats; dressy gowns and shabby gowns; gowns that hung just right, and gowns that did not "hang" at all. All the members are troubled to remember the voices one from another, for they have heard so many. There were high, thin piping voices; full, dark dramatic voices; voices composed of equal parts of vinegar and water; and voices as smooth as oil but without character or virility; singers who sang sharp, and more who sang flat, and singers who sang flat and sharp in alternation, as well as others whose voices wabbled so much that it was difficult to know just what pitch they intended to indicate; singers who were strong on "method" and in taking care of their method forgot to sing; singers who mistook a well-developed nasality for "rich color in the tone;" singers who were full to bursting with enthusiasm for "high tones," and exploded on every one of such indicated in their scores. Then there were the singers who had "never sung a Gospel hymn," and their sister vocalists who certainly could not sing anything else but Gospel hymns; singers who sang very well on "the piece I brought from home," but who "fell down" into a very deep well when asked to sing with the quartet at sight the soprano part of an unfamiliar hymn.

The committee cannot remember, without consulting written notes, whether candidate number three was tall or short, dark or fair; sang like Patti or Sembrich, or like a schoolgirl.

Of course there are church music committees of a higher calibre, and better qualified for their duties. These are made up of men and women who are naturally musical, possess a cultivated taste for good singing, and understand the requirements of church choir work as regards type of voice and style of singing. Singers who intend to "try" for positions would do well to prepare themselves as though each committee was to be of this stamp. There will then be less risk of disappointment.

Personal appearance (including matters of dress), have far more to do with success in obtaining a good church position than most singers think to be the case. More than one young lady has obtained the preference over superior singers because of a stylish appearance and an attractive manner. A beautiful voice, skilfully used, is by no means the only, though an important factor, making for success in trying for a church position. The special circumstances of each particular case should be considered.

Sight Reading Essential.

Is much new music used, and does the director want to get through a lot of work at one rehearsal? Then the candidate had better be a good deal of a musician; at the very least a ready sight reader, and of cultivated musical taste. If these qualifications are lacking, better not apply. And it may be said in this connection that the number of churches where readiness in note reading—reading at sight—is required or made much of, is steadily increasing. A musicianly director, alto, tenor and bass cannot be expected to spend toilsome and precious minutes going over and over a passage which they read at sight in order that the soprano with the beautiful voice, who stumbles repeatedly in her reading, may learn her part. But it may be replied, "she can always get the music a week ahead, and learn it by heart." Not at all. It is often most inconvenient to furnish all the music for a service at a considerable period in advance; moreover, circumstances sometimes make it imperative to change service selections at very short notice, and what can the unready, stumbling, non-sight-reader do then, poor thing? Besides, the ability to read music readily increases confidence, gives surety in delivery, and contributes materially to the effectiveness of the singer. This power is worth far more than the pains and time it takes to acquire it, and no singer who hopes to attain a good position in church work should neglect the subject. There is now available a goodly number of vocalists who are good musicians, ready readers of notation, and who phrase with intelligence and interpret the meaning of the words and music in their singing. The poor reader, the non-musician who sings tones, from note to note, no matter how beautiful the voice, has little chance of success in competition with them, especially in churches where the director is influential with the music committee, and the class of music used is of the best. And it is in such churches that the salaries are apt to be worth while.

Wherever possible the candidate should arrange to sing two numbers. This will give him an opportunity to exhibit more fully the qualities of his voice and his power of interpretation. Certainly he should insist upon being allowed to sing a number right through. Some directors and committees have a habit of stopping a candidate after he has sung but a part of a selection. This is fair neither to the candidate nor to the committee. Nervousness may, at the beginning, prevent the singer from doing himself justice, whereas, if permitted to continue to the end of the number, he may regain confidence, and be able to show what is in him.

Choice of Pieces.

As to the choice of pieces for the trial, these should be two in number, and of contrasted styles. It is said that Jessie Bartlett Davis, once a well-known church and (later) opera contralto, obtained one good church position by her soulful singing of a hymn to the tune of a simple song, popular many years ago, and known as "O Genevieve, Sweet Genevieve." The important point is to select trial numbers which will give the voice and style of the singer the most favorable medium possible for their effective exhibition, and which are of such a character, musically and poetically, as is likely to commend them to the tastes of the members of the particular committee for whom the candidate is singing. It would obviously be unwise to offer an oratorio selection to the representatives of a congregation which most enjoys simple anthems and Gospel songs in its regular services. So would it be poor judgment to sing compositions of elementary content before committees the members of which are musicianly cultivated ladies and gentlemen, accustomed to attending symphony concerts and high-class choral and vocal performances. It may be pointed out, however, that almost everybody, whether musically ignorant, or cultivated, enjoys a simple, tender, genuine melody, associated with words of poetic worth. It is sometimes difficult for the candidate to obtain information as to the type of music which most appeals to a committee, and therefore, in a general way it would seem best to prepare at least one selection which, by its simple, attractive melody and familiar and beloved text, makes a direct appeal to the heart.

It may be of assistance to some to name selections (for the various classes of voices), such as have been used by successful candidates for choir positions, or which have, in words and music, elements likely to make them effective with committees. It would be easy to present a long list of worthy sacred solos, including standard numbers from the cantatas and oratorios. The design has been, however, to set forth a carefully selected list of pieces which, in the writer's judgment, are particularly well adapted for the purpose in view. This will explain the absence of some well-known songs, and numbers from the oratorios which, though most acceptable in themselves, are perhaps not fully adapted for the use of candidates. The list is very far from exhaustive, and some might question the value of this or that selection. Nevertheless it is hoped that such a list will be of service to at least some who are seeking help in this direction.

Of the more simple tender songs for soprano, mezzo-soprano and tenor:

There Is an hour of hallowed peace—Chenery.
*One sweetly solemn thought—Ambrose.
*Thou'rt with me, oh my Father—Wodell.
*Just for to-day—J. B. Abbott.
Gethsemane—Lee Carlton.
*My God and Father—Marston.
*Alone with God—J. B. Abbott.
*There is a land mine eye hath seen—Crowninshield.
Crossing the Bar—A. Buck.
Just for to-day—Paul Ambrose.
*Take my heart, oh Father—L. Brackett.
*Jesus, Lover of my Soul—H. C. MacDougall.

For the same voices, the following songs of a good grade, tuneful and having good texts, are also listed:

*The King of Love My Shepherd is—F. F. Bullard.
*Sun of my Soul—L. Carey.
*Father, in Thy mysterious Presence—C. P. Scott.
*Ile Glad, oh ye children—F. Shackley.
Tarry with me, oh my Savior—S. A. Baldwin.
*Lead kindly light—Bohr.
*God shall wipe away all tears—J. F. Field.
*Peace of God—Gounod.
O Savior Hear Me—(Gluck). D Buck.
*Rejoice in the Lord—Shackley.
*Lead Kindly Light—Shepperd.
*O Loving Father—Cesar Franck.
*Come unto Me—Coenen.
Rock of Ages—Shepperd.
I heard the voice of Jesus say—Rathbun.
*I Heard the voice of Jesus say—Harris.
*Just as I am—Hawley.
*There is a Green Hill far away—Gounod.

For the same voices, songs of a high grade, including numbers from cantatas and oratorios:

Hark, Hark My Soul—Chadwick.
*Repentir—Gounod.
*Fear Not Ye, O Israel—D. Buck.
Cry aloud, spare not (Isaiah)—W. Patten.
Turn Thee unto me (Eli)—Costa.
I will extol Thee (Eli)—Costa.
Be thou faithful unto death (St. Paul)—Mendelssohn (tenor).
I will lay me down in peace (Triumph of David)—D. Buck.
How long, O Lord, wilt thou forget me (Triumph of David)—D. Buck (tenor).
If with all your hearts (Elijah)—Mendelssohn.
My hope is in the Everlasting (Daughter of Jairus)—Stainer (tenor).
The soft southern breeze (Rebekah)—Barnby (tenor).
My soul is athirst for God (Holy City)—Gaul (tenor).
He counteth all your sorrows (Hymn of Praise)—Mendelssohn (tenor).
The Lord is my Shepherd (Rose of Sharon)—A. C. Mackenzie.

Those numbers in the above list marked with an asterisk may also be had in keys for medium or low voices.

Following is a list of songs of a simple character for alto, baritone or bass:

The Lord is my Shepherd—G. M. Rockwell.
All through the night (Gently Lord, oh gently lead us)—Old Welsh melody.
Thou art near—A. J. Holden.
Upheld—E. S. Hosmer.
O Love Divine—A. J. Holden.
The Shadows of the Evening Hours—F. G. Rathbun.

Songs of a good grade:

The hills of God (baritone)—G. B. Nevin.
At last—Liddle.
Blest are the pure in heart—B. Hahn.

Songs of a high grade and selections from cantatas and oratorios:

Defend us, O Lord—J. W. Metcalfe.
I do not ask, O Lord—C. G. Spross.
Invocation (bass)—W. Berwald.
Pilgrim's song (baritone)—Tschaikovsky.
Behold the Master passeth By—W. G. Hammond.
Zion (bass)—B. Holtum.
Turn ye even to Me—F. F. Harker.
The Virgin's Lullaby (Coming of the King)—D. Buck (alto).
O God have mercy (St. Paul)—Mendelssohn (bass).
Lord, God of Abraham (Elijah)—Mendelssohn (baritone).
Thou Wilt Keep him in perfect peace (Isaiah)—W. Patten (alto).
Love not the world (Prodigal Son)—Sullivan (alto).
And God shall wipe away all tears (Light of the World)—Sullivan (alto).
Eye Hath not seen (Holy City)—Gaul (alto).

Speak the Words Distinctly.

When actually singing before a committee the candidate will do well to remember that to most people a song is worth nothing if the words are not intelligible. As a matter of fact very few people are good listeners. Most auditors fail to concentrate their minds upon the words, and then blame the singer because they cannot understand what is sung. The singer, however, cannot change this condition, and so must take extra pains to meet it by paying great attention to the matter of distinctness of enunciation and articulation. Take care of the consonants, and the final consonants in particular. Something can be done, too, by choosing at least one number which has for a text a well-known hymn, for in that case it will be comparatively easy for the most careless or unskilful listener on the committee to "hear" the words.

When a singer is seeking an opportunity to sing before a committee it is usually well to first consult with the organist or choir director—the responsible musical head of the church choir organization. At the same time it is not always best to depend entirely upon the information obtained from this official as to whether there is or is not a vacancy, or a trial of singers in view. He is not always himself fully posted as to the status of affairs or the intentions of the church authorities. Sometimes he is designedly uncommunicative. The information as to present or possible vacancies obtained from him had better be supplemented by that to be obtained from the chairman of the music committee. Even then the enquirer cannot always be certain that he has all the information in the case, or that what he has been told is the condition of affairs will be the condition two hours later. It is astonishing how little some musical directors and music committee chairmen and members know about what is really going on in connection with church choir changes. At times their statements vary so widely as to arouse the suspicion that some of them at least are either ignorant of the facts, or, to put it mildly, exceedingly "diplomatic" in their methods. Many church music committees do business in a business-like, above-board, courteous way. Others make as much mystery and fuss about their doings as though they were managing the affairs of some great nation according to the principles of the old school of diplomacy. Candidates will do well to take nothing for granted in connection with statements and rumors concerning vacancies in church choirs. Prove all things.

It is usually unwise to sing for a committee in a small room, as the studio of an organist, or the ordinary small office of a musical agent. The conditions are apt to be unfavorable. There is not space for the voice to show its real quality, and there is only the thin tone of a piano, instead of the solidity of the church organ, for the accompaniments. Even when it seems to be absolutely unavoidable to have a preliminary hearing in a studio or office, it is well to urge strongly another hearing in the church before a decision is arrived at.

If possible, the committee should be persuaded to allow the candidates at the church to sing before the committee without other candidates being present. At the present time it is the custom with some churches to have a sort of "round-up" of singers who are candidating, and singer after singer is obliged to walk up to the choir loft and make her trial before a crowd of competitors. Such conditions are unfair to the candidates. They do not obtain at the Sunday service, and for this reason they are also unfair to the committee, for under such a state of affairs it is not the best singer, but often the candidate with the most "nerve" who makes the best record.

When the singer is actually "on trial" much will depend upon his manner. Timidity and uncertainty create a bad impression, and undue self-assertiveness is also undesirable. A simple, natural, pleasant, quietly confident manner, having its root in kindness of disposition, knowledge of attainment, and personal and artistic sincerity, will go far to prepossess a committee in a candidate's favor. There must be, while singing, animation, but waving and swaying about, mouthing, grimacing, lifting the eyebrows at "expressive" high tones, "staginess" in the choir loft, are offensive to persons of good taste.

A favorable verdict having been obtained, the singer should see to it that his contract is reduced to writing, and signed by the responsible parties. It should state the beginning and length of term of office; the salary, and when to be paid; what it is to cover, that is to say, whether the singer is to be paid by the service, the Sunday, the month or the year; how many services and rehearsals a week are required; whether the contract is terminable on notice or without. It is of course understood that the sensible church soloist is willing to give extra time to rehearsals for special occasions, but if the contract is made to be specific, then whatever is done in addition to the requirements thereof stands upon the basis of mutual good will, and there is no chance for a misunderstanding. The candidate should take no one's verbal promise as to any business matter in connection with his choir engagement. What is put into writing, there can be little doubt or misunderstanding about. What is "understood" upon merely verbal arrangement is very often later seriously "misunderstood" by one or both parties to the contract.

WHAT the fingers produce is hollow workmanship, but the tonal message transmitted through the mind and soul of those for whom the message was intended, and is remembered long after the body has ceased to exist.—*Schumann.*

Piano Lessons by Great Masters

By EDWARD BURLINGAME HILL

II.

Mendelssohn and Schumann

It is well-nigh impossible to confine development in musical art entirely to commanding geniuses. Consequently before considering the first composers of the Romantic epoch it will be necessary to pause a moment to characterize the work of three pianist composers of less than first rank, who, nevertheless, have made important contributions in the furtherance of piano technique, especially from the technical standpoint. These are Muzio Clementi (1752-1832), John Babtist Cramer (1771-1858), and Ignaz Moscheles (1794-1870). Clementi, at one time the rival of Mozart, lived until five years after the death of Beethoven, although Mozart despised him for his mechanical style and absence of expressive feeling.

Clementi has left a monumental educational work in his "Gradus ad Parnassum," in two volumes, a series of 100 studies and pieces covering every style of piano playing. From the technical standpoint this practical treatise is much in advance of Mozart; it still possesses much educational value, although the musical interest is very unequal. Nevertheless it extended the range of piano playing very definitely and must always be taken into account in the progress of the technical side. While Cramer aspired to be a composer of serious works, he remains, like his teacher Clementi, the author of eighty-four studies which have had an educational vogue second only to the "Gradus." If many of these are almost valueless musically, at least fifty are worthy to enter into the permanent repertory of educational works. In a like manner Ignaz Moscheles, a remarkable classic pianist, has composed a long list of works in all forms—symphonies, overtures, concertos, sonatas, etc.—but with the possible exception of his G minor concerto and a few other pieces, his studies, Op. 70 and 95, are the most significant of his productions, and those which survive on account of their educational significance. Becoming fully conversant as a young man with the works of Beethoven, he manifested no little sympathy with the romantic school, and thus formed a connecting link of unique interest.

If the sonatas, concertos and concert piece of Carl Maria von Weber (1786-1826) are, to a certain extent, an indubitable stepping-stone between Beethoven and the composers treated in this article, his more important service to opera, especially in its influence on Wagner, has somewhat overshadowed the worth of his piano music. Nevertheless his work will receive further mention in a succeeding paper.

Mendelssohn.

If Mendelssohn was, first of all, a composer, he has played a by no means negligible part in the furtherance of piano playing. Precocious in his talent, he received early and thorough training, such as few composers have had. He was not a virtuoso in the ordinary sense, yet the testimony of many as to his qualities as a performer are virtually unanimous.

"My recollections of Mendelssohn's playing," said Madame Schumann, are among the most delightful things in my artistic life. It was to me a shining ideal, full of genius and life, united with technical perfection. * * * It never occurred to me to compare him with virtuosi. Of mere effects of performance he knew nothing—he was always the great musician, and in hearing him one forgot the player, and only revelled in the full enjoyment of the music. * * * In early days he had acquired perfection of technique; but latterly, as he often told me, he hardly ever practiced, and yet he surpassed every one."

"Mendelssohn's playing," says Hiller, "was to him what flying is to a bird. * * * He played the piano because it was his nature. He possessed great skill, certainty, power and rapidity of execution, a lovely full tone—all, in fact, that a virtuoso could desire, but these qualities were forgotten while he was playing, and one almost overlooked even those more spiritual gifts which we call fire, invention, soul, apprehension, etc. When he sat down to the instrument music streamed from him with all the fullness of his inborn genius—he was a centaur, and his horse was the piano. What he played, how he played it, and that he was the player, all were equally rivetting, and it was impossible to separate the execution, the music and the executant."

The late Dr. Joachim said: "His playing was extraordinarily full of fire which could hardly be controlled, and yet was controlled, and combined with the greatest delicacy." A pupil of his says: "Though lightness of touch, and a delicious liquid pearliness of tone were prominent characteristics, yet his power in fortes was immense." Another pupil, Mr. Otto Goldschmidt, describes his technique more in detail. "His mechanism was extremely subtle, and developed with the lightest of wrists (never from the arm); he, therefore, never strained the instrument or hammered. His chord-playing was beautiful, and based on a special theory of his own. His use of the pedal was very sparing, clearly defined, and, therefore, effective; his phrasing beautifully clear." Sir George Grove says that "his adherence to his author's meaning, and to the indications given in the music was absolute. Strict time was one of his hobbies. * * * In playing, however, he never himself interpolated a *ritardando* or suffered it in anyone else."

From the foregoing accounts of Mendelssohn's playing it is easy to construct his personality as a performer, and to imagine the traits which he would have exhibited as a teacher. There are few instances in which he has given specific opinions or advice in relation to performance. An assiduous and indefatigable letter-writer, he has touched upon all subjects in them connected with his musical experience. He has recounted the personages whom he met, his trials as a conductor, his opinions on various musical works, but little of an analytic or pedagogic nature. He has given admirable sketches of the cities and countries he visited, he described scenes with vivid details; his letters sparkle with wit and jollity; but one searches almost in vain for direct hints which might be of use to the teacher. A few brief quotations will suffice to show the drift of his remarks on piano playing. "But why should I be forced to listen for the thirtieth time to all sorts of variations by Herz?* They cause me less pleasure than rope-dancers or acrobats. In their case we have at least the barbarous excitement of fearing that they may break their necks, and of seeing that, nevertheless, they escape doing so. But those who perform feats of agility on the piano do not even endanger their lives, but only our ears. In such I take no interest. I wish I could escape the annoyance of being obliged to hear that the public demands this style; I also form one of the public, and I demand the exact reverse." This illustrates Mendelssohn's entire absorption in musical sentiment to the exclusion of mere virtuosity, a trait which is borne out by all who heard him play.

Hiller and Chopin journeyed from Paris to a music festival where a trio by Mendelssohn was performed. After describing their meeting, he goes on: "And, of course, next morning we betook ourselves to the piano, where I had the greatest enjoyment. They (Hiller and Chopin) have both improved much in execution, and as a pianist Chopin is now one of the very first of all. He produces new effects like Paganini on his violin, and accomplishes wonderful passages, such as no one could have formerly thought practicable. * * * Both, however, rather toil in the Parisian spasmodic and impassioned style, too often losing sight of time and sobriety, and of true music; I, again, do so perhaps too little." Here we find the classic instinct revolting against the inevitable approach of the Romantic school. It is difficult to find any specific advice on technical matters in Mendelssohn's letters. Almost the sole recommendation to be met with is where he wrote to a prospective pupil "not to fail in studying Cramer's exercises assiduously and thoroughly." Perhaps the best explanation of this noticeable omission lies in the fact that he himself acquired a remarkable technical facility so early in life that he was inclined to overlook the means by which it was obtained.

*A trivial but fertile composer of variations written almost exclusively for showing off facile brilliancy.

Yet that he was sensible of the difficulty of attaining proper interpretation of exalted music can be inferred from a letter narrating a visit to Dorothea von Ertmann (in earlier life a friend of Beethoven) when he played to her Beethoven's B flat trio, Op. 97. "As I reached the end of the adagio, * * * she exclaimed, 'It is too expressive to be played,' and that is really true of the passage." His unreceptive attitude towards the rapid development of the romantic composers may be judged by the following: "A book of Mazurkas by Chopin and a few new pieces of his are so mannered that they are hard to stand." A year or more later he wrote: "I find that at my age my fingers require to practice most carefully the exercises of former years in order to keep pace with the times. I can manage to preserve them pliable and elastic, but I cannot make them any longer than they are; and that is just the road that modern pianists like Chopin, Thalberg, etc., have taken in order to develop their technique." This refers undoubtedly to the wide stretches and complicated arpeggios which the romantic composers introduced so frequently into their works.

To sum up, Mendelssohn was the cultivated musician of steadily classic instincts, in spite of the impetus he gave to the development of romantic music. As a pianist, he stood for scrupulous adherence to the composer's intentions, strict tempo, finished phrasing, beauty of tone, careful use of the pedals, and above all, to present the fullness of the sentiment and spirit of the music rather than to seek display of technical attainments. His dominant regard for true interpretation must stand for especial consideration to-day, when development of technique threatens to overpower the real essence of the music itself. Herein consists the chief example of his pure and noble attitude towards music, and the greatest lesson to be learned from his constant efforts in this direction.

Schumann.

If possible, Schumann has even less specific advice of a technical nature to give than Mendelssohn, and yet the influence of his example and taste is very palpable. As a young boy, he very nearly became a pupil of Carl Maria von Weber; when he was nine he heard Ignaz Moscheles play. This remarkable pianist affected him greatly, and Schumann's first published work showed that he had assimilated Moscheles' style to a certain extent. Though ostensibly a law student, Schumann was passionately devoted to the piano, practicing while at the University of Heidelberg as much as seven hours a day. He played with more than ordinary success at a concert, there was even a project for his becoming a traveling virtuoso, but an accident, unfortunate and seemingly irremediable, was actually the most beneficial event in his career. In his efforts to acquire technique he strained a finger so badly as virtually to cripple it and also the whole hand. Thus Schumann turned to composing and also to criticism. He often said that as a composer he was most influenced by Sebastian Bach and the novelist, Jean Paul; for one revealed to him the depth of sentiment which music can reveal, while Jean Paul stimulated his imagination, and even directly provoked musical ideas. In writing of his theoretical studies, he says: "Otherwise Sebastian Bach's well-tempered clavichord is my grammar, and is certainly the best. I have taken the fugues one by one, and dissected them to their minutest parts. The advantage of this is great, and seems to have a strengthening moral effect upon one's whole system, for Bach was a thorough man all over, and his works seem written for eternity." If his career as a pianist was rudely interrupted, he had gone far enough to reflect upon the essential qualities of piano-playing, as the following extract from a letter will show: "Without overestimating my own abilities, I feel modestly conscious of my superiority over all the other Heidelberg pianists. You have no idea how carelessly and roughly they play, and of the noisiness, slapdash and terrible feebleness of their style. They have no notion of cultivating 'touch' and of bringing a fine tone out of the instrument; and as to regular practice, finger exercises and scales, they don't seem even to have heard of anything of the kind. The other day one of them played me the A minor concerto (probably Hummel's). He performed it very correctly and without mistakes, keeping a sort of rhythmical march-time, and I could conscientiously praise him. But when I played it to him he had to admit that, though his rendering was quite as correct as mine, yet, somehow, I made the whole thing sound different; and then, how in the world did I get such a *violin-like* tone, etc.? I looked at him with a smile, put Herz's finger exercises before him, and told him to play one every day for a week, and then come and try the concerto again. This he did, and in due time came back enchanted and delighted, and called me his good genius, because my advice had helped him so much."

This shows how early Schumann felt the importance of a good tone production, and of proper gymnastic cultivation. As a critic, on the other hand, he exercised a remarkable influence in his paper, the *Neue Zeitscrift für Musik*, which is still active to-day. At the time of its foundation criticism was in a bad way; there were no standards worth mentioning, and little courage to express anything positive. It was a long step forward to say, as Schumann did in the preliminary notice in the first number: "The day of reciprocal compliments is gradually dying out, and we must confess that we shall do nothing toward reviving it. The critic who dares not attack what is bad is but a half-hearted supporter of what is good." One has only to look over Schumann's criticisms of Chopin's piano music, of Liszt as a pianist, of Mendelssohn, of Hector Berlioz's Fantastic Symphony, of Schubert's C major symphony, and countless other pages to have instantly revealed the critic's lofty and unimpeachable standards, his cordial appreciation of inspiration and poetic ideals, his warm welcoming to artistic honesty. He was always ready to turn to music which was written with sincere earnestness, but he was scathing in his condemnation of those who frittered away their talent, or who deliberately chose a superficial course. Schumann was not the classicist that Mendelssohn was, but he had a larger and warmer heart; he was broad in his views, yet unflinching in his standards. There is ample lesson to-day to be learned from the artistic probity of both, but the generous, impulsive, imaginative Schumann must make an especial appeal. It were well for this age if it scorned mere exhibition of technique as he did; if it were as alive to sentiment and poetry as he was. That he was intensely human, as the following extract written to one in discouragement will show: "Cast your sorrows behind you, and sublime, peaceful figures will grow out of them and smile at you. Thus did Deucalion and Pyrrha throw stones behind them, and splendid Greeks rose up from them. I often tell myself that."

IMPORTANT EVENTS IN MUSICAL HISTORY.

BY DANIEL BLOOMFIELD.

(Previous instalments of this valuable chronology will be found in the December, January and February issues of THE ETUDE. They will eventually be published in book form).

A. D.

1760—Maria Luigi S. Cherubini b. Florence, Italy, Sept. 14. The man who in Beethoven's estimation was the greatest musician in the world. He was a teacher, composer and theorist.
Piccini's "La Buona Figliuola" produced.

1761—Johann Ludwig Dussek b. Caslav, Bohemia, Feb. 9. Celebrated pianist and composer.
Haydn enters the service of Prince Esterhazy.
The Catch Club of England organized.
Pierre Gaveaux b. Zeziers. Composer.

1762—Gluck's "Orfeo" first produced in Vienna.

1763—Etienne Henri Mehul b. Givet, Ardennes, France, June 22. Famous opera composer.
Adelbert Gyrowetz b. Budweis, Bohemia, Feb. 19. Talented symphonist, and for twenty-seven years musical director of the Court Theatre, Vienna.
Domenico Dragonetti b. Venice, April 7. The greatest double-bass player the world has known.

1764—Pietro Locatelli d. Amsterdam.
Jean Phillipe Rameau d. Paris, Sept. 12.

1765—Daniel Steibelt b. Berlin. Composer and pianist of note.

1766—Rudolphe Kreutzer b. Versailles, Nov. 16. Great violinist and the friend of Beethoven.

1767—Gluck's "Alceste" produced in Vienna.
Nicolo Porpora d. Naples, in February.
Thomas Attwood b. London. Composer and organist.

1768—J. J. Rousseau's "Dictionary of Music" published.

1770—Ludwig van Beethoven b. Bonn, Dec. 16. The greatest musician of all ages.
"The New England Psalm Singer, or American Chorister" published by William Billings of Boston.
Johann C. H. Rinck b. Elgersburg, Thuringia, Feb. 18. Famous organist. Wrote the "Practical Organ School."
Giuseppe Tartini d. Padua, Feb. 16.

1771—John Baptist Cramer b. Mannheim, Feb. 24. Pianist and composer of "Method for Pianoforte" and a number of excellent studies.
Pierre Baillot b. Passy, near Paris, Oct. 1. Author of a celebrated instruction book for violinists.
Ferdinand Paer b. Parma, June 1. Opera composer and conductor.

1773—Charles S. Catel b. L'Aigle, Orne, France, June 10. Great theorist and teacher.
Firm of John Broadwood Sons, piano makers, founded, London.

1774—Gaspero L. P. Spontini b. Majolati, Ancona, Italy, Nov. 14. Famous opera composer.
Wenzel Tomaschek b. Skutsch, Bohemia, April 17. Well known composer.
J. Pierre Rode b. Bordeaux. Great violinist.
Gluck's "Iphigenie en Aulide" produced in Paris.
Niccolo Jommelli d. Naples, Aug. 28.

1775—Giuseppe Baini b. Rome. Famous historian, composer and singer.
Francois Adrian Boieldieu b. Rouen, France, Dec. 16. Noted composer of opera.
Johann Anton Andre b. Offenbach, France, Oct. 6. Composer and theorist.

1776—The first volume of Burney's "History of Music" published.

1777—Gluck's "Armide" produced in Paris.
The first French piano made by Erard.
Ludwig Berger b. Berlin, April 18. Noted pianist.

1778—Johann Nepomuk Hummel b. Pressburg, Nov. 14. Great pianist and friend of Beethoven.
Dr. Thomas A. Arne d. London, March 5.

1779—Angelica Catalani b. Sinigaglia, Italy, October. Noted soprano.

1780 (?)—The Damper Pedal of the piano invented.
Franz Clement b. Vienna. Noted violinist.

1781—Mozart's "Idomeneo" produced at Munich.
Anton Diabelli b. Mattsee, near Salzburg, Sept. 6. Composer and music publisher.
Francois A. Habeneck b. Meziers, France, June 1. Violinist and conductor. He introduced Beethoven's symphonies into France.
Gewandhaus Concert Hall, Leipsic, opened.
Vincent Novello b. London, Sept. 6. Composer, organist. Founded house of Novello, Ewer & Co.

1782—"Die Entführung aus dem Serail," by Mozart, produced.
Carlo Farinelli d. Bologna, July 15.
John Field b. Dublin, July 16. Pianist and inventor of the "nocturne" form.
Niccolo Paganini b. Genoa. The greatest violinist the world has known.
Conradin Kreutzer b. Baden, Nov. 22. Opera composer.
Daniel Francois Auber b. Caen, Normandy, Jan. 29. Famous opera writer.
P. A. D. B. Metastasio d. Vienna, April 12.

1783—Johann Adolphe Hasse d. Venice, Dec. 16.
Gaetano Caffarelli d. Naples.

1784—Ludwig Spohr b. Brunswick, April 25. Famous composer and violinist.
Francois Joseph Fetis b. Mons, Belgium, March 25. One of the greatest musical historians and writers.
Wilhelm Friedemann Bach d. Berlin, July 1.
The Double-bassoon first used in the orchestra, in England, at the Händel Centenary Festival.
Giovanni Battista Martini d. Bologna, Aug. 3.
Ferdinand Ries b. Bonn, Nov. 29. Pianist and composer. Pupil of Beethoven.

1786—Henri Lemoine b. Paris, Oct. 21. Theorist and composer.
Mozart's "Marriage of Figaro" produced.
Carl Maria von Weber b. Eutin, Oldenburg, Dec. 18. Founder of the Romantic School.
Frederick Kuhlau b. Hanover, Sept. 11. Opera composer; wrote also for violin and piano.
Sir Henry R. Bishop b. London, Nov. 18. Composer of "Home, Sweet Home," and many operas.
Antonio M. G. Sacchini d. Paris, Oct. 8.

1787—Christopher Willibald von Gluck d. Vienna, Nov. 15.
Mozart's "Don Giovanni" produced.
Leopold Mozart d. Salzburg, May 28.
Tobias Haslinger b. Zell, March 1. Composer and music dealer.
London Glee Club formed.
Ignatius Fiorillo d. near Kassel, in June.

1788—Frederick Kalkbrenner b. Berlin. Famous pianist and composer.
Carl Philipp Emanuel Bach d. Hamburg, Dec. 14.
Mozart wrote his "Jupiter" symphony.
Giulio Marco Bordogni b. Bergamo, Italy. Famous operatic tenor.

1789—Volume three of Burney's "History of Music" published. (This volume completes the history.)
Friedrich Ernst Fesca b. Magdeburg, Feb. 15. Composer.

1790—Mozart's "Cosi fan Tutti" produced in Vienna.
Niccolo Vaccai b. Tolentino. Celebrated vocal teacher.
Carl J. Lipinski b. Poland, Nov. 4. Violinist.

1791—Mozart's "Magic Flute" and "Requiem" produced.
Wolfgang Amadeus Mozart d. Vienna, Dec. 5.
London visited by Haydn.
Giacomo Meyerbeer b. Berlin, Sept. 5. French operatic history ends with him.
Ferdinand Herold b. Paris, Jan. 28. Opera composer.
Carl Czerny b. Vienna, Feb. 21. Prolific writer of piano studies. Pupil of Beethoven.

1792—Dr. Lowell Mason b. Boston, Jan. 24. Composer, writer and teacher. He introduced singing into the public schools of America.
Gioachino Rossini b. Pesaro, Italy, Feb. 29. Celebrated opera composer.
Rouget de Lisle composes the "Marseillaise" on April 24.
Moritz Hauptmann b. Dresden. Great theorist and composer.
Johann Andreas Stein d. Augsburg, Feb. 29.

1793—Pietro Nardini d. Florence, Italy, May 7.

1794—Theobald Boehm b. Bavaria. Flutist and inventor of a system of fingering wood-wind instruments (flute, oboe, clarinet, bassoon, etc.).
Luigi Lablache b. Naples. Famous bass singer.
Ignaz Moscheles b. Prague. Wrote fine studies for the piano, and was famous for his wonderful abilities as improviser.

1795—Beethoven published his Opus I.
The Paris Conservatoire established Aug. 3.
Giovanni Battista Rubini b. Italy. Celebrated operatic tenor.
Heinrich Marschner b. Saxony, Aug. 16. Opera composer.
George Benda d. (?)

1796—Anton Schindler b. Germany. Biographer of Beethoven.
Auguste Mathieu Panseron b. Paris. Composer of many voice works.
Johann Carl G. Loewe b. Germany. Originator of the "Ballad" form in music.

1797—Heinrich Wohlfahrt b. Kossnitz. Piano teacher and composer.
Johann C. Lobe b. Weimar. Writer on music and a composer.
v. Francesco S. Mercadante b. Altamura. Italian opera composer.
Franz Peter Schubert b. Vienna. The greatest melody writer of all times.
Gaetano Donizetti b. Bergamo, Nov. 29. Operatic writer.
Mehul's "Medee" produced.

1798—Henri Bertini b. London. Writer of piano studies.
The first number of the "Allegemeine Musikalische Zeitung" appeared.
Jonas Chickering b. United States. Piano maker.

1799—Francois E. Halevy b. Paris, May 27. Opera composer.
Adolf Bernard Marx b. Halle. Eminent theorist and writer.

1800—Haydn's "Creation" produced in London on March 28.
Carl F. C. Tasch d. Berlin, Aug. 3.
Beethoven wrote his first symphony and "The Mount of Olives."
Pierre Gavinies d. Paris.
Ludwig R. von Kochel b. Stein. Celebrated for his catalogue of Mozart's works.

REFUSE to allow the world to form your opinions for you. Fight for freedom of judgment. Express what you honestly feel. Dare to lead, and others will not dare not to follow.—*Arthur Farwell.*

ANECDOTES OF GREAT MUSICIANS.

Rossini's memory was anything but retentive, especially in respect to the names of persons introduced to him. This forgetfulness was frequently the cause of much merriment whenever Rossini was among company. One day he met Bishop, the English composer. Rossini knew the face well enough and at once greeted him, "Ah! my dear Mr.——" for the life of him he could get no further, but to convince him that he had not forgotten him, Rossini began whistling Bishop's glee, "When the wind blows," a compliment which "the English Mozart"—as Bishop has been called—recognized quite as readily as he would have done had his less musical surname been mentioned.

The widow of Mozart has given to the world many interesting details respecting her illustrious husband. Years after Mozart had died, and when the celebrated Constance Weber had been widowed for the second time, she was visited by an English lady and her husband—an eminent musician—both of whom were anxious to converse with the widow of the great master. Notwithstanding the years that had passed, Madame Nyssen's enthusiasm for her first husband was far from extinguished. She was much affected at the regard which the visitors showed for his memory, and willingly entered into conversation about him.

"Mozart," she said, "loved all the arts and possessed a taste for most of them. He could draw, and was an excellent dancer. He was generally cheerful and in good humor; rarely melancholy, though sometimes pensive. Indeed," continued she, "he was an angel, and is one in heaven now." He played the organ delightfully as well as the pianoforte, but he seldom touched this last instrument in company unless there were present those who could appreciate him. He would, however, often extemporize upon it when alone with her. "Mozart's voice," she said, "was a light tenor; his speaking tone gentle, unless when directing music; that then he became loud and energetic—would even stamp with his feet and might be heard at a considerable distance. His hands were very small and delicate. His favorite amusements were bowls and billiards." The widow lady also hinted to the visitors that it was Mozart's highest ambition to have composed an oratorio in the style of the "Messiah" and "Israel in Egypt." In fact, he intended to have set to work upon an oratorio immediately after the "Requiem;" but, alas! ere he could crown his fame with such a work, he was taken from the scene of his labors and successes —such as these latter were, during his lifetime.

Encores are a positive nuisance, and one which concert conductors ought to put down, or at least lessen. Upon the strength of an advertised programme, a seat at a concert is taken, but instead of the programme being carried out, through this intolerable *encore* system a third of it is not unfrequently omitted. This is especially the case in benefit concerts and the fashionable miscellaneous concerts which begin at two o'clock in the afternoon and end at about six with the programme anything but exhausted. From the singers' point of view, too, the habit is as unreasonable as it is cruel. No singers of established reputation desire to be told that they know how to, or that they do, sing; nor is it reasonable to suppose that when they are paid for singing certain songs, or for sustaining a part in an oratorio or opera, that they, any more than a "hewer of wood," care to do the work twice over for the same remuneration; a consideration quite apart from the one of wear and tear to the voice. To turn to another branch; why, we ask, should Herr Kreisler be compelled to submit to a repetition of say a Chaconne of Bach's or Tartini's "Trillo del Diavolo" after he has once performed either composition faultlessly, and as no other living being can play it? Does he need no more consideration than an express locomotive that can go on so long as the steam is up? We hope that the public will soon grow more considerate and more artistic; that it will learn to accept a simple bow as a sufficient acknowledgment for whatever applause it has to bestow; that it will learn to restrain its applause till the right moment, and not come crashing in upon some touching refrain of a song, or at those cherished points which a violinist loves to finish—the cadences. Then again, why should boisterous outbreaks, such, alas! as one too often meets with, be allowed to mar the grand and religious impression which a performance of such an oratorio as the "Messiah" should inspire within every listener? To give an instance, there is that sublime contralto melody "He was despised." What can be more inappropriate than a burst of applause after the rendering of those words!

Audiences should be more discriminative, or some day we shall have Beethoven's symphonies or complete operas repeated. There was once an *encore* of a whole opera, but let us hope that, bad as our present system is, it will never drift into this sort of thing. The incident referred to occurred to Cimarosa's "Il Matrimonio Segreto," when it was first performed before the Emperor Joseph of Austria. The monarch was delighted with the opera, and for their excellent performance rewarded the singers with a magnificent banquet. When it was over, the Emperor's admiration was as enthusiastic as ever. The liberal wines, too, had pleased the singers, and eventually one and all went back with the Emperor to the theatre and performed the entire opera again. Fatiguing no doubt, but really far more rational than to call for a repetition of pieces in the middle of an opera; thus spoiling the stage illusion, fatiguing the singer, lengthening the performance, or breaking the thread of the composer's ideas.

It is a popular fallacy that talent is all that is needed to reach to eminence as a musician. Indomitable perseverance must be there, however, or the genius will soon die out. Was not Handel possessed of genius, yet in his case was genius made an excuse for idleness? and did he not wear the keys of his Rucker harpsichord like the bowl of a spoon with his incessant practicing? Again, coolness and self-possession, and unfailing readiness of resource are very necessary qualities, which one's recollections but too painfully declare to be exceptional, rather than general. How many singers, organists, conductors, etc., have lost all chance of success from peculiarities of nervousness, and want of self-control, when emergencies have arisen? The breaking of a string, the loss of a piece of music, the absence of a first hand, the incompetence of a singer, are among the every-day causes of such emergencies; but what can be done against such a plague of accidents and mishaps, by a truly thorough artist, was shown on one occasion by Mendelssohn. His reserve power was marvelous, and on some occasions underwent tests which surprised even those most intimate with the master. During the Birmingham Festival of 1846 there was a "miscellaneous selection," and after the concert had commenced it was discovered that the orchestral parts of a certain recitative were not to be found. The difficulty was serious. A search was made, but all to no purpose. Suddenly Mendelssohn saw a way out of the maze. He snatched up some music paper, ran off to an adjoining room, and there, whilst the band was fast getting through the earlier pieces of the programme, Mendelssohn composed a new recitative, wrote out the band parts and the conductor's score, just in time for the piece to come in at the place set down on the programme.

The band played it at sight, so well, that the public knew nothing of the threatened *contretemps.*

Servants are very well in their way, but who has not at times been driven well-nigh mad through—let us call them the good intentions—of some housemaid or maid-of-all-work, who, in her "clearing up" and putting things straight," as she is pleased to term her labors, either consigns some precious treasure to a place where it is beyond discovery, or else stores it in some "safe" place; where indeed it is so "safe" that it can hardly be found, either by her or by its owner? Such servants, alas! are far from few, and such a state suggests the necessity of some sort of house or institution in which servants shall be made thoroughly *au fait* with their duties, for they were apparently never much better in this respect than they now are: at any rate we know that the unfortunate Beethoven was troubled with a slattern who certainly did not belie the general reputation attached to servants of modern times. This "little lady" formed a part of Beethoven's household during the time that the master was working at the Mass in D, that stupendous work which Beethoven commenced in 1819 for the celebration of the appointment of his friend, the Archduke Rudolph, as Archbishop of Olmutz, and which should have been completed by the following year. Beethoven, however, became so engrossed with his work and increased its proportions so much that it was not finished until some two years after the event which it was intended to celebrate. While Beethoven was engaged upon this score, he one day woke up to the fact that some of his pages were missing. "Where on earth could they be?" he asked himself and the servant too; but the problem remained unsolved. Beethoven, beside himself, spent hours and hours in searching, and so did the servant, but it was all in vain. At last they gave up the task as a useless one, and Beethoven, mad with despair, and pouring the very opposite to blessings upon the head of her whom he believed was the author of the mischief, sat down with the consolation that he must rewrite the missing part. He had no sooner commenced a new Kyrie—for this was the movement that was not to be found—than some loose sheets of score paper were discovered in the kitchen! Upon examination they proved to be the identical pages that Beethoven so much desired, and which the woman, in her anxiety to be "tidy" and to "keep things straight," had appropriated at some time or other for wrapping up, not only old boots and clothes, but also some superannuated pots and pans that were greasy and black!

But there is a little history of another of Beethoven's servants that is worth knowing. As a rule, musicians are very slightly troubled with the business of stables, horses and grooms; and therefore when Fortune does throw a horse in their way, any eccentricities in respect to it are more or less excusable. Now, Beethoven once had a horse, a very beautiful animal, presented to him by an admirer. For the first few days after its arrival its new owner did what most mortals would. He mounted it and took an airing round the suburbs. Then his strange nature showed itself in respect to the steed. Having ridden it a few times, he completely forgot its existence, making his journeys on foot, or by coach, as if a horse was completely beyond his means. The animal soon found an owner. Beethoven at this period had a sharp-witted manservant, who had been with him for some time (rather a matter for surprise, as Beethoven was a marked man among the menials and lodging-keepers of Vienna, who would not put up with his temper and peculiarities). This servant, finding that his master neither inquired for nor used the horse. took it into his own possession; paid the livery bills, instead of allowing them to go to Beethoven, for fear they should jog his memory about the horse, and as a set-off against all this, used to let out the animal to any one who cared to hire it.

Were it not for our knowledge of Beethoven's utter carelessness in the affairs of every-day life it would be hard to realize the truth of such a story as this, for admitting the wonderful propensities which articles (in both large and small establishments) seem to have for disappearing, it is very difficult to imagine how a horse could disappear without being missed, that not being the kind of mishap which could exactly be accounted for by the usual reference to the mischievous propensities of "the cat."

SLOW PRACTICE.

The greatest attention should be given to slow practice, as mistakes , bad method, etc., will surely creep in the moment the entire attention is relaxed, and when the speed is increased they are all the more difficult to eliminate. No matter how many weeks or months have been continuously spent on one thing, the practice of the same on the last day should commence at as slow a speed as at first. Every motion should be exaggerated as much as possible; the fingers should be raised to their highest capacity, every motion should also be quick as a flash. As previously explained, slow practice, like a microscope, magnifies the performance many times, and exaggerations are necessary to make the proportions correct. High speed will reduce everything automatically to its proper value. But the slower the speed the greater attention necessary, as bad method, etc., is doubly insidious under these circumstances, and anything bad at one speed will get worse as the speed increases, and the only remedy will be to commence all over again at a speed slower than ever, and eliminate the difficulty. Much work is often wasted by increasing the speed before the practice, as mistakes, bad method, etc., will surely performance is right.—*S. R. Spencer.*

The profession of the teacher is rising into higher request every day, and has scope in it for the grandest endowments of human faculties and of all useful and fruitful employments may be defined as the usefullest, fruitfullest, and also indispensablest in these days of ours.—*Carlyle.*

REFLECTIONS BY THE WAY.

The Conductor.

BY FANNIE EDGAR THOMAS.

Who has not seen a robust man, mounted upon a small platform, stick in hand, clawing the air with all his force, bending and beating, jumping, straining and kicking, as though trying to throw arms and legs out of sockets? He does not seem satisfied unless pocket-linings and watch-fob are being made visible to the public behind, as evidence that they are getting the worth of their money. Now that chorus and choir direction is assuming such large place in music work, it may be well for the more modest and sane leaders of ensemble bodies, to examine this frantic strenuousness, and see what in it is best to follow, what to eschew. It is interesting to see that in the normal schools springing up all over the country, for teaching of music in the public schools, there is regular department for "conducting" study. Here most of the "conductors" are women, many of them very young women. The earnest interest amongst them, seeking to reach an efficient place in such work, is most commendable. That much of the customary strenuousness of "Great Conductors" is eccentric without being valuable, and that other is valuable without being eccentric, was the result of heated discussion upon this point recently.

Frequently it may be seen, that with all this "effort" no change in force, speed or volume may be remarked amongst the body of players or singers. There is an impression of tremendous useless labor, as when a child flogs an elephant with his toy whip, the brave animal unconscious of his existence. Worse yet, often all this energy is in direct opposition to the ideal or sentiment to be expressed. The one with the stick comes down upon the air with violence sufficient to break a rock, over a tender passage, and makes straight, tight venomous blows, when gentle curves, pleading idea, or the suave lines of sentiment, underly the notes. There is no context between the thought and the exertion, and there is no response to the leadership by those supposed to be led. This condition is the source of fatigue and tedium to the onlooker, and takes, of course, from the general impressiveness. What is the cause of this "inadequacy," this "insufficiency?"

In the first place the leader or "conductor" has no settled "conviction" as to the *structural sentiment* of the composition. He has a general idea, especially of certain passages. He is guided by certain symbols of loud and soft, slower and faster, upon the page before him. He, too, has certain memories of how he, or she, has heard the composition given by some one else. And he has a desire either to play it very differently, or very nearly the same, as that memory. But he has no entire "building," distinct and clear, before the intuition; no sense of a beginning, a middle and an end, and the unbreakable union that must exist between those parts. There is a chimney here, and a stoop there, walls and windows and doors more or less to be discovered. But the "building," the poor building, where is it? This "possession" of a "subject" as a whole, before the mind's eye, all at once, to be painted as a whole, gives a direction to the musical mentality undreamed of by "conductors" whose "shreds and patches" are indicated by epileptic, convulsive, spasmodic exertions instead of INDICATIONS. This is one cause. Secondly, the leader or conductor has no knowledge of the laws of self-expression. This art is sometimes born, and again must be acquired. Some people (as the French for example) have but to imagine, to express through the body, the result of that imagination. Others imagine that they are expressing something, when in truth they are representing the very opposite, or something quite ridiculous. There is movement, that is all, but not THE movement belonging.

One ignorant of the laws of photography sins in the same way in having his picture taken. He throws himself into a chair "any way" to be "natural," and expects that such pose must be in consonance with his imagination. Far from it. Witness the difference between the "natural" pose of the trained actor, and that of the farmer's boy. Witness the difference between the meaningless "antics" and "gyrations" of X or Y or Z when conducting, and the logically rhythmic correlativeness of the movements of a conductor who literally "reflects" the subject matter of the score (not its notes and symbols), and whose men before him, are again "reflecting" his conception.

To be at his best a conductor, man or woman, of choir or chorus or orchestra, should be free from the score. The conception, if there be one, is inevitably hampered (as is all musical performance) by ignorance, or even half knowledge of the print as its symbol. Freedom to express the intangible picture, however distinct to the musician, is restricted by having the mind and its consequent nose, glued to the binding of a book.

No man or woman can convey the self-unconscious and impressive force of conviction while keeping the nose glued to the binding of a book. This is as impossible as it would be for a lover to convince his lady-love of his affection while reading the impassioned wording from a gilt-edged "reader."

THE BUSINESS MAN AND MUSIC.

BY E. A. SMITH.

There has been much written and said regarding the lack of interest that the average business man has in good music, but the writing has principally been from the standpoint of the musician. Let us carry the analysis still further. The average business man has but little interest in the best that is represented in art; he has but little interest in the best in literature, but he has a general interest in each of them.

What would the symphony orchestras of New York, Boston, Chicago and other cities do were it not for the business men who usually finance these great enterprises by guaranteeing a certain sum, all or part of which they are frequently called upon to pay.

First, the American people are known and recognized as an inventive, manufacturing and commercial nation. In a new country in which the trade is developing in every direction, in which risks are problematic, in which competition is fierce, the business idea predominates, and the business man really has but little time for the arts. Perhaps this is his misfortune. It is often a question of whether he will have more art and less dollars or more dollars and less art, and the average business man feels that he would prefer to live on dollars than starve on art.

The schools are paying more attention to music, drawing and literature, so that the child is forming a taste for these things, and learns more in the first few years of his school life than the average business man of to-day ever new. It is safe to predict that the next generation will advance considerably in the art idea, and in the next century we shall, without doubt, have musicians and national schools that will compare favorably with any in the world.

The business man, therefore, should not be censured or condemned because in his enjoyment of music he prefers that principally which entertains, and which musicians call "trivial," as it takes him from his business cares with the least mental effort.

Naturally, musicians wonder why business men have not made a study of music so that they could enjoy such composers as Bach and Beethoven. But why should not the other professions expect that the business man will be able to thoroughly enjoy and comprehend the paintings of Corelli, Murillo and others? A man cannot know everything, and while musicians are talking about the business men not enjoying the best in music, in turn suppose the business men express their wonder at the inability of musicians to comprehend and do business in a business-like way. It is safe to say that the musician has weakened his cause in the eyes of the business man. more because he has been unbusiness-like in the management of his affairs than anything else. For this the musician should be censured. He has no right to carry his art idea to such an extent that he neglects paying his bills, especially if his income is a good one.

There are two sides to every question. The business man has just as much a right to review the weakness of the musician from his standpoint, as the musician has to review the business man's defect from his standpoint. Neither should condemn or excuse, but each should strive to strengthen those points in which they are especially weak. that the grand summary of their character and enjoyment may be a rounded and complete whole, symmetrical at all points.

MUSICAL TID-BITS.

BY GEORGE HAHN.

A musical friend is a friend indeed.

Hope and work make life worth living and lead to success.

We need more music and less noise.

A mistake does not sound so bad when no one is listening.

The orchestra is perfection in music. Let us encourage it.

If a criticism is well-meant we should be thankful for it.

There is a broad and narrow road in music; on which road are you? Are you following the crowds or setting an example?

The person who craves originality does not always appreciate it when he meets it.

The amateur who plays for his friends is building better than we think.

"Art is long and time is fleeting"—and we get a small proportion of both.

A piano in the home signifies nothing. It is how often it is played, and what is played that counts.

The faculty of being sunny without technique is frequently more in evidence than a finished technique and a sunny disposition.

We cannot imitate the music of the woods, but we can get the spirit of it in our hearts.

That mighty word "if." But all people do not use it to the same extent. In the vocabulary of many it is entirely unknown, and they are the ones who are forging ahead.

That propensity for work, that stick-to-it-tiveness so auspicious in the character of a few, is the key to success. Talent with it, and we have a candidate for greatness.

The teacher who teaches only for the money will never get anything more than this.

An artist does not always get as much salary as the applause would denote. There is often a great difference between the two.

Somehow great men never listen to the counsel and advice of their critics. It is well so, for if they did, it would surely put an end to their greatness, in a majority of cases.

As long as opinions differ we will have all kinds of music; and that is always.

What was once original has become commonplace through use; and what was commonplace at the beginning has long ago ceased to be in use.

Fantastic tricks on the keyboard astonish us; and that is the end of it.

The higher you climb the less you will see of your toiling brother below. But he is there, struggling as, perhaps, you did. When you were as far removed from the top as he a little help, a little encouragement, a little appreciation, were mile stones in your road toward success. Reciprocate! If you are near the top, think less of it and a little something of those below. If you are at the bottom, or nearly so, look up. If there is a human being ahead of you—I say a *human* being—he will not always keep his back towards you. Give and take and remain cheerful through it all.

The highest salaried singers and players are not those who receive the highest salary, but those who feel that they are devoting a part of their lives to the interests of a great art. Let us join their ranks!

Music is "used" for too many purposes. It too often merely furnishes one of the satellites revolving around a sun, which may be anything from a wedding to a dance. At a wedding ceremony naturally everybody is interested in the happy pair, and we cannot help agreeing that the wedding march is of secondary importance. But at the opera, from the first announcement until the performance, too many people look over the names in the cast and go to see the "favorites." At a concert the singers and players often interest us more than the program. Down the scale we find music "used" at social functions and dances. Music accompanies a great many things beside a song. Its presence, however, is always welcome. Thank God that it is "used" so much!

No teacher is obliged to give instruction to every applicant. Nor is he obliged to continue teaching a pupil who, through laziness, fails to make reasonable progress. One can stand a lack of talent if there is a fair degree of application, but only the worst financial straits will condone the wasting of time on a lazy pupil. One of the best advertisements a teacher can have is the refusal to continue the farce of instructing such a person.

THE PIANIST'S HAND.

BY ALLAN SPENCER.

If any one of the multitude of young men and women who are to day studying the piano seriously were questioned as to the thing he most desired to obtain, it is almost certain that the answer would be "technic." And if the student were further questioned as to the means by which he hopes to obtain this most desired possession, he would be almost equally certain to answer "by practicing etudes."

This is not strange when we take into account the mass of pedagogic material to which the piano student of to-day has fallen heir. And when we realize that contributions of similar nature are now coming from the press at the rate of about one each week, it is not unnatural that the student should lose sight of the thing he is trying to do in the maze of material that is intended to help him do it.

The object of this article is not to decry etudes; on the contrary, they are, in their place, almost an indespensable aid to the acquirement of pianistic finish. But it is safe to assert (all strong assertions, however, may be interesting points for debate) that they are liable to direct the student from the study of his hand as a subject for athletic training.

Doubtless, a period of such study, based upon the general plan that a wise director of athletics would take in training the whole body, would be of great benefit to the student, and aid him in later acquiring a mastery of the many forms of passage work that go to make up key-board control.

It must always be taken into consideration, however, that the production of a beautiful tone is the object of all our work, hence poise must grow with muscle, and as the tone producing power can only come from hearing tone, it follows that the physical growth must be acquired at the piano key-board. It is not merely the strength of the hand, it is the thing that a strongly developed hand will do when it comes in contact with a piano key, yielding approximately three-eighths of an inch after the finger touches it.

The Child's Hand.

A well substantiated fact is that in the hand of a child at birth, the fingers are found to be of equal strength. An infant is more liable, in fact, to grasp its rattle with the supposedly weak fingers, the fourth and fifth, than with the other three. It is only as the child grows older and begins to use the thumb with the second and third fingers in feeding and dressing itself, that the two outer fingers fall into gradual disuse. Whatever use the four fingers get in ordinary work and play, during childhood, is of the same muscular action required by piano playing. The thumb alone is never used in any way approaching that demanded of it upon the piano. Hence this largest of the fingers is found by the piano teacher in a condition requiring the greatest care that it may be built up in muscular and nervous energy to cope with its already strong if not agile companions.

It follows then that the first duty of the piano teacher is to train the extremes of the hand. The thumb, first of all, must be made to move as it never has done, from the wrist joint, and its usually weak and flabby second joint rounded out and strengthened. The fifth finger, on the contrary, needs but to be brought to a consciousness of its natural and inborn strength, to be greatly benefited, although it will need many long and weary months of training, usually, before its knuckle joint will stand firmly, while the finger moves hinge-like upon it. Once this firmness is attained, however, the problem of the fourth finger is solved at the same time as the firm fifth finger joint greatly relaxes the troublesome tendon that binds the two fingers together.

It is not sufficient to form the hand in this position and keep it so shaped during technical practice. Unless the joints are built up so as to sustain themselves the hand will fall back into its former depressed and inefficient shape as soon as the mind ceases to control it. It is analagous to advising a narrow-chested and consumptive individual to stand up and walk like an athlete. He may stand up straight and throw out his chest while you are talking to him, but as soon as he forgets the muscles droop, and he is again stoop-shouldered and languid. It follows, then, that for piano study a position of hand should be the result of carefully graded exercise, and time is wasted trying to compel the hand to stay in a position that it is not yet strong enough to hold. It is only by the exercise of these weaker joints in constant reiteration of one joint at a time until fatigue results, that muscle will gradually appear. To present too great monotony it is a good plan to decide upon a certain number of rhythmic repetitions of each finger, say eight or sixteen on one key, then repeat them on the next higher key and so on until the finger is tired. Thus the point of fatigue may easily be estimated and the gain noticed from week to week.

Until the thumb action is well established and the fifth and fourth fingers are strongly built up there is little use in spending time upon scales and arpeggios, as they are more liable than not, by mixing up the movements, to retard rather than hasten the growth of the hand. When this ideal condition of the hand is reached it is but a matter of comparatively small practice to adapt the trained muscles to any kind of work, and scales, arpeggios, octaves and chords follow easily.

THE MUSIC STUDENT.
(From a famous painting.)

Etudes vs. Pieces.

Etudes carefully selected and thoroughly learned are a great aid to the student at this stage of progress, although with care in selection similar results may be obtained with serious music of sufficiently difficult grade to form part of a future repertoire.

With a beginner this kind of muscular training can be done very easily and if the teacher is at all tactful the pupil's interest is held more intently to the work in hand than would be possible if printed exercises were used. If the pupil has been previously taught wrongly, it is much harder to make him feel that real technic can be obtained by as simple means. Most of his pupils have no clearly defined idea of where *facility* ends and where *technic* begins.

A mere playing through of etudes for a period of time will give facility needed for playing *salon* music, but the absolute technic necessary for Beethoven, Chopin and Liszt, as all pianists know, is another matter.

A teacher should take careful account of the pupil's general physical condition before allowing him free rein in this sort of practice. A healthy, vigorous young man, for instance, may do three times more daily work than a nervous young woman. As the work proceeds and muscle begins to grow the tone must always be kept under control for the greatest liability to stiffness usually comes when the pupil begins to feel strength, and is tempted to play with just a little more tone than the hand is yet able to maintain. If this care is exercised throughout all the grades of study a stiff wrist, that bane of all pianists, may be wholly avoided. There is so much on the musical side that pupils will never find time to learn that it is the duty of every earnest teacher to see that not one single moment, not one single finger movement is wasted in the time devoted to mechanical study.

"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 2,100 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 type-written. If you are unable 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 possible loss of parts of your manuscript.

8. Enclose sufficient postage for return of manuscript.

9. 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 music lovers, students and teachers. 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 abstruse musical, philosophical and æsthetic principles. 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.

"To Bellini's glory should be credited the profound impression which his work made upon the mind of Wagner, the greatest modern genius. The latter never hesitated to speak and write of the high esteem in which he held him. We can feel Bellini's influence in the construction of more than one phrase of Wagner's work."
—*Leoncavello.*

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 questions and the answer

QUESTIONS ON VARIOUS TOPICS.

The Round Table has received a number of letters this month. The department belongs to its readers, and is open to both those who seek for information, and those who have ideas or experience that they think may be helpful to their fellow teachers. Teachers who have had a wide and varied experience are invited to give those who are just beginning the benefit of some of their conclusions regarding teaching methods. Young teachers need the advice of those who have been over the ground ahead of them. The question involved in the first one of the following letters is one regarding which younger teachers are always glad to hear from those who are more experienced:

"I am a newcomer in these columns, but I get so much help from this department, that I thought perhaps some of the readers could help me a little more, by advising me what to do to solve the problem of pupils missing their lessons. I am so discouraged with some of my pupils, and I would like to know what I can do to make them take more of an interest in their lessons. I have some very bright girls, who learn quickly, and are really playing very well; in fact, have arrived at the point where they are a credit to me, and yet some of them skip one, two, and sometimes three weeks, simply because they are too lazy to practice, or they would rather go skating, or some other excuse of the same order.

"I am very much interested in my teaching, and have spent many hours worrying over these pupils, but what can I do? I have formed a club for my younger ones, and while they seem to be very much interested in the work we do in the club, yet when it comes lesson time, it is the same old story, and some of the most promising of my girls, two in particular, will not join the club, and one of them has stopped practicing altogether. I try to make their lessons interesting, and while giving a certain amount of technical work, also include plenty of lively, pretty pieces. One girl, who has been doing beautiful work in the Plaschna studies and the Heller etudes, has dropped out entirely, and her mother says she cannot get her to touch the piano.

"Now, it almost seems as if it might be some fault of my own, but what is it? Or is it the fault of the parents in not making the children do the work that their teacher gives them? If some one will tell me what I can do, I shall be only too glad to adopt any suggestions that may help me over this difficulty."

Your troubles are very common ones, although some seem to deal with them more successfully than others. Parents are often very much to blame for derelictions of this kind. They send their children to school where they only attend to their work under constant supervision. But they expect them to practice their music diligently, without supervision of any sort, forgetting that any routine work is irksome to a child, as it is also to grown people, and that this practice must be done after children are tired out with their school duties. Children should have constant supervision in their practice. Something may be accomplished by talking the matter over with the parents from a purely business standpoint. Can you not make them see that if an hour of time is purchased on a certain day for a lesson, and the lesson is not taken until another day, that in reality two hours of time have been consumed and only one paid for. That time once assigned cannot be otherwise disposed of by the teacher to any financial profit. Also that the hours assigned for lessons constitute the teacher's source of income, and unless the lessons are regularly taken the teacher will have nothing to depend upon and will have to give up the business. In addition to this is the fact that no pupil can make rapid progress who does not attend to his work regularly and systematically. When pupils seem to be so exceedingly difficult to interest, it is often well to reduce their technical work as much as possible. It is the drudgery that they dislike so much, and sometimes their interest can be revived by letting them have a vacation for a time in the work that is most of a drudge to them. I think you will always find that there will be a certain proportion of students who will not care to join a club. I would let them use their own discretion in this matter. If there are any readers of the Round Table who can give us the result of their experience in this matter, we shall be glad to hear from them.

1. "Will you please explain the metronome marks on music, and how to set the metronome?

2. "When a hand is too small to reach the notes of a chord that extends over more than an octave, should the chord be broken or some of the notes omitted? Especially when some of these chords follow in rapid succession.

3. "Should scale work be kept up continually with pupils who have reached the sixth grade? After they have been over all the scales about a half dozen times, adding some new work each time, I have them take one scale, E minor, for example, or any other, and work on that for several weeks. Then I have them drop the scales, and give them exercises from Prentner's Leschetizky method, in order to work up velocity and smoothness. But after a pupil has taken all this work, and still their scale work is not as smooth as it should be, would you advise their going over and over the scales, or depending more on etudes, etc.? Are there other forms of scale practice that I could give?"

1. The figure indicates the number at which the indicator on the pendulum must be placed. The note indicates the unit of beat for the pendulum. For example: ♩ = 72, indicates that the indicator be set at 72 on the pendulum. Setting the metronome in motion, every beat will represent a quarter note. It beats in exactly the same manner as you would count. If there was a half note in place of the quarter, it would be the unit of beat, and the same if it were an eighth note. The metronome has two uses. Most important is that by which a composer can indicate the exact tempo at which he desires his composition played. There is then no excuse for any player failing to understand the correct tempo. Also students can use it as an aid in working etudes up to the correct tempo. By setting the metronome at a slow tempo, and advancing it notch by notch, they can gradually approximate the desired velocity without jumping from a slow to a rapid tempo before the fingers are ready.

2. It is customary to arpeggio the chords in the cases you mention. There are certain instances, however, in which it is imperative that a firm chord be struck. In such cases it may be necessary for small hands to leave out one of the notes. Care must always be taken that it is not the third of the chord that is omitted.

3. Scale practice should never be abandoned. Scales and arpeggios should always be included in the scheme of daily practice. Your manner of treating scales as you suggest is excellent, except that in dropping the scale that has been in practice several weeks, another scale should be taken up instead of some other exercise. A certain amount of the practice time should be set aside for technique, and a proportional amount of it used for scales and arpeggios, and a certain amount devoted to other exercises. While the Prentner book you mention is most valuable, one that should be in every piano teacher's library, yet it does not contain enough technical material to carry a student to the highest grade of advancement. Such was not the purpose of the book. For a systematic presentation of technique I strongly recommend that you procure a set of Mason's "Touch and Technic." You will find the scales treated exhaustively in the second book, and the arpeggios in the third, and octaves in the fourth. After pupils become very advanced and need other technical work, you can find it for them in other sources.

"As an interested reader of your department in The Etude, I would like to ask you for some advice. Ten years ago I could work through the first volume of Clementi's 'Gradus,' and could play Bach, Handel, Beethoven and Mendelssohn. Since that time I have been unable to do anything whatever with music on account of other duties. Now I am forty-six years old, but have such love for the art that I think I can manage two hours' a day for piano work. When younger I was told, by teachers who are musicians of good standing, that I was capable of accomplishing almost anything I might desire with the piano. But I know now, of course, that I am too old to do anything except for the pleasure I may derive from it. May I ask if you will advise me as to what will be the best manner in which to use my two hours? I mean what scales, technical exercises and other music to use and how?"

You are wise not to expect to accomplish much technically at the age of forty-six. At that age the muscles and ligaments have become fixed and not amenable to much new development. It is easy to retain the flexibility that may have been already attained, but not to add much to it. You have most likely lost some of this suppleness during the years you have neglected your music, but with patient application you may renew much of it. I would suggest that you first review your technical work, using Plaidy or Loeschhorn Technics for example, as a book of reference; practicing without a teacher you will do better to systematize your work by means of such a book. I would review by taking one or two exercises from three or four of the sections. Take up quite a little of the five-finger work, to which you may add scales, arpeggios and octaves. Let the practice of scales and arpeggios be constant, but the other sections may be taken consecutively. For this set aside one-half hour. During the next half hour I would for a time systematically review etudes. Go over your Cramer, and then Clementi, after which you might take up some new ones that you have never done. The third half hour may be devoted to something selected from the classical composers, taking first from the fourth grade, then from the fifth. There are many delightful things in the third grade. Do not hesitate to work on these, for oftentimes things that are easy for the hands enable them to acquire more suppleness than things that are more difficult. The last half hour may be devoted to modern composers, and some of the high grade salon music of which there are many beautiful examples. I think if you will follow out the foregoing scheme for a few months you will be able to renew your musical capability of former years to a very appreciable extent.

"Will you please give me a course of study for the first and second years for beginners in music, children between seven and nine years of age? I should not only like to know what in the way of exercises, etudes, pieces, etc., but where I can get same. Also, do you know a book on the lives of great musicians arranged in a form interesting to children? I have a class of nine children, and, as I never studied music as a child, any information on the subjects mentioned will be greatly appreciated."

For an instruction book you can use the first two volumes of the Mathews Standard Graded Course. You will find all the etude work in these that will be necessary for the first two years. Get for yourself, at the same time, a copy of Plaidy's Technical Exercises. The pupil will not need to own a copy of this, but you can write out, in figures only, such five-finger exercises as you think are necessary, thus: 1-3-2-4-3-5-4-2. In this way you can gradually use them all. The running exercises you can give by dictation as soon as the pupil is advanced enough to undertake them. Scales and arpeggios should also be taught by dictation. From these you can choose such as you think your pupils will think pretty. The following three books will exactly suit your needs for musical talks to your young pupils: First Studies in Music Biography, Pictures from the Lives of the Great Composers, Music Talks with Children. They are by Thomas Tapper. On page 82 of the February number of The Etude you will find a carefully selected list of pieces suitable for the first grade, and directions how they may be obtained "on sale." Other lists will follow from time to time.

1. "Thanking you for your valuable help in answering a few questions in a former issue, I would like to ask a few more. If a pupil insists on taking such pieces as variations and transcriptions, what would you advise me to do? I have not considered them good pieces to use. Am I right?"

The artistic value of variations and transcriptions depends upon who made them, and the nature of the melody treated. Some of the greatest music ever conceived by a composer is in the variation form. For example, the variations in Beethoven's sonatas and quartettes, Schumann's variations, symphoniques, and many others. As to transcriptions, think of the beautiful transcriptions of Schubert's songs, and from the Wagner scores, by Liszt. If you refer to the many cheap transcriptions of songs of the day, you are doubtless right. The same applies to your question on Meditations and Reveries. Many of them are of the highest artistic value, and many have no claim to artistic consideration, and yet may have a certain value in teaching an unformed musical intelligence. Such minds have to be led along cautiously, and not given too many things that are beyond their powers of appreciation.

(Continued on page 210.)

EDITORIAL

"HE WHO COMBINES THE USEFUL WITH THE AGREEABLE, CARRIES OFF THE PRIZE"
- HORATIUS -

WHEN St. Paul wrote his first Epistle to the Corinthians he must have had some contemporary instance similar to the recent and greatly deplored death of Edward A. MacDowell in mind, when he conceived the wonderful lines: "O, Death where is thy sting? O, Grave where is thy victory?" In the death of the American composer, who stood preëminent, there is none of the sting of death—none of the grim victory of the grave. Death, to MacDowell, was but the final sleep that ended an existence more tragic by far than the mere cessation of life. "How wonderful is death," says Shelley, "Death and his brother sleep." That Schumann, Wolf and MacDowell should have been obliged to spend their last days in mental darkness seems doubly pathetic when we remember that the offspring of their brains will remain through the centuries a continual joy to mankind.

MacDowell has left us just as we are beginning to realize that we had a great master. Appreciation comes all too slowly to the great. That his works have not been received with wild public acclaim is not remarkable. One worthless song has earned more for its perpetrator than have the entire compositions of MacDowell. This is deplorable, but nevertheless, a fact. Dr. Johnson says: "There is not a more painful occurrence than the death of one we have injured without reparation." The American people will never be able to repair the injury that their lack of appreciation has caused to MacDowell. His legacy to us is one of our great national possessions. His labors for us have done more to raise the standard of civilization of our country in the eyes of other nations than have the combined victories of our armies and our navies."

MacDowell may not have founded a great American school of musical composition, nor was it altogether desirable that he should have attempted to do so. Whistler tells us that national art is as impossible as a national school of mathematics. Art is universal, and it is just that characteristic of MacDowell's works that made his compositions great. MacDowell was, first of all, a poet. Richard Wagner said of Beethoven, "The essence of his great works is that they are only in the last place music, but in the first place contain a poetical subject." MacDowell might have realized his first ambition to become a great poet. Consider the beauty of his own verses in his well-known song, which runs:—

"The robin sings in the apple tree,
The blackbird swings on the thorn;
The day grows old, and silence falls,
Leaving my heart forlorn.
Night brings rest to many a soul,
Yet mine is dark with woe;
Can I forget the days gone by
When my love I whispered low?
Oh, robin and thou blackbird brave,
My songs of love have died;
How could you sing as in by-gone days,
When she was at my side?"

The rest-burdened night has come to Edward MacDowell—the songs of love have died, but his real greatness is destined to live for ever in the hearts of all who love music.

In the February issue of THE ETUDE Mr. H. T. Finck, for many years an intimate friend of MacDowell, told us that our great national musical need is "more listeners who are trained to appreciate good music." MacDowell's genius was peculiar and rare. There is an individuality and poetry about his work that places many of his best compositions beyond the pale of popular appreciation. As time passes these works will receive the attention they deserve. Only under the fingers of the composer—and MacDowell was one of the most distinguished performers upon the pianoforte of our day—could these quivering, sensitive, tone-dreams be brought into that transient existence which marks the moment of inspired interpretation. Any one who has ever heard MacDowell play his own works is not likely to forget the rare charm of the performance.

The romance is closed, and as the curtain is drawn over some tragic drama, we leave the scenes with sadness, sympathy and deep regret.

WE had read of the statue of Camille Saint-Saëns that was to have been erected in the foyer of the Opera House at Dieppe, that charming little coast city, which is the gateway to France for so many American visitors. Now our admirable contemporary, *Musica*, of Paris, one of the most attractive musical journals published in any language, prints a reproduction of a photograph covering two whole pages, giving us convincing proof that the statue has really been erected. It is a picture of the dedication services. Saint-Saëns himself sits in the midst of a large group, in amiable contemplation of his own statue. Fortunately, Saint-Saëns has lived long enough for his fellow-citizens to come to a realization of his musical activities. Had he died, let us say at the age of forty, when many of his most notable compositions had already been produced, such a flattering ceremony could never have taken place. His fate would have been that of Schubert, Mozart or Wolf. Plastic recognition is usually tardy. We have seen streets named after Bizet and other composers in Paris, and we have even wended our way along "Eroica" place on pilgrimages to the haunts of the immortal Beethoven. A suburb of a large American city boasts of a DeKoven, a Foster and a MacDowell place, each one named for an American composer. These popular expressions of musical interest, whatever their real worth may be, are significant. Perhaps the musician is at last taking his rightful position among men of affairs. It is, to say the least, encouraging.

ONE of the most serious of the practical problems confronting the teacher and the student of music is the greatly increased cost of living. We will leave the discussion of the economic conditions underlying the situation to the general periodicals, our national congressional body, and those final authoritative circles that surround the glowing stoves in country stores all over our land. What concerns us is the vital significance of the constantly growing increase in the price of necessities in its relation to the work of the musician.

A writer in *The American Magazine* for September showed how difficult it was for a professional man in New York city to live upon an income of $1,800 a year. A few years ago $1,200 in New York might have been considered a fair income, but now $1,800 is inadequate. In other parts of the country the cost of living may be less than in New York, but the increase in cost of living has been proportionally great. Just why one city should be more expensive than another is difficult to determine, but even on other continents this condition prevails. It is much cheaper to live in Munich than in Frankfort-am-Main, and the cost of living in Leipzig is considerably less than in the other Saxon city of Dresden, only a comparatively few miles distant.

The percentage of increased cost of living has been estimated as varying from 20 per cent. to 65 per cent., depending upon the locality. What increase can the teacher be expected to make in his fees to meet this additional cost? He must keep up appearances, and the only method of doing so is to make a higher rate. "But," argues the teacher, "if I make a higher rate many of my patrons, who are themselves feeling the increased cost of living, will be obliged to discontinue." This, of course, depends upon the attitude of the teacher's patrons toward music. If they have been permitted to have the erroneous idea that music is nothing more than a superfluous pastime, an idle luxury, they are very liable to make their first efforts toward economy by curtailing the music lessons. If, however, they have been convinced that music has a real and important educational value, their enforced economy will be focused in another direction. THE ETUDE has lost no opportunity in presenting the pedagogical advantages of music in the most clear and convincing manner possible. Articles by undisputable authorities have been frequently inserted for this express purpose. The teacher who has formed the habit of sending marked copies of THE ETUDE containing such articles to parents will have little difficulty in adjusting the matters of fees to suit the times.

THE matter of fees for instruction must of necessity depend upon local and personal conditions. It may be safely said that here is nothing with such an unstable and variable market value as musical talent. We have known of teachers in little country villages who have had little difficulty in filling their time at the rate of $2.00 per half hour, and we have known teachers in our great cities who have had great difficulty in persuading their pupils to pay twenty-five cents per lesson. Musical ability seems to play a somewhat unimportant part, for very worthy teachers are often obliged to receive almost insignificant fees, and veritable charlatans have had the audacity to demand exorbitant fees. Where the combination of business ability, musical and pedagogical proficiency and good advertising exists, the matter of fees is one of secondary importance. We know of one of the most efficient teachers in New York who possessed these desirable characteristics and yet was obliged to accept twenty-five cents for a lesson during his early years in the city. He now receives $10.00 per hour.

A good music teacher should receive for one-half hour's instruction a rate similar to that received for calls by reputable physicians in his community. The training of the competent musician is frequently more costly than that of the doctor. He works none the less hard to reach efficiency. His importance as an educator should give him a social rank equal to that of any professional man in his city. If he resides in a district where doctors receive $2.00 for a call, and if the musician is proficient, he should have no hesitancy in asking for such a rate. Who is able to determine the therapeutical importance of music in the home? Is it not of far greater value than the thousands of discarded drugs that physicians used to prescribe? Moliere, in one of his satirical plays, brings forth the fact that "Tabasco" was looked upon as a universal panacea by physicians of the day. Who would be absurd enough to rank music with the piquant little appetizer of the epicure? And yet this comparison illustrates the unsettled condition of internal medicine and the permanent value of music, for even in Moliere's time music was supposed to be of value in treating nervous diseases.

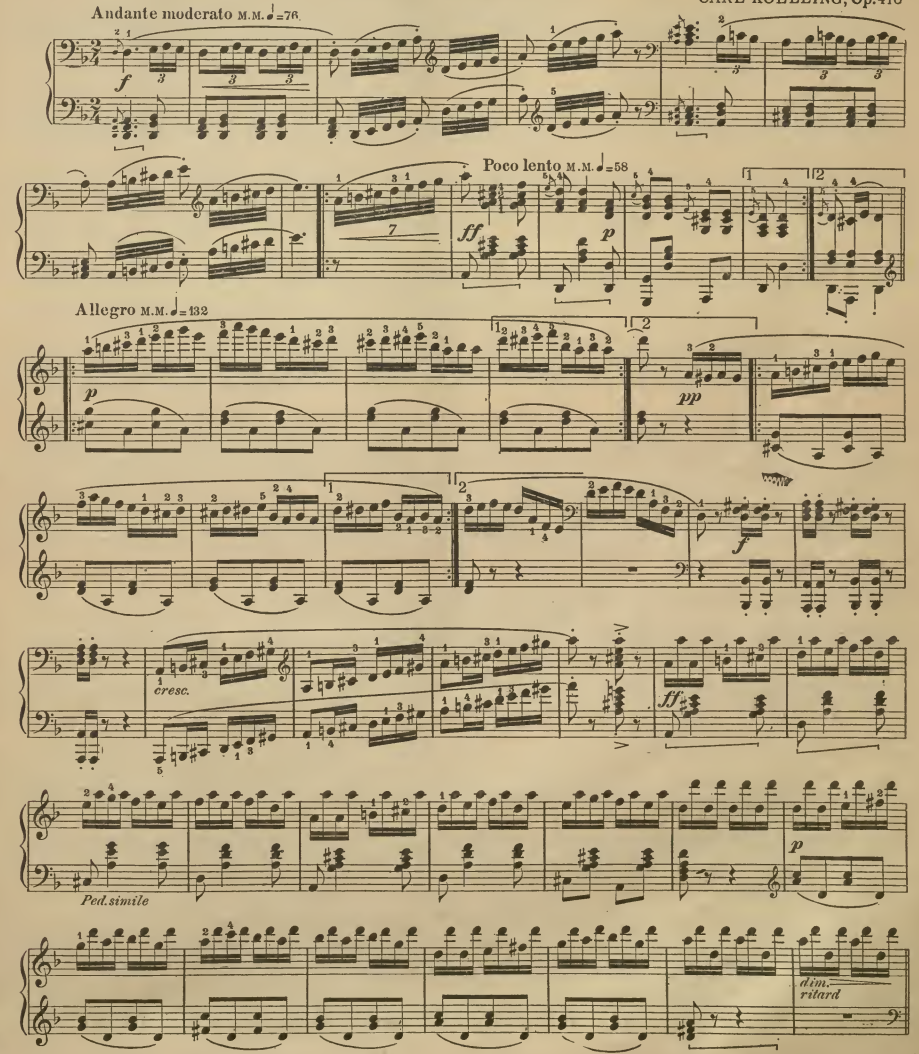
COMMUNICATIONS relating to the campaign against dishonest testimonials given by subsidized pianists to the pianoforte firms who engage in the nefarious practice of purchasing endorsements from unscrupulous artists still continue to come in. At the same time some of these firms are flooding the daily papers with advertisements publishing testimonials. No amount of advertising can make a reprehensible practice respectable. Not until these manufacturers realize that such a practice is a bad business policy can they be brought to understand that honesty in business is the best policy. The valuable exposure of the patent medicines containing dangerous drugs and intoxicants resulted in a condition which the patent medicine manufacturers have found it impossible to combat with advertising. The best way for the musicians of this country to negative this odeous state of affairs in the musical world is to plainly state the facts to non-musicians, and assure them that, since it is known that many so-called "artists" have sold their artistic consciences for money, the value of other testimonials is likewise uncertain. As we stated in the initial article, "A Disgrace to Music," in the December ETUDE, the opinion of some unbiased teacher in a little country town is often of more value to the purchaser of a piano than the bought testimonial of the celebrated performer.

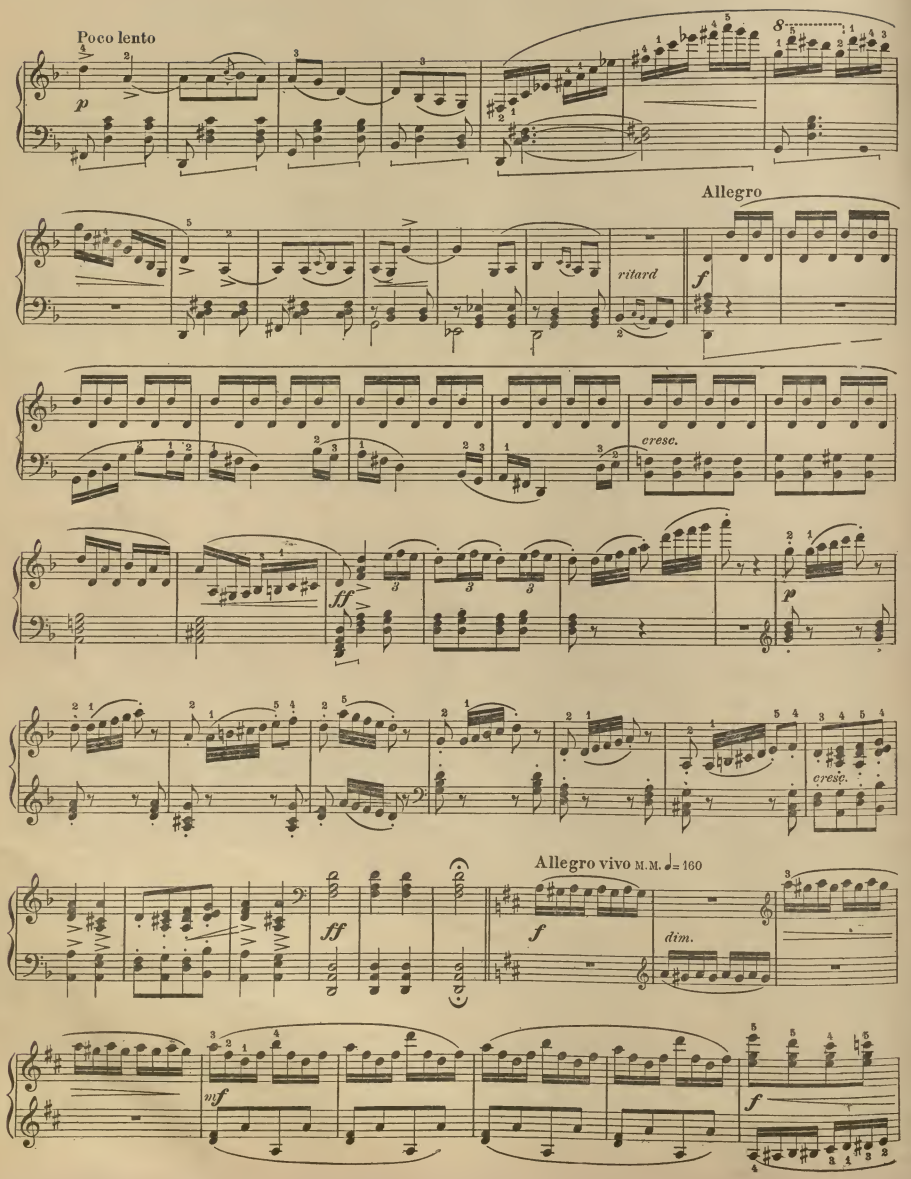
To Miss Ilka Killisch von Horn

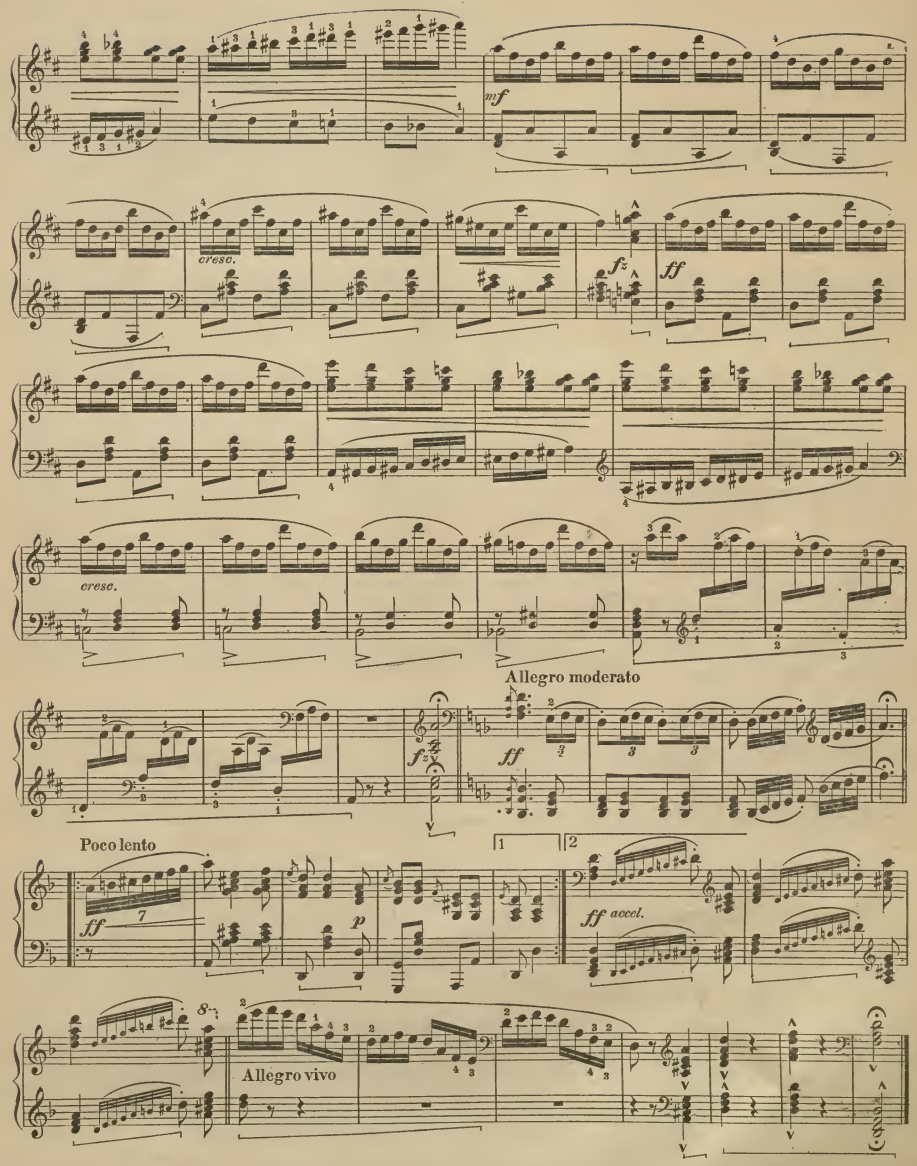
HUNGARY

RAPSODIE MIGNONNE

CARL KOELLING, Op. 410




Poco lento
p
Allegro
ritard
f
cresc.
ff
p
cresc.
Allegro vivo M.M. ♩= 160
ff
f
dim.
mf
f


mf
cresc.
ff
cresc.
Allegro moderato
ff
Poco lento
ff
p
ff accel.
Allegro vivo

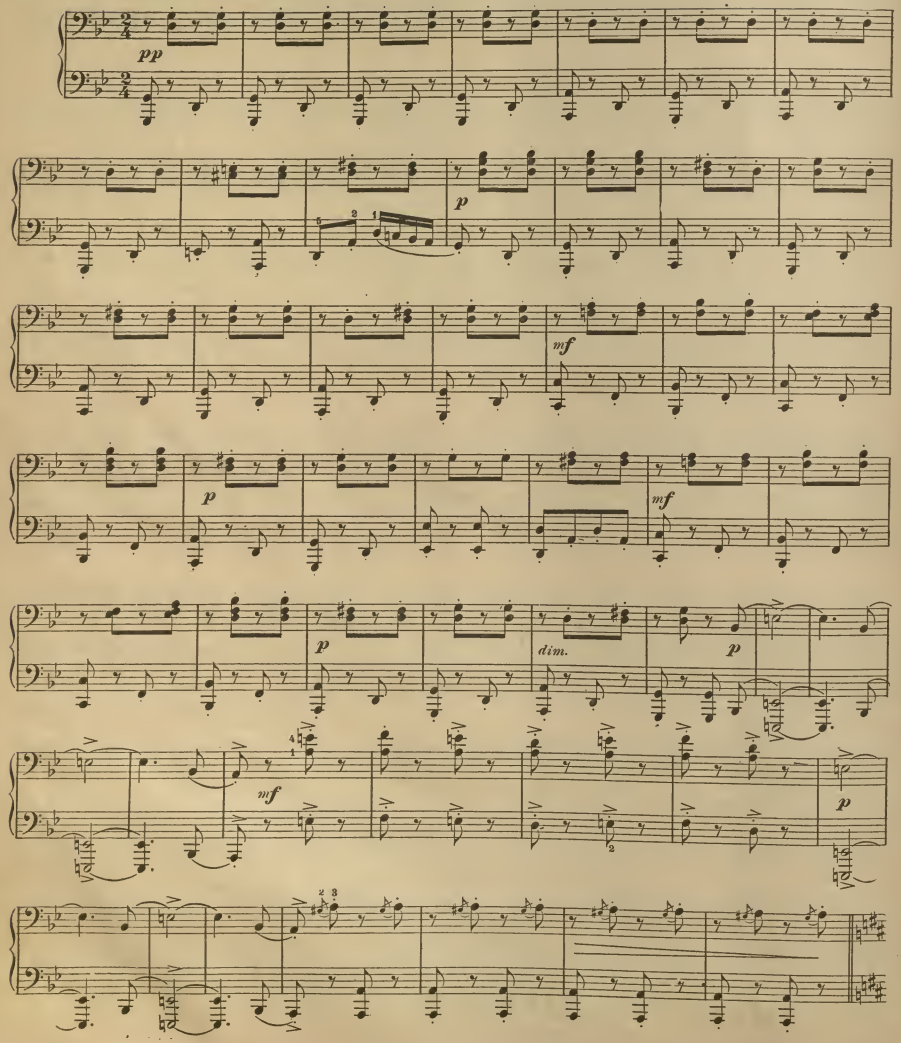
GNOMES' PATROL

Zug der Gnomen

Allegro moderato M.M. ♩= 108

Secondo

F. von BLON

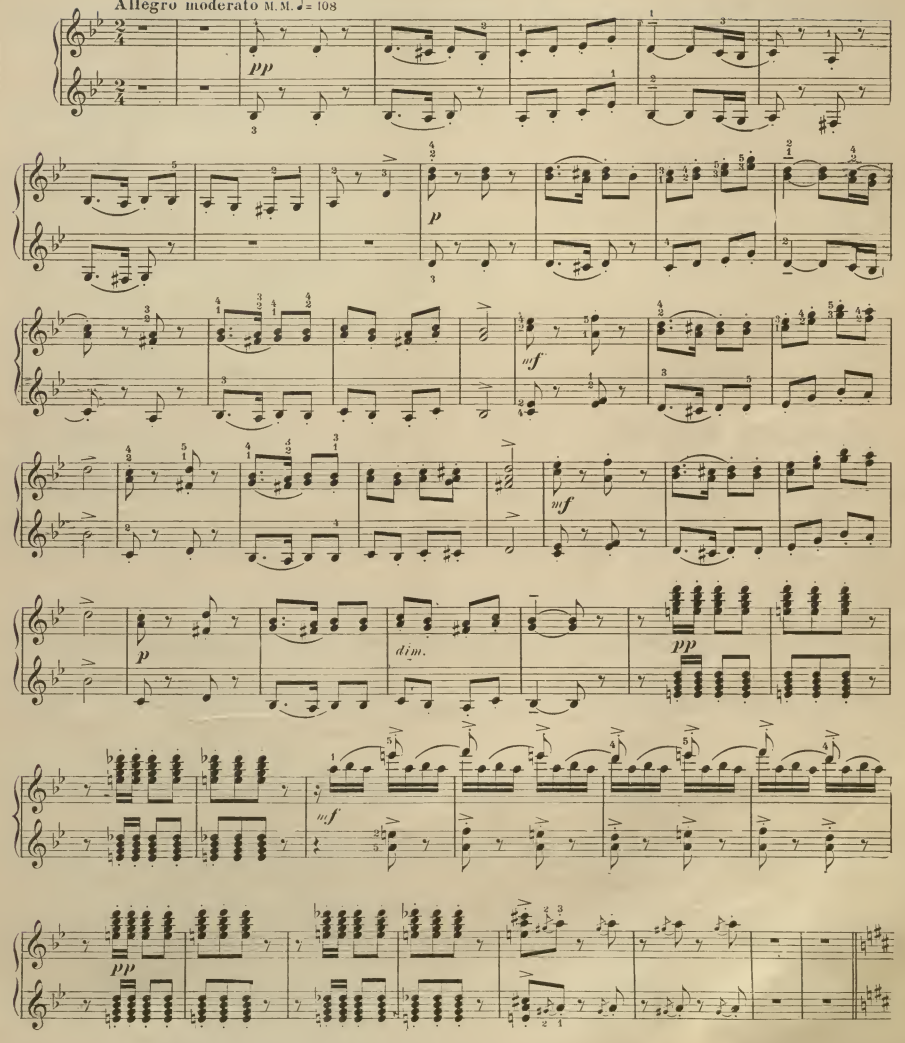


GNOMES' PATROL

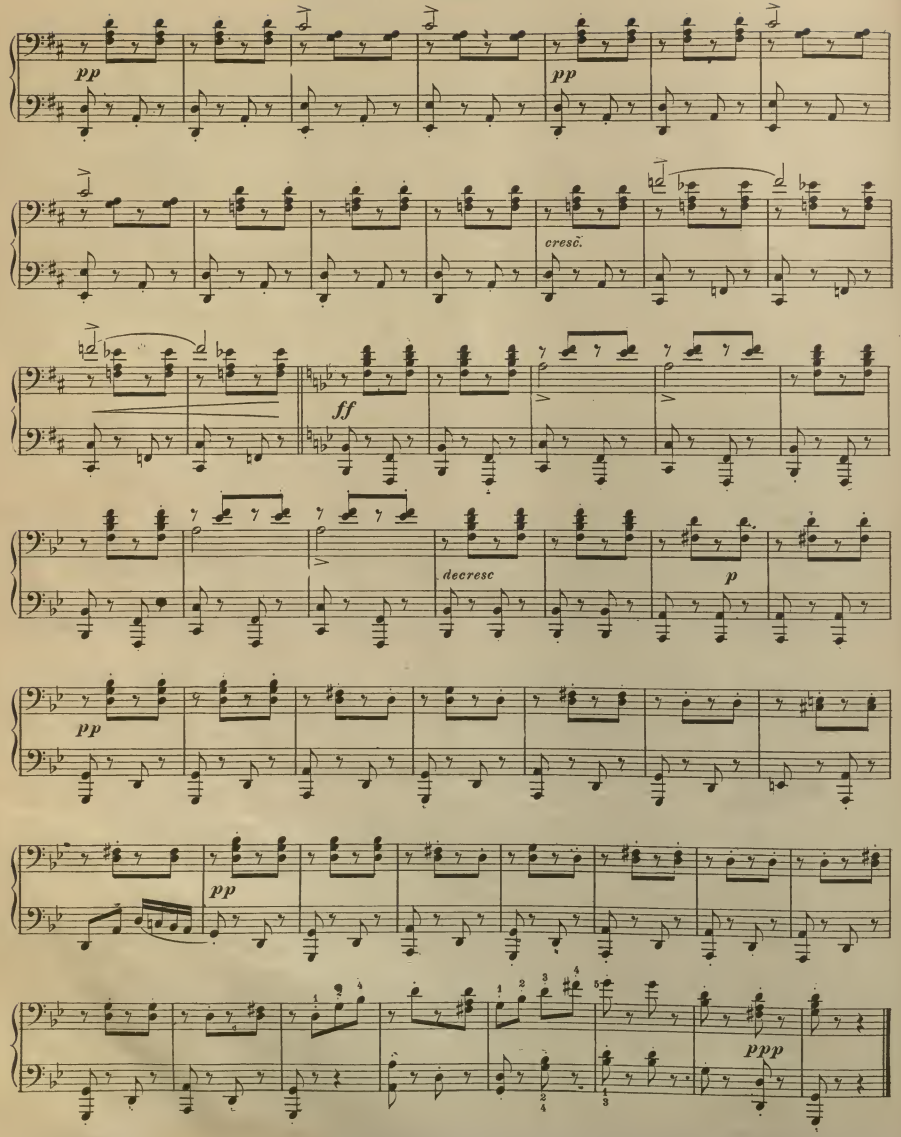
Zug der Gnomen

Primo

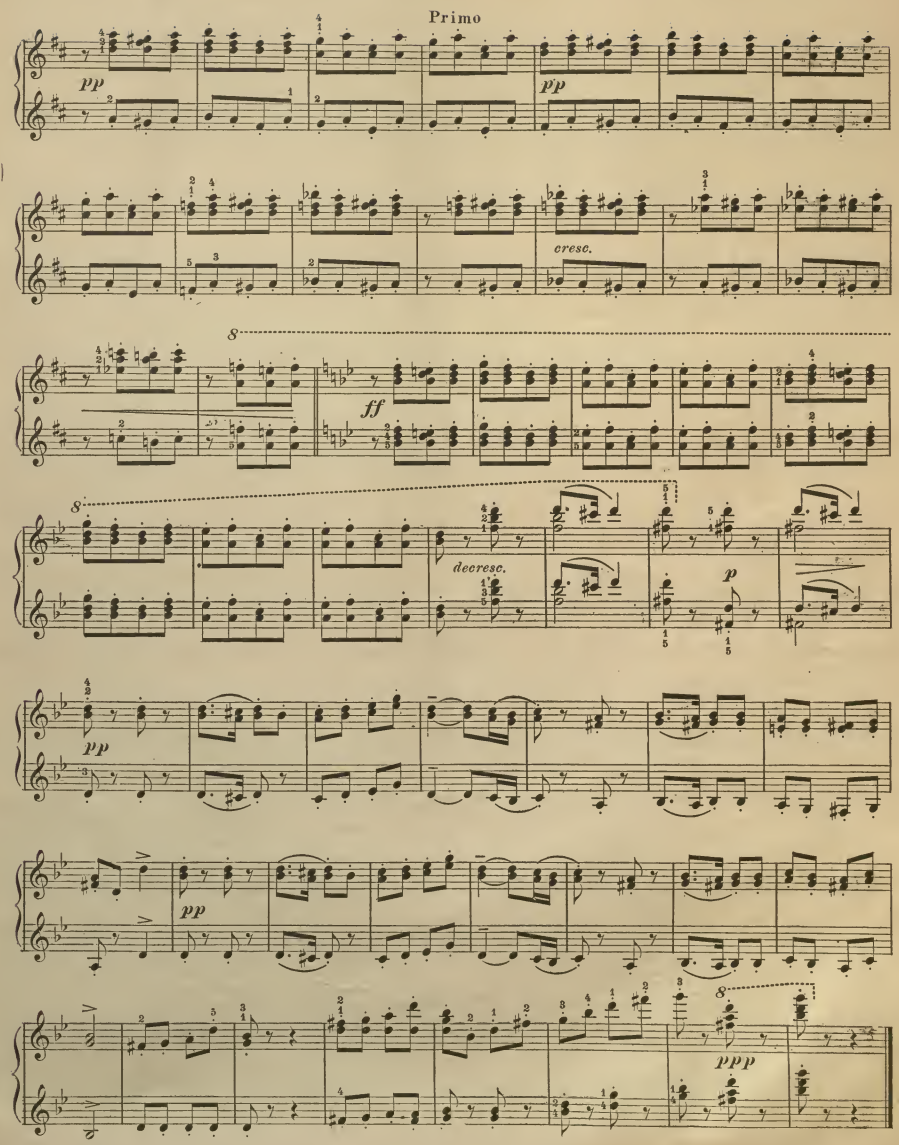
Allegro moderato M.M. ♩= 108



Secondo



Primo



ARCADIA

INTERMEZZO

H. ENGELMANN

Allegretto non troppo

quieto

mf p

Tempo di Valse M.M. ♩.=50-60

f lunga

mf

poco accel.

CODA

rit. last time to Coda

Last time only

Allegro

rh. l.h. accel.

fz ffz ff

Con anima

mf scherz.

brillante

fz f

p

Tempo di Valse lente M.M. ♩.=44

f

poco a poco cresc. stringendo

mf fz

D.S.

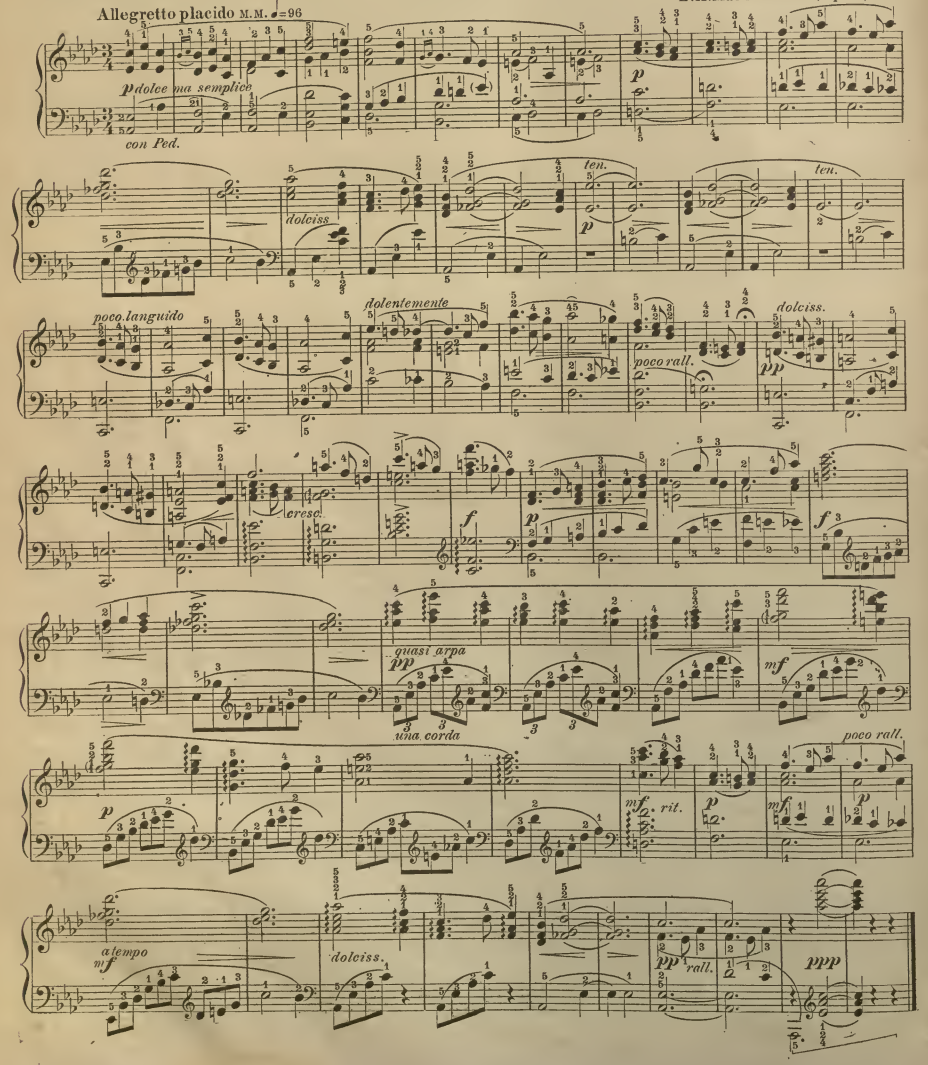
THE SHEPHERD BOY IS A KING

The shepherd boy, a king is he,
A verdant hill is his throne;
Above his head the radiant sun
Is a glorious golden crown.

Kids are his court entertainers,
All the birds, and cows as well;
The piping flute and tinkling bells
Of his chamber music tell.

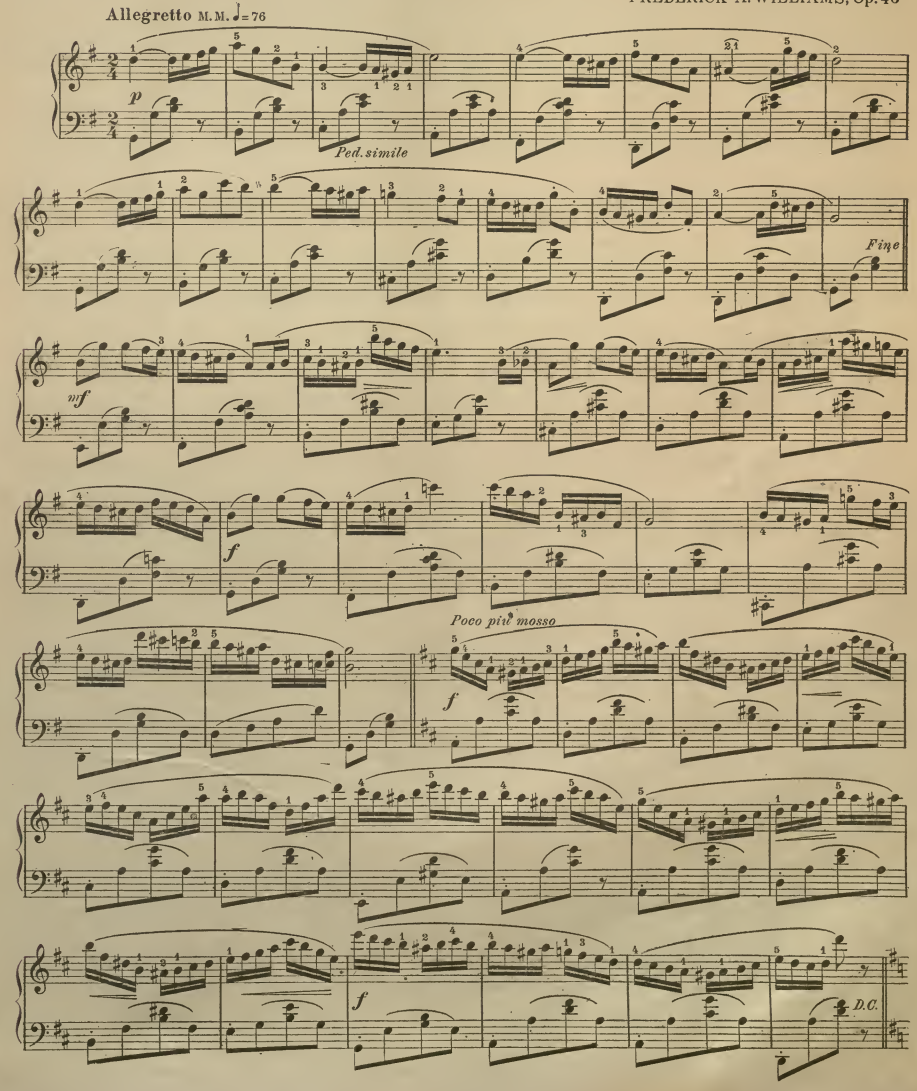
Drowsily the young king mutters,
"Reigning is a task, I ween
Right willingly would I find me
At home once more with my queen."

E. A. Mac DOWELL, Op. 31, No. 5



A SONG OF SPRING

FREDERICK A. WILLIAMS, Op. 46



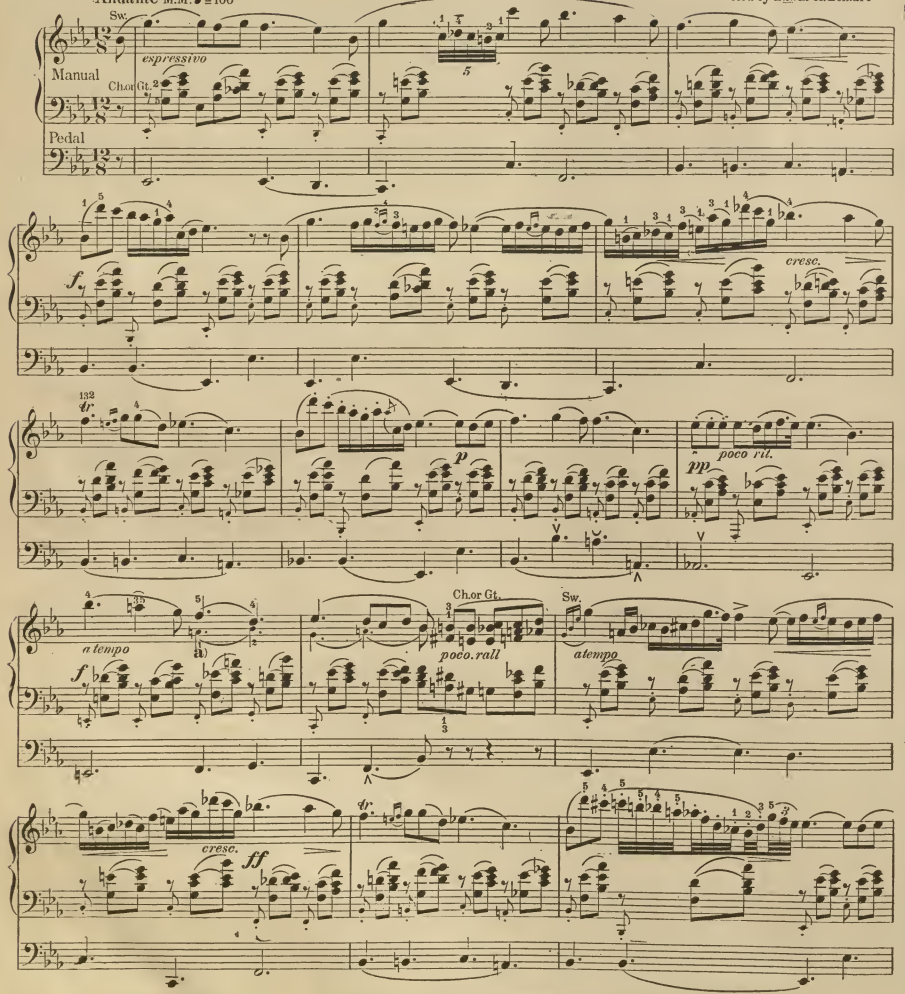
NOCTURNE

for the Organ *

Registration: Sw.: Soft Reed, 8 ft. Ch. or Gt.: Dulciana, 8 ft. Ped.: Soft 16 & 8 ft.

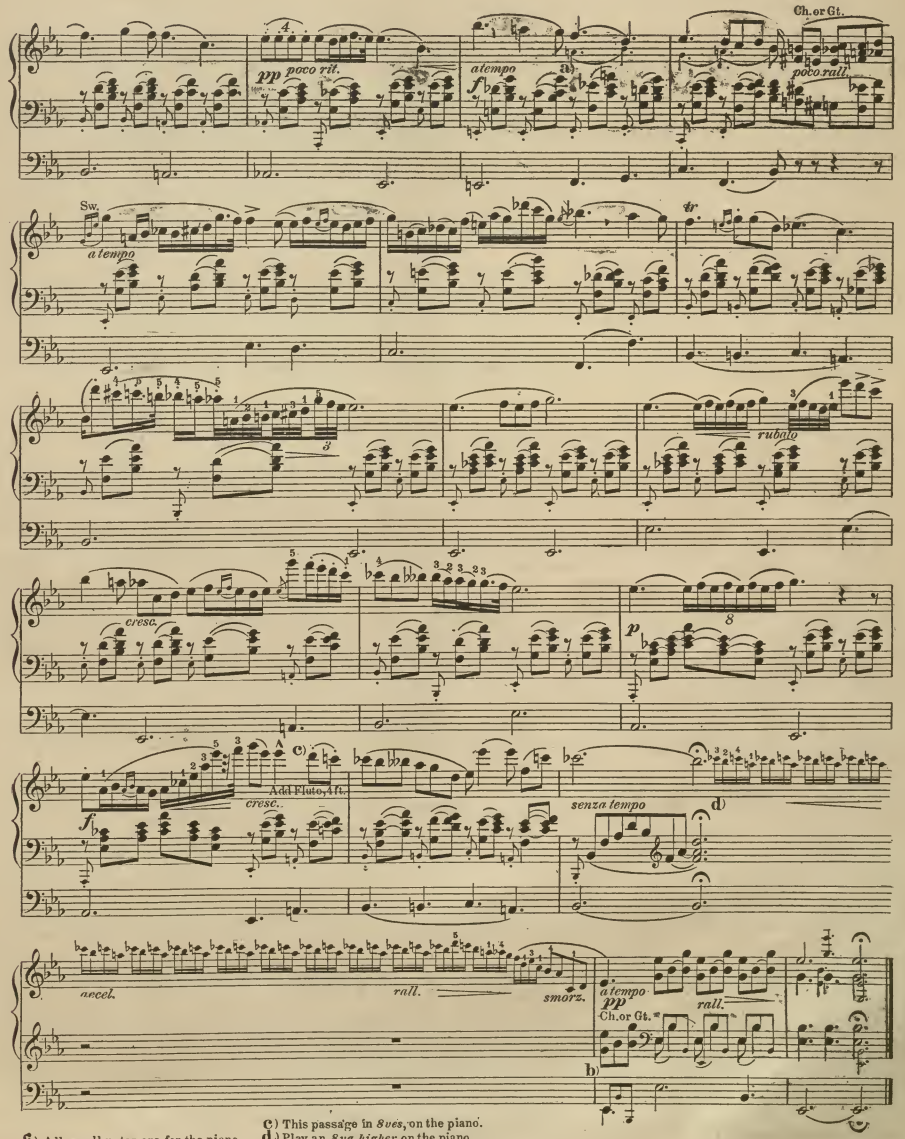
Edited by Preston Ware Orem

FR. CHOPIN, Op. 9, No. 2
Arr. by Edwin H. Lemare



* Although this arrangement is for the organ it may be used on the piano by playing the small notes in the left hand part and discarding the pedal staff.

a: On a three-manual Organ, these notes may be played by the thumb, on a soft 8 ft. stop, on the Great.



b) All small notes are for the piano.

c) This passage in *8ves*, on the piano.

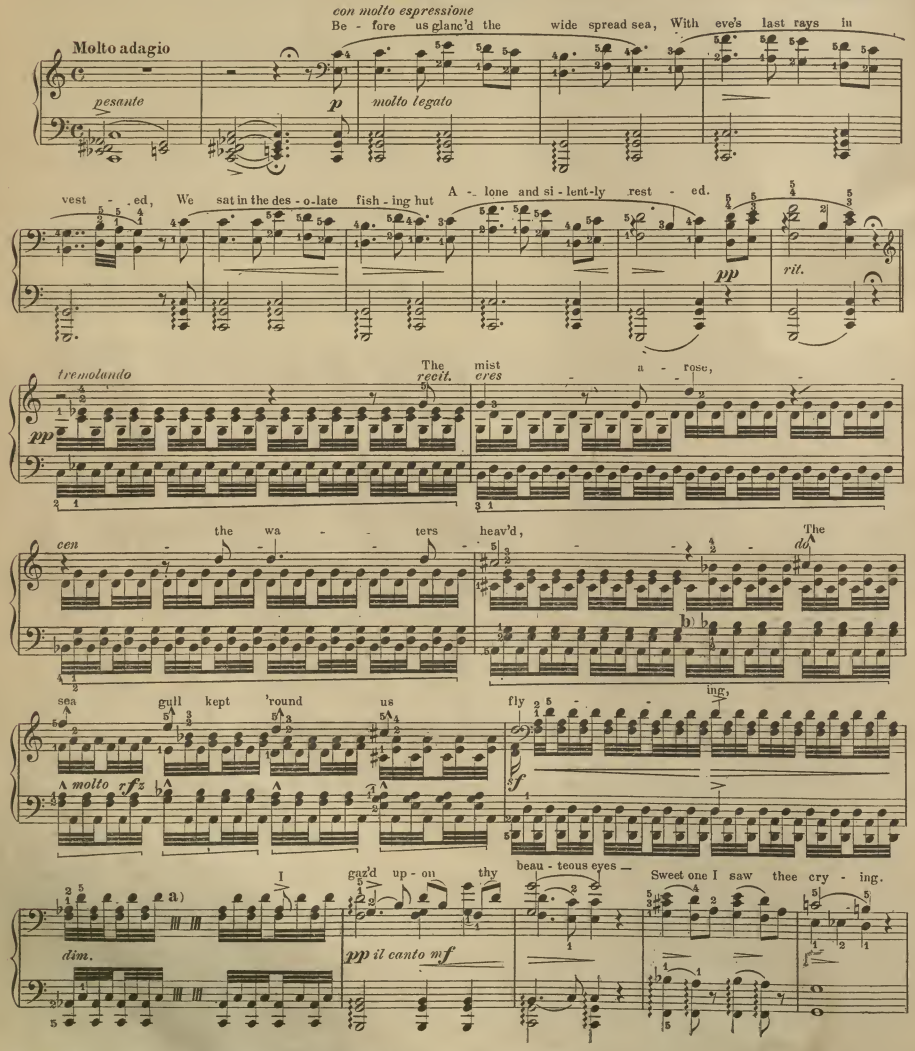
d) Play an *8va higher*, on the piano.

BY THE SEA

AM MEER

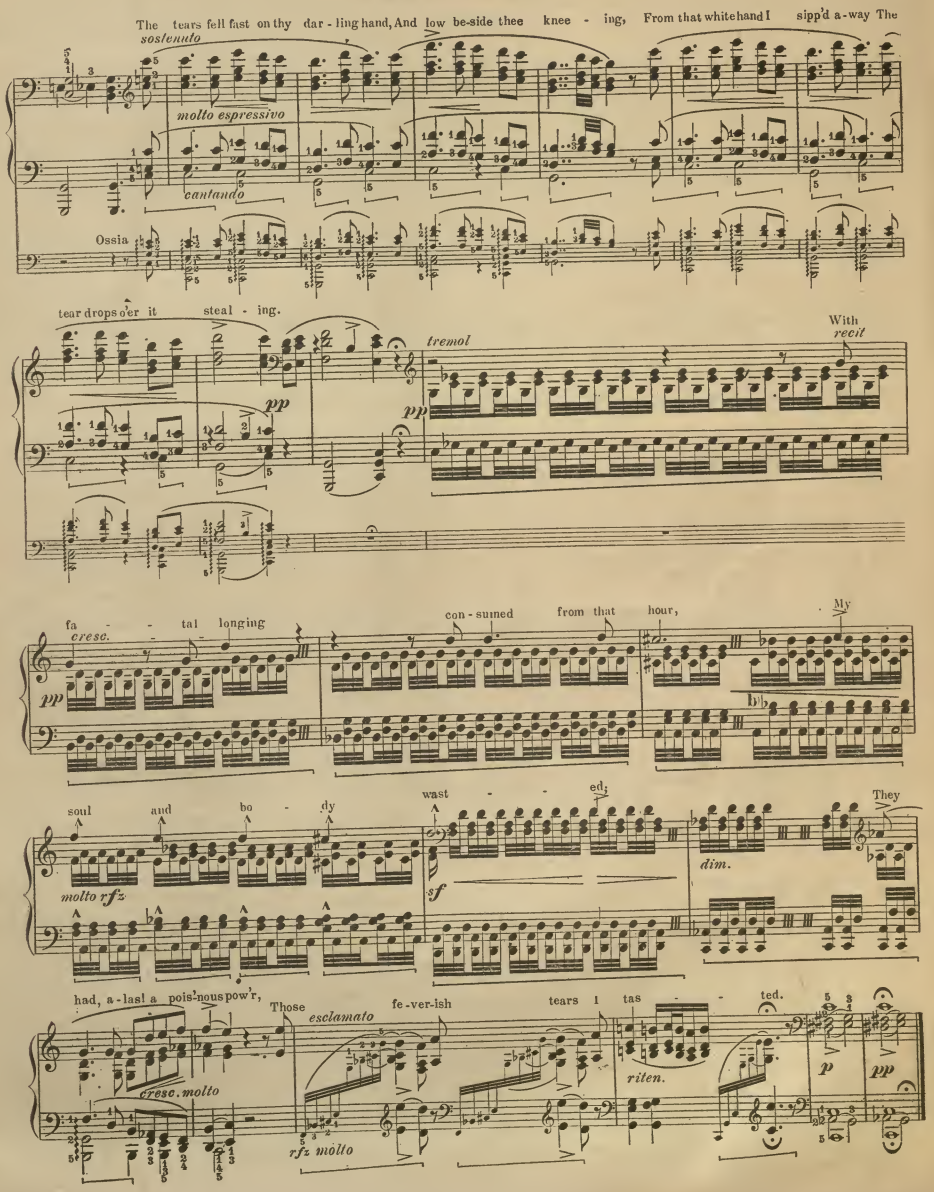
FRANZ SCHUBERT

Transcribed by F. LISZT



a) These abbreviations indicate a repetition of the preceding figure.

b) Players having small hands may omit the upper notes of the left hand part, where necessary.

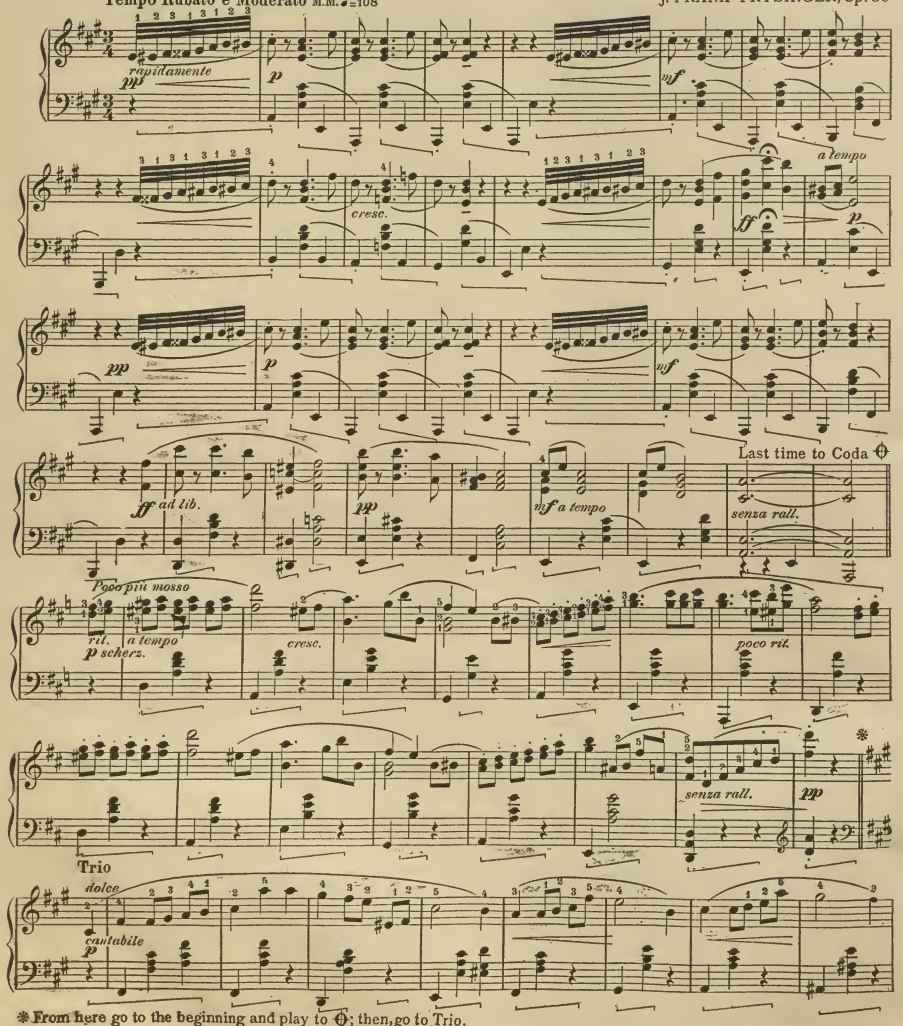


To Miss Agnes Evans Frysinger

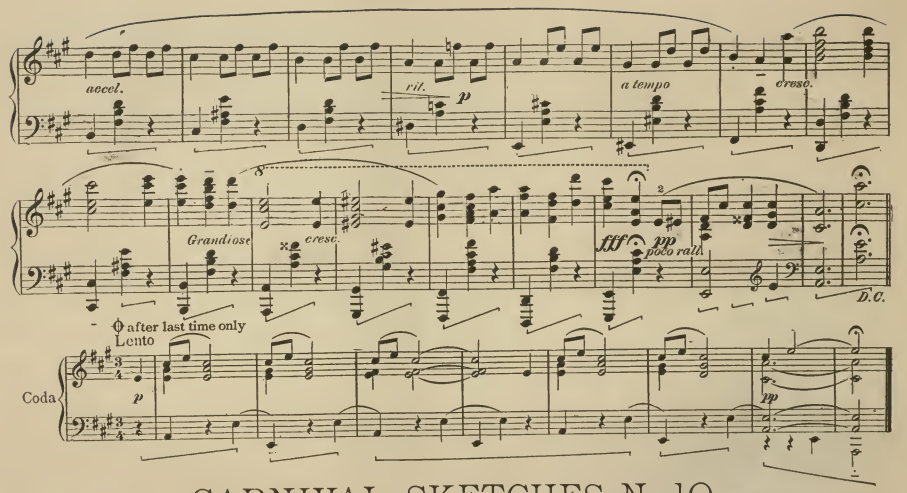
DREAMS

Tempo Rubato e Moderato M.M. ♩=108

J. FRANK FRYSINGER, Op. 30



* From here go to the beginning and play to ⊖; then, go to Trio.

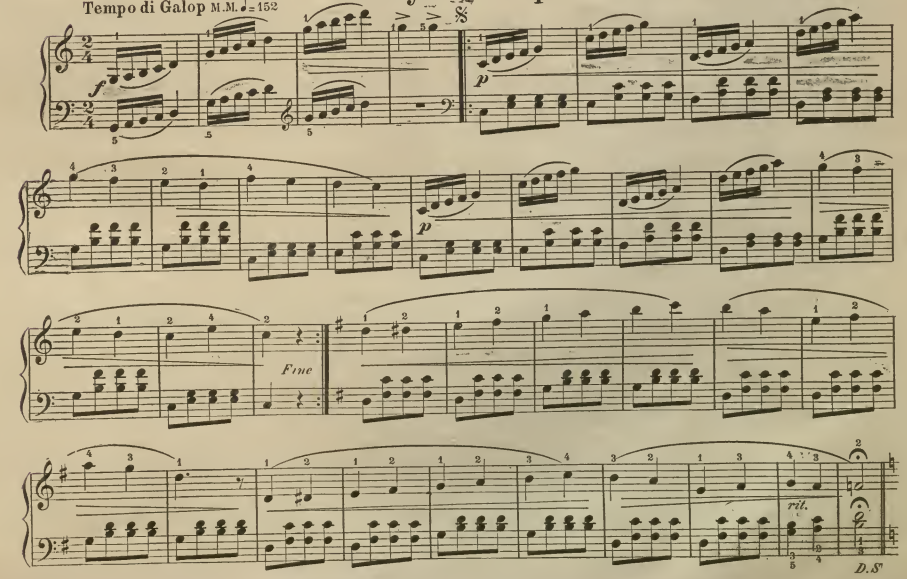


CARNIVAL SKETCHES No. 10

Bicycle Galop

Tempo di Galop M.M. ♩=152

KARL BECHTER

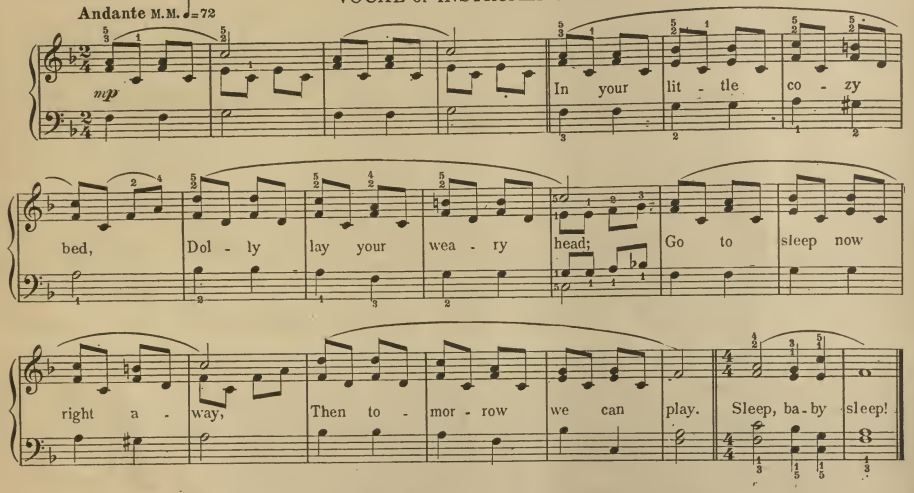


SLEEP, BABY SLEEP

VOCAL or INSTRUMENTAL

JESSICA MOORE — GEO. L. SPAULDING

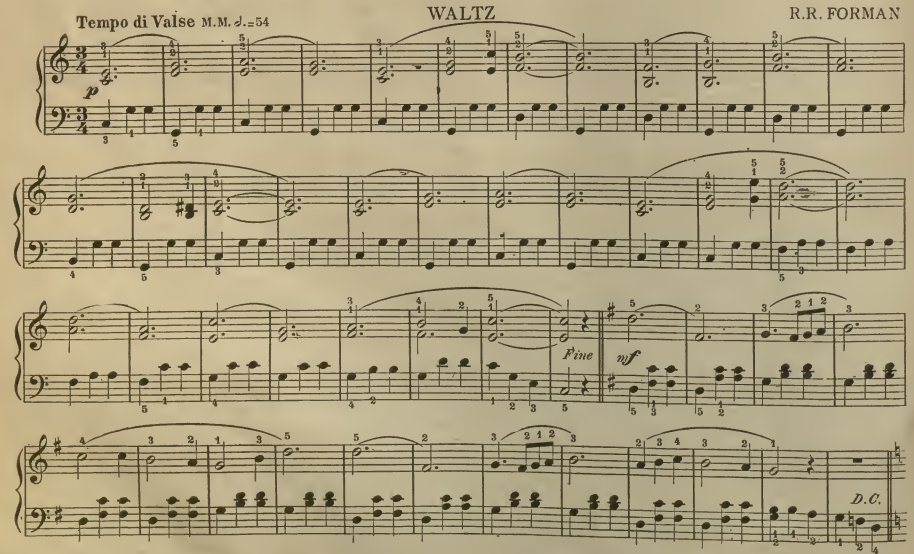
Andante M.M. ♩=72



THE FIRST DANCING LESSON

WALTZ

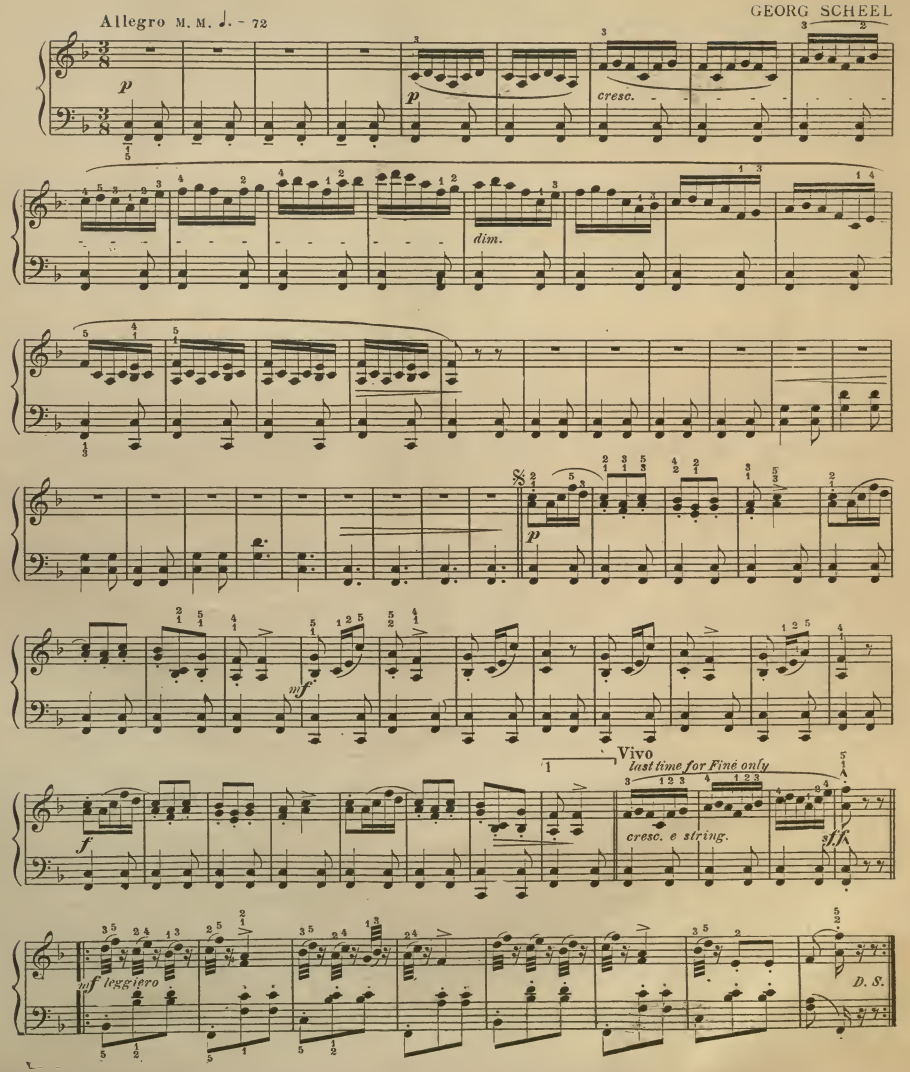
Tempo di Valse M.M. ♩.=54 — R.R. FORMAN



DANCE AT THE FAIR

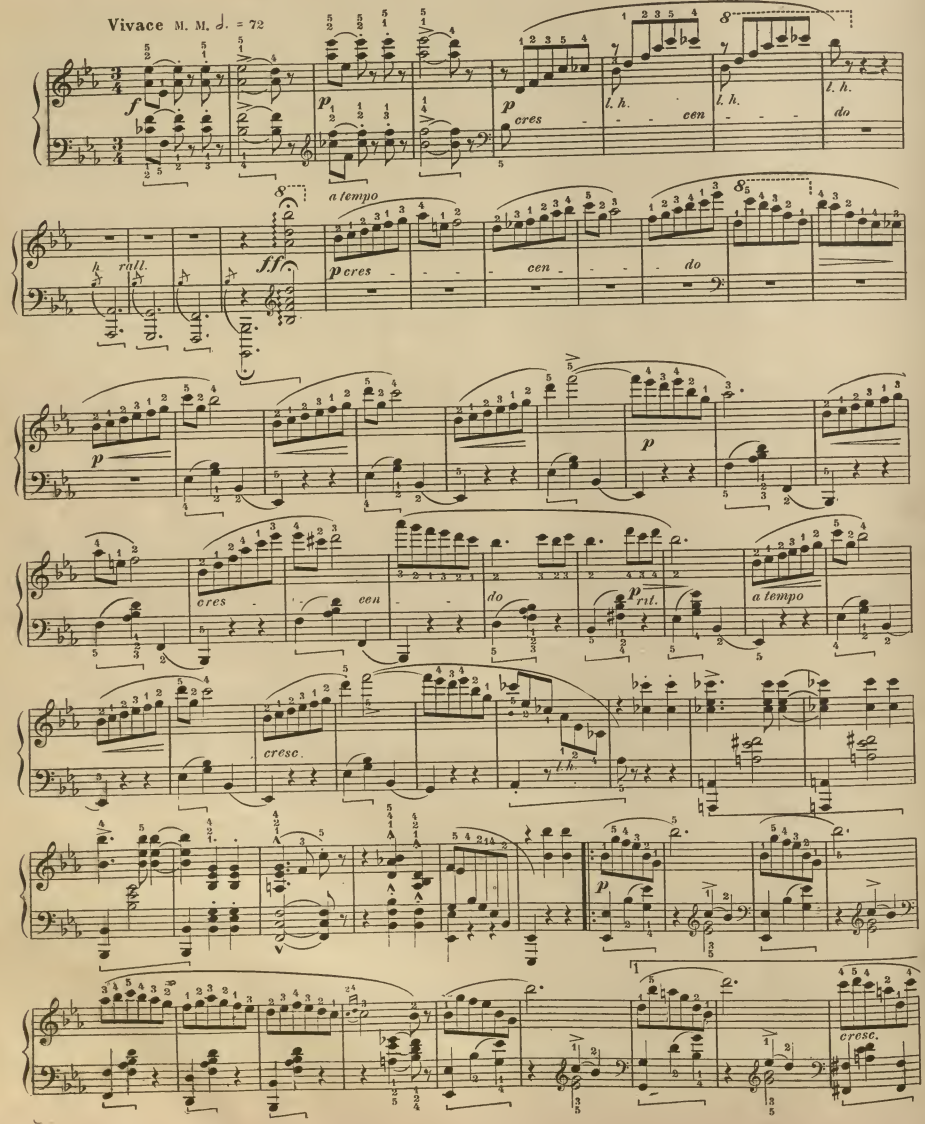
KIRMESS

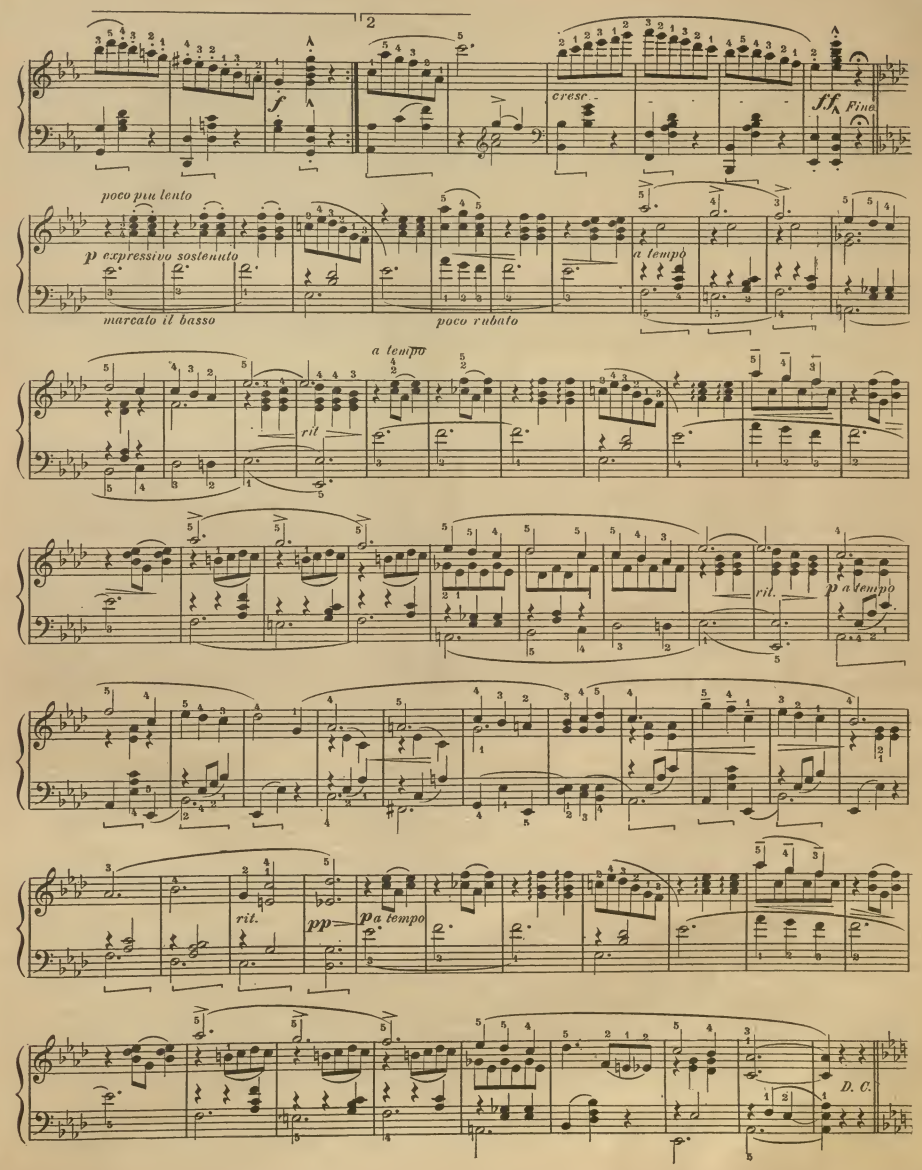
Allegro M. M. ♩. - 72 — GEORG SCHEEL



VALSE CAPRICE

HENRY WEYTS, Op. 69

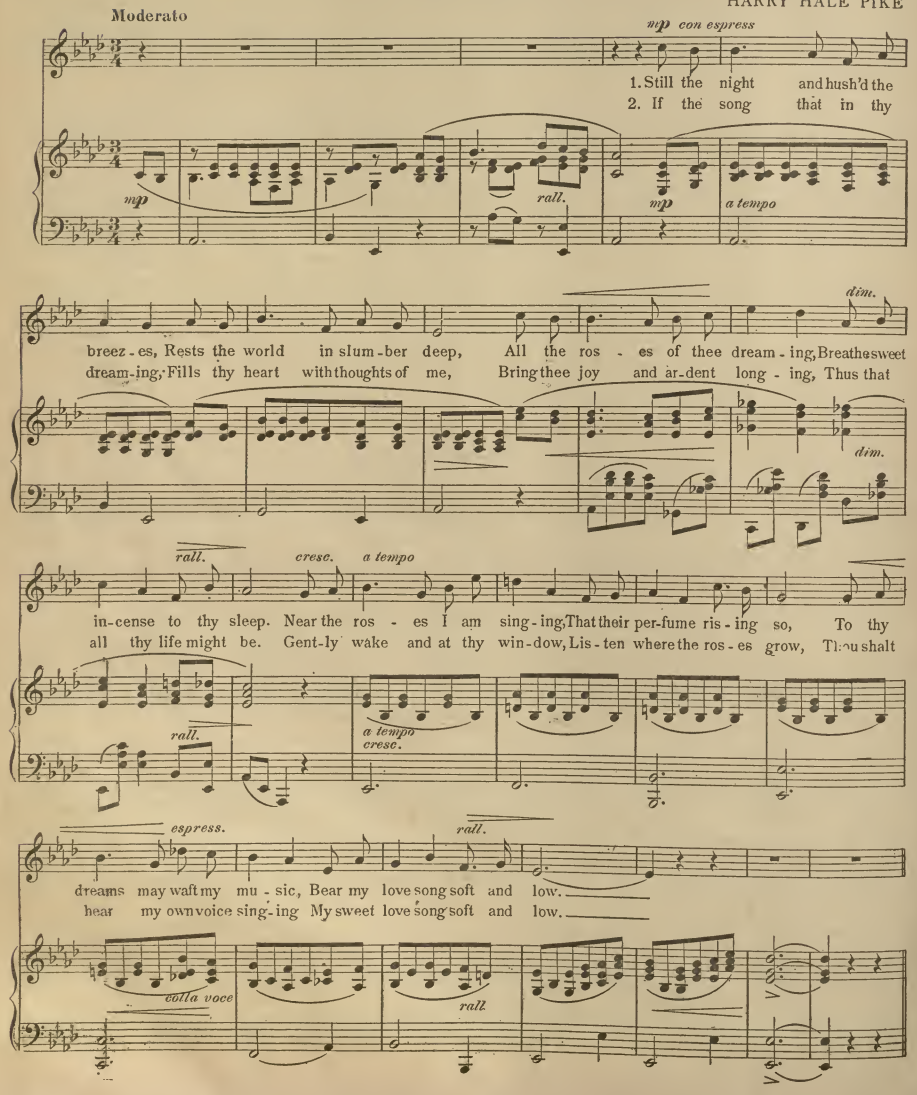


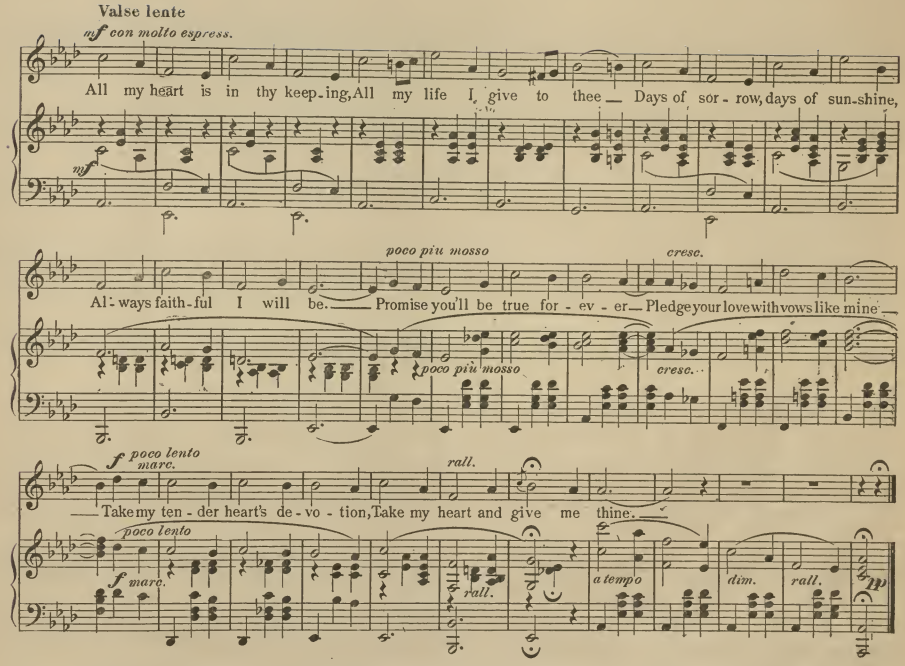


WITH THE BREATH OF ROSES

SERENADE

HARRY HALE PIKE

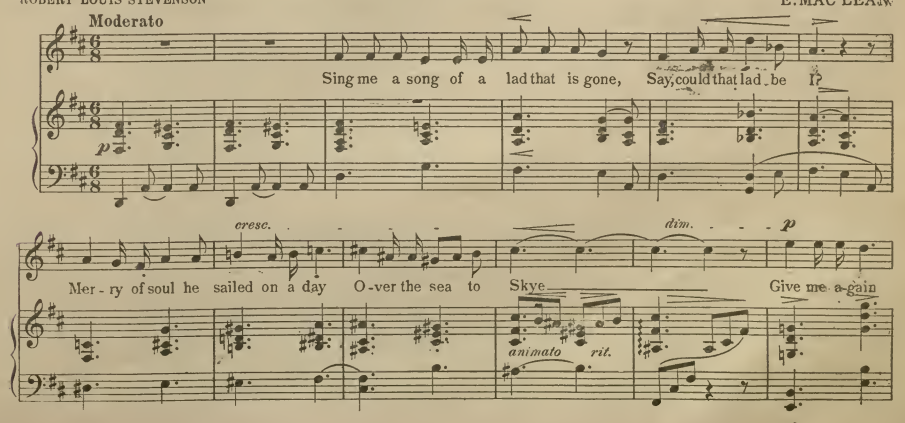


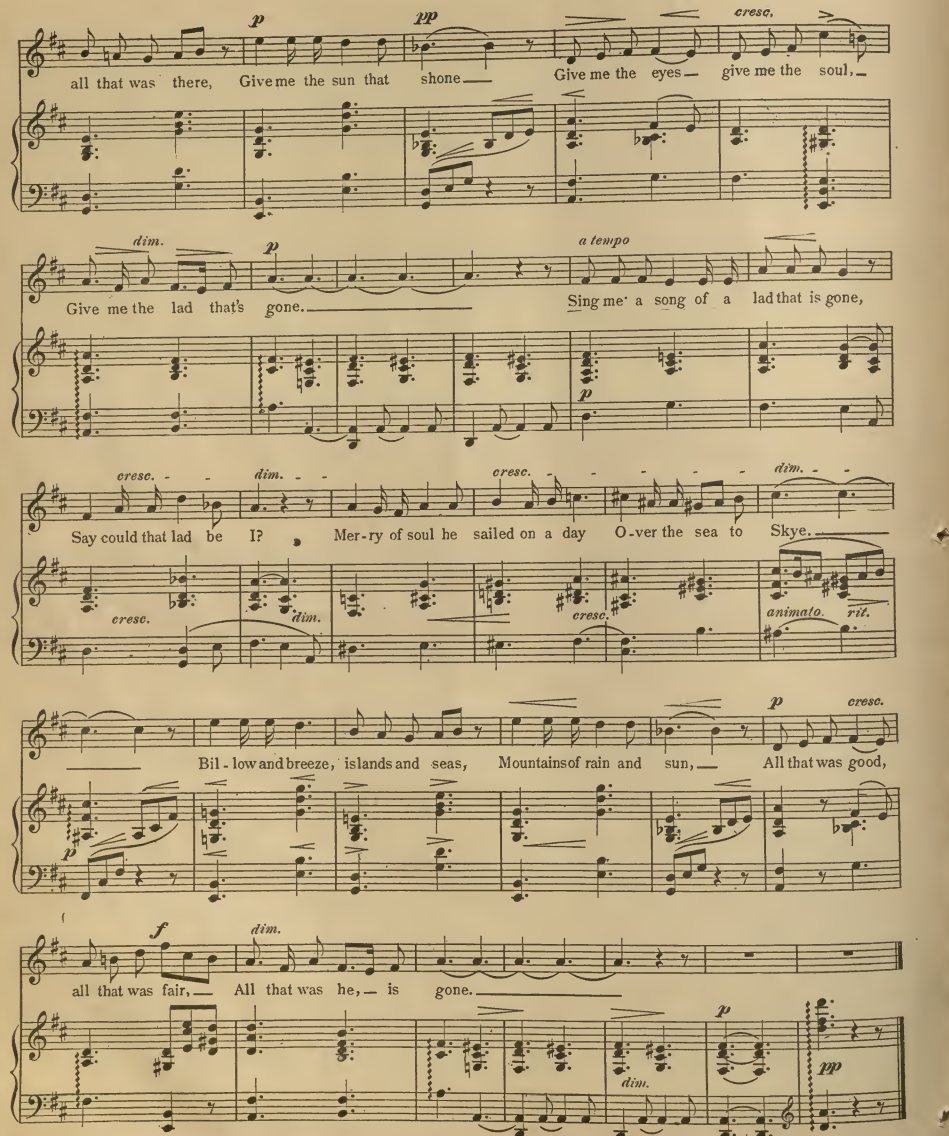


SING ME A SONG OF A LAD THAT IS GONE

ROBERT LOUIS STEVENSON

E. MAC LEAN





Vocal Department

OPINIONS OF NOTED SPECIALISTS

Editor for this Month, DR. J. C. GRIGGS
Editor for April, MME. L. D. DEVINE

THE NEW VOCAL PUPIL.

We all have, presumbaly, a plan for beginning teaching a new pupil. adaptable to the special demands of each individual. There are, however, peculiar problems which are sometimes missed. A judgment is always expected. "Is my voice worth cultivating? Can I make it pay? Am I a soprano or alto? What is your method?" To meet these questions honestly is sometimes a task. "Can I make it pay?" is by far the worst. The habit of mind which prompts this question is most disheartening. We must, of course, discuss ways and means, but the person who, at the outset, has this bald narrow view of the vocal situation, and this alone, is pretty hopeless. Unless he cares more for the vocal art than to look upon it only as a possible livelihood, it is to be hoped that it will not pay him, and it probably will not. So, with the beginner the merely financial argument should never be used. As well ask, "Will it pay me to preach?"

But whether the voice be worth cultivating is a fair question, and one which may well cause the teacher considerable anxiety. A fair answer involves many other conditions. First, the general health of the student, and equally important, his musical apprehension and persistence. We all beware of the enthusiast who announces "I just *love* music" as the final statement of his equipment and assured success. Until the teacher knows these conditions he must hesitate about giving a final answer as to its value, unless it be the really phenomenal voice. But the phenomenal voice question will settle itself. It is the voice which is manifestly exceptionally good without being a phenomenon which gives the teacher most anxiety, and about which he should in self-interest refuse to prophesy until he knows of the talent, temperament, and diligence of its possessor. Many a heartburning and disappointment might be avoided by greater honesty on the part of a new teacher or by greater reserve in his estimate of a young and promising student.

My observation has been that teachers most often err in trying to answer immediately the question as between soprano and alto or mezzo. What would seem most obvious is often deceptive, especially in women's voices, and the range of possible notes may not throw much light upon the eventual working range of the developed voice. Many teachers do not feel that they have their bearings unless they very soon determine this matter. In some cases, however, months of growth are necessary before the voice will itself answer the question.

"What is your method?" can hardly be answered in these more enlightened days without a quite considerable dissertation on voice, a confession of faith, as it were. This, perhaps, can be attempted in a brief interview, but beware singer—teacher or pupil—who has, or cries for, a method with an exclusive label on it. The charlatanry which too frequently appears in the vocal teaching profession usually cloaks itself with some proprietary "my method." minimizing and decrying all sources of vocal wisdom other than itself.

Try in each case to gain an estimate as soon as possible of the new personality—and at first hand. Find for yourself the experience, the intelligence, the musicianship and the nervous force of the new pupil with the same care that you try to find his voice, and avoid taking descriptions of these matters from members of his family. Especially in the case of young ladies, do not give the slightest credence to what their mothers tell you of them. Try as soon as possible to let the student see that this singing matter, if it is to be a success, must, first of all, become an element of culture in his own life, an element not only of æsthetic culture, but of nervous and sometimes even of physical culture. Singing is a more merciless expression and exposure of personality than is any other art, and a great value. often the greatest value of its training, is the acquirement of nervous poise. Its ultimate end is not the occasional skillful exhibit of an accomplishment. but is the training of a character in vocal, musical. mental, nervous and physical equipment to meet whatever demand the accomplishment or art may make upon it.

When the new pupil has come from another teacher there are several things to be remembered. There is so much difference of opinion and taste in respect of minor details of vocal technique that unless we keep our individual jealousies and whims sternly in check, we shall fail to see the good already accomplished in the voice. Aside from the occasional voice which has been absolutely wrongly taught, and perhaps even then, we should always try to find the best which has been done, and build on that so far as is consistent. And this, in no dishonest spirit of professional courtesy, but in the interest of economy and continuity. This need involve no sacrifice of principle. You can, of course. find plenty of points of destructive criticism to begin on with such a pupil. If you are in a contentious mood you can prove conclusively to him that he must have been taught badly because he does so many things badly, but wait and find first whether he does not do some things well, remembering that your own teaching would not be fairly judged by the work of your poorest pupil. It has been the reproach of the music-teaching profession that it is so recriminating and contentious. But remember that the best teachers, the men of larger mold, do not quarrel. Here was a recent case in point. A girl, returning from a year abroad, had been taught by a German teacher to shout uproariously. She had a poor ear, sang consistently out of tune, and expected to, until she should acquire, as she thought, more "musical" training. Her tone was unquestionably hard, nonresonant and forced in its every emission. But even in this potently extreme case of bad previous teaching, the wise course seemed to be to quietly reconstruct rather than to bitterly destroy. And the end justified the means. After six months she herself saw that her harsh "made in Germany" voice had been all wrong, that she was at last singing in tune and with ease, and the new teacher had not been obliged to use undignified and disheartening condemnation.

Beyond this, there may be the bare possibility, in spite of your unvarying success in so hitting it off that you develop a real swan every time—the bare possibility that you yourself may learn something from the new pupil. We all need that charity which is consistent with fidelity to conviction.

The Vibrato, in Relation to Style and Method.

The vibrato, as an element in style of rendition, must be regarded in exactly the same light as other devices of interpretation, such as the portamento, the rare upward slide, the exclamatory accent, the falsetto pianissimo, or even the turn and the trill. That is, it should be used only in carefully studied application to the musical and interpretative phrase, and never allowed to unconsciously appear as a continued trait or mannerism of the voice.

These other devices are recognized as legitimate, if used with discretion, but any one of them used too often or in unstudied manner not only nullifies purity of style, but is a gross violation of vocal method. What can be more impure than frequent portamento in its many variations? Our whole study of accurate pitch in attack makes it necessary to forbid and eradicate all slides on portamento from the beginner's work. And usually we have to keep on "killing snakes" for many months before the slovenly attack or release is abolished, and the intuition of certainty and distinction is achieved. But after this is accomplished to a certain degree of safety, there remains to be pointed out the noble and wholly dignified grace of the portamento, not a contradiction of previous prohibition nor a return to impurity, but in its judicious use and artistic reserve, a fulfilment of the law of purity and elegance of style. Why did Salvatore Marchesi make the second of his twenty "Vocalises" a study in absurdly frequent upward portamento? Perhaps, like the dish of sugar given to the child, to stop his stealing it. At least it has proved time and again a most powerful corrective and tonic to the vocal appetite and perception. Give an inveterate "slider," whom you have tried with all the staccato attack devices, a course with this exercise. The conscious portamento repetitiously insisted upon will cure the unconscious and slovenly one.

And the same of the exclamatory accent. Used continuously it is absolutely unvocal and subversive of all economy of breath or elasticity of tone. It is trite to say that it is forbidden and discarded until such time as it may be safely reintroduced with proper intuition of its occasional propriety.

Similarly the falsetto, not only in high notes, but in the middle and lower tones may occasionally embellish interpretation, but to use it constantly would be utterly futile and tiresome.

While we are unlikely, in this age and generation, to use the turn, trill and other coloratura embellishments lavishly, there was a time in the history of vocal art when these more conscious devices were also exaggerated, to the great detriment to purity of style.

Now, the vibrato stands in the same relation to style as the above items. Its unconscious use must be forbidden at all times, and it is better in the earlier years of work to prohibit it absolutely. Only when breath control and attack have been fairly perfected, and when musical taste has become so sensitized as to be a guarantee against its abuse, may it be allowed at all. For the vibrato is most insidious in its temptations. It so easily increases resonance in many voices. It so easily gives a roundness and feeling of maturity to the tone, that the young singer mistakes its uncontrolled appearance for a similarity to the great voices of professional singers. And the worst of it is that many a mature singer of great prestige and success has allowed his vibrato to master his voice, and has suddenly been confronted in the otherwise plenitude of his powers with the fixed vice of an uncontrolled vibrato, which has suddenly terminated his or her career. There have been some striking examples within the past few seasons of singers making their final and inexorable exit from the opera stage through the exit marked "wobble"—and wobble is only plain English spelling for uncontrolled vibrato. That same exit is ever now yawning for others, who will soon pass out from a successful and admired career, years before their time.

We have thus gradually come over from a discussion of an impurity of style to the more fundamental fact of its being a fault of tone-production; that is, a fault of method. Of its technical aspect much might be said. The vibrato is not the rapid quaver of the tight, hard throaty tone. That is quite another matter, a grievous fault to be sure, but one which cannot persist if the voice be loosened and brought under the first principles of good emission. The vibrato, in its best estate, is the attribute of a loose tone, and of a tone which, in several respects, is bound to be a mighty good tone. This is the apparent contradiction and the insidious temptation. Because it does apparently help resonance. because it does not always imperil pitch in its earlier manifestations, because its spoiling of good attack and control is not immediately perceived, becausc, in short, like many another vice, its first appearance is both innocent and charming, the young singer too often accepts it gladly and rushes on to its unrestrained use. And here the wise guidance of the teacher who knows the end from the beginning is needed. Either unqualified prohibition involving renewed study of attack and breath is needed, or this qualified prohibition: "Never allow yourself vibrato excepting where you can, under the same conditions of power and phrase, sing the same tone absolutely straight or waveless." This is an extremely drastic rule, and it may be freely granted cannot be rigorously applied to every voice. It is, however, a splendid working ideal, and in most cases may, with patience, be fully realized.

And now in conclusion—what of the teacher's attitude toward this subject? First, he must be as constantly awake to its presence or absence as he is to variations of pitch. Probably there is no one thing about tone which can exist in such large measure without the singer himself noticing it, as can the vibrato. Are you, as a teacher, constantly using it in daily lessons, and so forming an unsafe model for your students? Does the little stumbler go home resolved to copy that "lovely wave" in your teaching voice, and return with the "wobble" and all its ills? Such cases have occurred with some very best teachers. If so, the subject should cause you to

search your own heart-most thoroughly. But there is another phase of the question. Time and again a voice which has continued to be hard finally begins to yield to our various devices for loosening the throat and focusing the tone. Quality and the long expected period of improvement and breadth appears, and at precisely this juncture a slight wave in the tone is evident. This wave or incipient vibrato is, and should be, hailed by the wise teacher with delight as a *most favorable symptom* of approaching *plasticity of the throat*—but only as a symptom—and not as an element to be encouraged for itself. Here, indeed, is a contradiction which, if fully understood, will clear up the whole matter. It isn't always necessary for the teacher to take the pupil into his confidence at this point. He may continue to insist on the gospel of a straight tone while inwardly rejoicing, not that the voice waves, but that it shows possibility of waving. Is the distinction too finely drawn? Let us repeat our dictum: "The vibrato in its best estate is the attribute of a loose tone." Passing now to the voice where the vibrato never appears. We know that the voice which is always perfectly "straight," never showing, under any circumstance, a wave even for a moment, is unquestionably a dull and tiresome voice. In its last analysis it is not a perfectly free voice. It is this inherent wave fact in human tone which suggested to the organ builder that awful travesty the "vox humana," which, as Professor Parker has aptly remarked, should be named in many organs the "voice of the goat." Now, it is not the "voice of the goat" which we want, but it is the "voice of the goat" which we get when the vibrato is either continuous or violent. Nevertheless, we look for the occasional wave as the symptoms. There may be rare cases where the throat has become plastic and the symptom does not yet appear. In those few cases the teacher may, behind locked doors and with bated breath, say to the student, "Let- your voice wave a little." He may, however, regret it at the next lesson. This is indeed as near as any one should ever come to "teaching the vibrato." The phenomenon itself, we realize, while occurring in the throat, is of course dependent on the breath, a wave being possible only when the balance is not quite perfect between the breath pressure and the extremely delicate and sensitive reaction of the throat mechanism. It is, therefore, the adjustment of this balance by proper regulation of the breath to which we must look for prevention or control of the vibrato.

THE TURNING POINT IN DEVELOPMENT.

A BETTER phrase might perhaps be devised for this caption. Elaboration of technique is apt in earlier stages of work to breed a self-conscious caution which is at once the essence of thorough vocal study, but absolutely fatal to spontaneous and mature singing. With the vivacious and expressive personality caution may never be too highly developed perhaps, but in the majority of instances of good vocal students, there comes a time when mere cautious receptivity must be supplemented by a certain amount of daring, when question must give way to utterance, and passivity to action. The right timing of this turning point is an anxiety. To err on the conservative side is to unnecessarily retard musical and artistic development, perhaps even to stunt it, and make technical means seem of more importance than æsthetic result. But better look back on a dozen voices whose progress has been slower than it might have been under greater demand, than to look back at one strained voice or one distorted course of training.

The most obvious application of this principle is to the mere size or breadth of tone. We say so much about ease of singing and are so insistent that there shall be no physical effort of the grosser sort, that when we meet the necessity for broadening tone, it is difficult to avoid seeming contradiction in inculcating the use of sufficient nervous effort, or sufficient physical breath effort in some cases, or more rarely still, sufficient direct throat control of the vocal cords themselves. I know this last is generally well considered an heretical phrase, but certainly the most conservative teaching must sometimes include it. These matters often adjust themselves, but the principle that the size of tone will be spontaneously developed if we but insure proper control, proper focusing, placing and coloring, wise as it is as a working formula in earlier teaching, is not of universal applicability. With very many voices there comes a moment, and fortunate is the teacher who times it rightly, when all the natural and acquired ability of the student must be summoned for the definite pursuit of the larger tone. This principle is recognized in Lilli Lehmann's dictum that the trill must always be practiced "almost with a scream," which has been referred to recently in these columns. Perhaps the choice of words is not fortunate, but the idea is right. One of the most successful teachers, in some respects, whom I have ever known always missed this point. In a long career she never brought out one large voice. Furthermore, she never trained a naturally large voice but that it left her a smaller voice than it started. Her fundamental work was excellent, but she lacked courage and grasp at the critical moment.

This principle of the turning point is applicable to other details than size of tone. In the matter of color it is often best to use darker vowels and colors in studying the covered tone and the higher soprano tones. These dark colors may be but means to an end and the turning point comes when we find it possible to discard the means and yet attain the end. It is comparatively easy to teach the bass or baritone to cover his upper tones, but more difficult to teach him to retain the safe covered position and yet brighten and make normal all of the vowels. The custom of the Paris teachers of making voices brighter produces quite different results with students of more or less previous training. We are probably all familiar with the varying results of many American girls after study with the typical French teacher. One, who has already been thoroughly trained in ease, suppleness and resonance, whose voice is not only very safe but very dark, profits immediately and greatly by a few weeks in Paris. A new vocal kingdom has been opened to her and she almost frets that the revelation has not been given her sooner, but the brilliant success which she achieves is largely the result of the long delay before attempting this more radical kind of vocal activity. Another voice of perhaps more attractiveness, but less safely placed, is swept away into hardness and insecurity by the very training which so greatly benefited the first. The greater demand of the French master was ill-timed, as this latter voice had not reached its turning point, in respect of color.

In details of accent, of rhythmical study, and in increase of repertoire there is a choice of time, the teacher doing well or ill, not so much in the substance of his instructions, as in the moment chosen for its imparting.

Also in public appearance, where so much depends upon nervous stimulus, progress may be greatly helped or greatly retarded, according to the degree of readiness of the young singer's nervous poise and mastery of technique to respond to the new demand.

The world moves too rapidly for us to keep a student upon one page of exercises for seven years, as Porpora is said to have done, and it is a mistaken notion of thoroughness which sometimes obscures the fact that every acquisition should become a new point of departure in progress. Vocal technique is something like Schopenhauer's estimate of his own system of philosophy. For he said that no one could fully understand any one page of his writings until he had thoroughly studied every volume he had ever written. While there is a thoroughness which insists on mastery of each detail before passing to the next, there is the other principle of larger scope which recognizes the interrelation of many details as the eventual necessity in the singer's education.

The Trill.

Execution in the narrow technical sense is the specific activity of the vocal mechanism itself in passing from one note to another. Thus a scale of moderate speed may have too much or too little execution—too much if there be too distinct a new touch on each note, and too little if there be none of that new touch on each note. Strictly speaking, it is almost impossible to take the transition from note to note without a vestige of this new touch. The first fault is more frequent than the second, though neither is often troublesome, the natural voice being so marvelously constituted that the mere act of transition needs but little study to be adequate to all demands. The difficulties which arise in rapid work are of quite another nature than those of the piano or 'cello student in his scale study.

Stockhausen explains in detail this execution difference between the slow turn, such as that in Schumann's "Widmung," which should be done smoothly and with the least possible execution, and the rapid half-turn in Schumann's "Es ist schon spät," which must be done with the "execution stroke" if done at all. To do it in time without that stroke or touch is to leave it practically inaudible. This execution stroke stripped of all accessories, was the *note ripetute* or repeated notes of the old Handelian technique. In modern music we repeat notes with new syllables, but the *note ripetute* succeeded each other without new syllables and without any cessation of tone between them. They are absolutely different from staccato notes or from the breath accent and are the product of a specific throat activity. Victor Maurel used them most charmingly in Don Giovanni. The repetition of the same pitch is not accomplished by an aspiration or "ha," for that would involve a cessation of tone and a new breath activity resulting in detached notes, but the repeated tone is laid upon the already existing tone. The touch or stroke of the throat gives a slight resemblance to the aspirated "ha," but is totally different in its production. The trick is comparatively easy, being the segregating of a common activity from the other activities with which it is usually associated. In segregating it we have come into the rudimentary activity of the trill. While the mechanical trill of the violin flute or piano is the deft playing of two notes in rapid alternation the vocal trill is never acquired by the ordinary means of singing two alternating tones. There must be something else. We are conscious both in hearing or doing a trill of a certain stroke and rebound, impossible to describe in terms of any other instrument than the voice. In short the execution touch is emphasized.

If the "repeated note" of Handel is execution in its most absolute form, the trill is this same execution in its most intensified form, with the addition of a pitch change, upward with every stroke, and downward with every rebound. Try the repeated note until the repetitions are sharply marked, being careful that there is no cessation of tone before the stroke, and that there is no slightest variation of pitch in the alternating periods of stress and reaction. Then as a second exercise, do the same, but add the next pitch higher, A if the start is on G, as you make the stroke, allowing the pitch to come back to G on the rebound. At this point be extremely careful that the stroke is vigorous on the upper tone, and that there is no stroke on the somewhat weak lower tone. Do this slowly, hardly faster than one stroke a second. As a third exercise accelerate the same. It is surprising how invariably the trill will follow this third exercise. The danger always is that the trill itself will be tried too soon and too often. For the first two or three weeks these exercises should be done not longer than four or five minutes at once, with only one occasional flight over to the trill. If persisted in, the trill with accented upper note, will surely appear. To discard the preliminaries and pass over to the trill with accented lower note at the start, is another study, and should not be attempted too soon. Read Lilli Lehmann's chapter on the trill, in her book "How to Sing."

But of what value is the trill after all? Aside from its infrequent use in modern music, it is a splendid vocal tonic. As an antidote to the vibrato it is helpful. As a part of the vocal equipment, it is an elegant accomplishment which every singer should possess.

GARCIA ON VOICE PLACING.

GARCIA, when once asked for an expression of opinion upon one utter sinother of the many questions which are debated, not to say quarreled about, among voice teachers, gave all that was asked.

When I brought up the general topic of voice "placing," he replied: "The voice is made in the larynx and issues from the mouth; that is all there is to it." Nor would he give sanction to the almost universal custom of locating sensations of tone in the cranium, forehead, nose, etc., for he said: "All that is superfluous." Regarding energizing the diaphragm for voice control, he said: "Let me see you breathe once, and describe to me the process." I did so. He replied: "Is there anything rigid about it?" I answered, "No." He said: "You can't improve on that." I tried one thing after another of the devices voice teachers use, to get his opinion upon them, but he only shook his head. I have not got to that myself yet, I still use the devices; but it shows you how simple the subject becomes in the mind of one who knows all there is to know about it.—*The Church Choir.*

THE singer must accustom himself to quietude in practicing and make his will master the body, that later he may have a free command of all his movements and means of expression.—*Lilli Lehmann.*

PUBLIC SCHOOL MUSIC LEADS TO HIGHER CITIZENSHIP.

BY FRANK DAMROSCH

THE great mistake which has been made in the past is, that we have looked upon music merely as a pastime, an accomplishment.

Were this all we could expect of music it would have no place whatever in popular education. But good music can be and should be of the greatest spiritual influence upon human character.

It elevates, it ameliorates, it softens, it inspires, it encourages, it comforts, it speaks with the tongue of angels and tells of heavenly things. Good music is never degenerating, it never suggests low and vulgar thoughts, but it is continually lifting one away from the low and worldly to purer and nobler thoughts and aims.

Music should have a place in every school for rich and poor alike; not in the old-fashioned way, by teaching the children to shout songs by rote, but by teaching them to sing from notes in order that in after life the treasuries of music may be available to them, just as by learning to read books the treasuries of literature have been made their own.

Let music take its place side by side with spelling, reading and arithmetic. The regular class teacher can do as good work with the rudiments of musical instruction as she can with other subjects, if she is made familiar with the simple pedagogical principles which underlie the best methods of sight singing.

The science of sight singing has made vast progress within the last fifteen years and we are indebted for it not to the musician but to the pedagogue, the teacher of reading and arithmetic, in other words, the student of the child's mind, for that is what a true teacher must be.

As a musician, I offer my sincere homage to the educator for showing us the path by which music, which in its higher forms has been the exclusive property of the talented or the rich, can be popularized and brought into the daily life of the people.

As a teacher, I rejoice and take pride and courage in the fellowship of those who are devoting their best efforts to the development of a better and higher manhood and womanhood, thus contributing more to the lasting glory and prosperity of their beloved country than can ever be achieved by the greatest warrior or statesman.

To introduce music properly into the public schools every little preparation is necessary and comparatively little additional expense need be incurred.

With one supervisor of music, who is a competent teacher and musician, to every ten large schools, to instruct the regular class teachers, and, by weekly visits to each classroom, to supervise their work, the best results may be obtained.

Such an arrangement insures uniformity of method—a very important requisite to success—and causes the least loss of time and effort. Ten minutes a day, or in the higher grades fifty minutes a week, in any division convenient to the teacher, will, in the usual school period, from the age of six to fourteen, produce such results as to surprise even the most sanguine.

In high schools and colleges the study of music should by no means cease. The rudimentary steps having been accomplished and the drudgery (or what would be drudgery, if began in later years, but is none to the young child) left behind, the young men and women should receive instruction in the elements of Harmony and Musical Form.

They should learn to analyze a musical composition, to find its themes, understand their development, variation, the wonderful interweaving with each other, and thus to enter into its deeper meaning and to learn to see the greater beauties which lie hidden to the ear of the uninitiated.

All this requires no special gifts but may be grasped by any one of ordinary intelligence. This has been amply demonstrated not only in many schools in which proper methods have been applied, but by my own experience with the People's Singing Classes of New York, in which my assistants and myself have taught thousands of working men and women, many of them with but little education of any kind, to sing at sight four, six and eight part choruses, cantatas and oratorios, and to recognize and name their principal harmonies without having required any applicant for membership to submit to any test whatsoever, either as to voice, musical knowledge or talent.

Lilli Lehmann, for some time a prima donna at the Metropolitan Opera House in New York, and singing teacher to Geraldine Farrar, has issued a signed statement, in which she says:

"In Germany—and I dare say almost everywhere—the art of singing has sunk to an astonishingly low level, yet there is little hope of reform.

"The average singer knows nothing of his or her singing voice.

"Worse still, a great many singers of our day lack a correct ear for music. Musicians, too, labor under the same defect. They cannot properly distinguish between the sounds of sung notes.

"The majority of singers have never learned to hear music or themselves correctly.

"Nowadays smartness passes for talent, but it takes more than smartness to make a success on the operatic stage and to maintain one's reputation as a singer. Such an achievement is the prize of study.

"My advice to singers is: Show the door to your vanity, to the idea that you are perfect. Never cease to improve yourself, to recognize and correct your faults. Do not think it beneath yourself to learn even when your hair is gray.

"To raise the art of singing from its present low level, let artists begin by knowing themselves."

IMPROPER methods of using the voice lead to certain affections of the throat, the chief one of which is popularly known as "clergyman's sore throat," though by no means confined to members of the clerical profession. It occurs in all classes of persons who *strain* the voice or misuse it. * * * In the same manner as physical consciousness of the possession of a stomach, or of a tooth, or of a toe, for example, is evidence that something is wrong for the time with the stomach, the tooth or the toe, so physical consciousness of the possession of a throat during speaking, or shortly afterward, is evidence that something is wrong with the throat. The strain upon the muscles and the sense of uneasiness following are cause and effect; both may be avoided by proper use of the organs of voice and of speech.—*Throat and Voice.*

Musical Club Activities

By MRS. JOHN A. OLIVER

WE are pleased to note the interest aroused by this department. Many of our readers, however, are under a misapprehension regarding its purpose and send us in reports and communications that we are unable to use. THE ETUDE is not a newspaper in any sense of the word. We aim to have every page teach something that will be of real and present value to our readers. We do not want mere reports of the activities of music clubs, but we do desire to print reports that contain any new ideas that other teachers could use in organizing and conducting a club. If you can tell us of some novel plan of study, some new kind of a musicale, or some original game that you have employed at club gatherings we will be glad to print your report. The report must be of such a nature that some teacher or student can learn something from it. Clever puzzles and forms of entertainment are always desirable in club reports.

The regular annual meeting of the members of the Official Board of the National Federation of Musical Clubs will be held in Chicago early in the spring. No positive date has as yet been decided upon for this meeting, but arrangements are being made to call the body between March 10th and May 1st.

The "Allegro Music Club" meets at my home on the first Thursday in each month. At each meeting I give a talk on musical history, which I make as interesting as possible, using pictures and music as illustrations. Then we have four or five piano numbers played by the club members. I have them play by turns, and none are excused, from the last beginner who plays an easy duet with me to my most advanced pupil. The meeting is closed with a musical game or guessing contest. I find that the older members, as well as the children, are greatly interested in the club colors, badges, mottoes and flower.

MISS F. GUTHRIE.

We have received, with pleasure, the program of the Jacksonville, Ill., "Chaminade Club," which was organized in 1896. This is ladies' musical club, which evidently conducts its meetings with much forethought and care, as the programs for the entire year have been prepared in advance, and show thought, intelligence and skill. Some of the programs are the following: I. Etudes and preludes with illustrations from Rachmaninoff, Henselt, MacDowell, Chopin, Rubinstein, etc. II. Dance music with illustrations from Brahms, Greig. Tschaikovsky, etc. III. Nocturnes, ballades and impromptus with illustrations from Schumann, Lacomb, Wm. Mason and Liszt, etc. IV. The Sonata with illustrations from Mozart, Beethoven and Hugo Wolf (songs), etc. V. The Symphony with illustrations from Richard Strauss, Beethoven, Haydn, etc. VI. The Symphonic Poem with illustrations from Cesar Franck, Liszt and Saint-Saëns. VII. Overtures and ballet music with illustrations from Rossini, Meyerbeer, Mendelssohn and Wagner. VIII. Oratorio with illustrations from Costa, Händel, Gaul and Dudley Buck, etc. IX. Tone pictures with illustrations from Grieg, MacDowell, Templeton, Strong, Wagner-Brassin, etc. X. Chaminade Day with illustrations from the works of the famous French woman composer for whom this club is named. XI. Early music in America with illustrations from appropriate sources. XII. Music in America. The programs would be a credit to any metropolitan center, and adequately performed these meetings should deserve the most unstinted praise of musicians.

HAVING read with much interest concerning the clubs last September, I decided to organize one here, and feel that all my efforts have been well spent. My pupils were delighted with the idea and have taken hold of the work with enthusiasm. We call ourselves "The Beethoven Club" and our colors are white and green. Our motto was taken from an account of one of your clubs "B♯, B♭, but never B♮." We have studied during the three months the lives of three composers, Beethoven, Haydn and Mozart, with piano illustrations. After the program we spend some time in playing musical games and working out musical puzzles. We meet once a month, and I always give them a small favor, a small toy mandolin filled with candy, a small violin, guitar, etc,—always in the form of a musical instrument. These they highly appreciate, and all look forward to their club afternoons."

One game that I have used and have not seen in THE ETUDE is one I called "Pot Pouri" which means Hodge Podge. It is twisting and misplacing all the letters of a word, and having the pupil make the right name from the letters given. I can give you an example which explains itself:

Clugl, Gluck; Lessmomendh, Mendelssohn; Ilegaor, Allegro; Peotm, Tempo; Cacattso, Staccato, etc., etc.

The word must be that of a composer's name or a musical term.

This game has proved very helpful and much pleasure is given at the same time. As a prize for the one getting the greatest number of correct answers to all the games and puzzles played in one afternoon, I give one of the Perry Composer's pictures.

I hope later to report that THE ETUDE is subscribed for by every family represented in the club, at least I am working towards this end.

I cannot tell you how much good the "news of the clubs" do us all and we feel grateful to you for assisting us so much. MRS. NELLE DEMARQUE-GIBBS.

The pupils of the "Allegro Music Class," of Logansport, Ind., have been organized for six years, and study in preparation for two recitals a year. Class colors, royal purple and white. They wear the Beethoven button. Motto: "C♯ B♭." *Aim* of the class is to put in *practice* the principles taught. Ages range from 8 to 28. We have both boys and girls. Study and readings of the great authors—Mozart, Mendelssohn, Bach, Liszt and Beethoven, the favorites—have occupied some of their time. Touch and technique taught in every lesson. Recitals twice a year, in which every pupil has a part.

MRS. D. C. HUBBS.

Twenty pupils in piano study of Miss Julia Case organized a club, to be named "The Young Musicians' Improvement Club." We meet once a month and study lives and music of the masters, Beethoven, Mozart and Schumann having been studied. Much help is gained from articles and music in THE ETUDE.

Organ and Choir

Edited by R. HUNTINGTON WOODMAN

(The Organ Department for April will be Edited by N. H. ALLEN)

WHEREIN YOUNG ORGANISTS FAIL.

BY R. HUNTINGTON WOODMAN.

At the present time there are probably more students of the organ than ever before. Most of them have the laudable ambition to obtain the appointment as organist in some church. To this end applications are made for existing vacancies, and if the candidate is successful, well and good; but if not, it is pertinent to inquire into the causes of failure.

The average organ student goes through a more or less prescribed course of instruction under the guidance of a master. He develops a technique, and in a reasonable time the student is able to play the easier fugues of Bach and some modern works, and has some taste in the selection and combination of the various tone-colors found in a modern organ. He considers himself a pretty fair organist, and as far as his solo playing is concerned, perhaps he is; but in his hymn-tune playing, in his accompaniments to anthems and solos—the latter usually having piano accompaniments—and in his improvisations and modulations he is probably deficient.

As chairman of the Examination Committee and warden of the American Guild of Organists during the last six or seven years, the writer has had exceptional opportunity of observing the deficiencies in the average young organist—those who take the examination for Associateship in the Guild.

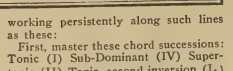
In nearly all cases candidates play their prepared pieces creditably to themselves and their teachers; and if failure is made it is almost always in the other required tests. These tests are reading from a vocal score in four parts, transposing a chant or hymn-tune one step up and down, and the adaptation of a piano accompaniment to the organ. These are essential features of the work of every church organist, and yet so little time is given to them by both teachers and pupils that it is not surprising that many candidates are found wanting.

But enough of the disease—now for the remedy.

The Remedy.

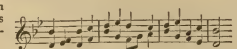
First, score reading. This can be learned without a teacher as well as with one, as it is more a matter of practice than anything else. Select an anthem of any good composer, printed in vocal score, and cover the organ accompaniment with strips of paper. Force yourself to read the vocal parts, playing the soprano and alto with the right hand and the tenor and bass with the left. The pedals can be used or not, as may be found convenient. The division of the parts, two to each hand, can, of course, be changed in spots where any awkwardness would result if this method were rigidly adhered to. Score reading must be made a part of the daily practice; it cannot be learned in a few days. Transposition comes easily to some; to others it seems an almost unsurmountable difficulty—and yet some skill may be obtained by working persistently along such lines as these:

First, master these chord successions: Tonic (I) Sub-Dominant (IV) Supertonic (II) Tonic, second inversion (I_4) Dominant Seventh (V_7) Tonic (I) in all keys [and here let me add that a thorough knowledge of harmony is indispensable to the well-equipped organist]. Select a hymn tune of a simple character and play it over, noting the chord successions, and at first, if necessary, make annotations to indicate the chords in relation to the key. For instance, the tune Federal Street would be marked thus, each annotation being placed under its proper chord:—

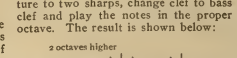


(It is assumed that the student knows enough of harmony to understand these signs. If he does not, the sooner he begins the subject the better.)

With this formula it ought not be very hard to play the tune in any key. In the case of modulations the relation of the new key to the old should be carefully noticed, and the relationship preserved in the transposed tune. One other suggestion has been valuable to the writer's pupils—keep common tones held with the same fingers. They will thus serve as "pivots" around which it will be more easy to place the other parts. Continued daily practice in this is as necessary as in score reading. The importance of harmony to the organist can hardly be overestimated. Another way of transposing is by use (mentally) of the C clef, but this method cannot be explained here. An interesting illustration of transposition by the use of different clefs is the following passage in B flat, which is to be transposed to D:



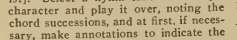
The method—mentally change signature to two sharps, change clef to bass clef and play the notes in the proper octave. The result is shown below:



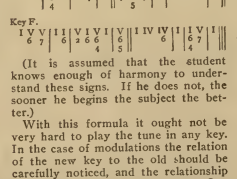
The effective adaptation to the organ of an accompaniment written for the piano is an ever-present problem. No rules can be given that will always apply, but it must be remembered that the damper pedal of the piano will sustain notes that the fingers have ceased to hold. Hence, this sustaining quality must be supplied on the organ by holding harmonic notes with one hand and the pedals, while the other hand furnishes the best interpretation of the accompaniment that the nature of the organ will allow. Long arpeggio effects will have to be modified and frequent changes must be made in order not to stray out of a legitimate organ style. In short, a piano accompaniment played on the organ must be treated as the composer would probably have written it had he used the organ instead of the piano. Observation of others and the imitation of a good master organist will show the careful student what to do or avoid.

Improvising.

The organist who can improvise has a better chance than one who cannot. But the creative gift must be trained along musical lines. The mere connection of chords without form and void is not improvisation. Melody and rhythm form just as important parts of a composition as the harmony, and we must give some attention to them. To the student who has some ability to improvise I would suggest first, the manufacture of a simple eight measure period. Take as a melodic motive a phrase in 4-4 measure like this:



harmonizing in the simplest way possible; answer this phrase with a similar one, making a half cadence at the end of it; for the third phrase repeat the first; for the fourth phrase make a complete cadence. Here is a harmonic and rhythmic sketch of the whole period:



The thoughtful student can enrich the harmonies and invent other motives. A second period of the same length in a related key and a repetition of the first theme will make a well proportioned composition in simple binary or song form. The first movement of a sonatina may be improvised by taking the first theme in the tonic, the second theme in the dominant and interpolating a "free fantasia" or short development of the two subjects before repeating the first subject in the original tonic.

The earnest student should take as a model a standard composition of a simple nature and try to compose at the organ or piano a similar movement.

Hymn Tunes.

But, perhaps, the most overlooked part of an organist's training is the playing of hymn tunes. It might be imagined that an organist capable of playing fugues and sonatas would be able to play a simple hymn tune; but it is not always so. And, again, it sometimes happens that those who can play tunes properly regard them as unworthy of effort and treat them with triviality, and, perhaps, contempt, and play them carelessly. This is unpardonable, for let it be remembered that the first duty of an organist is to assist in the public service of worship and praise; and the congregation have a right to his best efforts in leading them in that portion of worship which belongs to them. This leads to the "giving out" of the tune—in whole or in part—as circumstances may indicate.

Two methods can be used, both of which are appropriate Ordinarily it seems best, to the writer, to give out a tune simply in four-part harmony, with little, if any, filling up of chords. The other method is to play the soprano part as a melody, either in its own octave or with a 16-ft. stop added to it—the pitch at which the men of the congregation will sing it (unless they attempt the bass or tenor part as written).

The giving out of the tune should be in the *tempo* in which it is to be sung.

Starting a Hymn Tune.

Three methods of starting a tune are in general use: First, to indicate to the congregation and trebles their starting note before giving the complete harmony of the first chord. This has a somewhat trivial effect, but is not to be altogether condemned. Second, to roll up in arpegio to the soprano note. This sounds very well, but unless the congregation or choir and organist are in close musical sympathy, it is too inaccurate to produce a really good attack. The third method is to make a rest of one beat duration between the holding of the last chord or pedal note of the giving out and the attack of the first chord. The writer has used this method for years, and has found it entirely satisfactory, both in church and school work.

The amount of tone utilized for the starting of the singing must generally be somewhat more than that of the giving out. The singers feel the additional amount of tone (and the support it gives them), and this will, of course, be more necessary in the first verse than in those that come afterwards. After the first effort they will be more inclined to go along without so much backing, and so the amount of tone of the accompaniment can be reduced where the sense of the words will admit it in accompanying fairly efficient and evenly balanced choirs.

But if the congregation are to be encouraged to sing, a good body of tone must be kept up to support them, and the more this is lessened the less will they be found to sing for lack of that support. Given a good volume of tone as accompaniment, and a thoroughly familiar tune to sing, congregations will generally be found joining with a certain amount of heartiness. On this account the more light and shade thrown into the rendering of hymns in church the less congregational does it become, for the congregational singing means heartiness more than delicacy. When the tone of the accompaniment is lessened, so that their voices become audible to themselves and their immediate neighbors, they naturally also relax their efforts, so that in the softer passages they will be doing nothing. It is chiefly when there is a sufficient body of tone from the organ and choir to cover them up and support them that a congregation feels buoyed on to greater efforts in the matter of singing, and when their exertions can tell to advantage.

Between two organists, one of whom can play Bach, Guilmant, Merkel, etc., but who cannot (or will not) play hymn tunes, and the other, who can make a great deal of a hymn tune, but is technically unable to compete with his colleague, the chances are that the second man will get the appointment.

Here, then, are some of the explanations of success or failure. To these must be added the "personal equation." He whose personality is such as to impress others with the feeling of his own "consciousness of ability" will succeed; where one without this "magnetic" quality will fail. This "consciousness of ability" must not be mistaken for self-conceit. Conceit is the imitation of the real thing, and is offensive even to one's best friends. Be modest; do your work for its own sake, and forget yourself, whether in recital, as accompanist, or in the church service; and, if in the latter, remember the vital principle that music in church is not for itself nor for those who render it. It is an act of worship; and the less conspicuous the performers are the better.

EXTEMPORE PLAYING.

THE art of extemporizing on a given theme is one that has but few exponents, and demands the possession of special faculties for its worthy development.

A thorough knowledge of the laws governing musical composition, fertility of invention, and a subtle power of analysis in order to gauge instantly the possibilities of a "subject," besides perfect self-command of resources and a facile technique, are some of the qualities necessary to insure success.

Although it is the privilege of a very limited number successfully to pass such an ordeal in public, it is desirable that the student should endeavor to improvise in private, as it is calculated to strengthen his individuality, impart freedom of style, and develop his inventive faculties. At first, the elaboration of a simple phrase should occupy the attention, strict regard being paid to modulation and rhythm, as the two primary features demanding attention. Fugal and imitative treatment may be afterwards attempted.

It also will be found desirable to extemporize *mentally*, as this not only educates the faculties brought into play more thoroughly, but the plagiarism consequent on force of habit, which unconsciously causes the fingers to execute passages rendered familiarly by technical practice, is thereby avoided, and the risk of similar mishaps when at the piano is considerably lessened.—*Organist's Journal.*

THE ORGAN.

"I WOULD not be thought unduly enthusiastic in speaking of this instrument, which I look upon as a historian looks upon a great nation, that through a thousand years has been developed by great providential events and educations until it has reached a place in which manifestly it stands a prime, a Divine power in the world. I look upon the history and the development of the organ for Christian uses as a sublime instance of the guiding hand of God's providence. It is the most complex of all instruments, it is the most harmonious of all, it is the grandest of all. Beginning far back—growing as things grow which have great use—growing little by little, it has come now to stand, I think, immeasurably, transcendently, above every other instrument, and not only that, but above every combination of instruments.

"The organ means majesty; it means grandeur. It means sweetness, to be sure; but it is sweetness in power, like the bubbling crests of waves on the ocean. Whatever it has of sweetness, of fineness, or of delicacy, it has an under-power that is like the sea itself. And I thank God a thousand times a year, when, seeing how many things taste and the social elements have stolen from religion, I turn around to this one solitary exception, and know that religion at any rate has left, as peculiarly its own, the organ, the grandest thing that ever was thought of or combined in human ingenuity. Running, as it does, through all the grades and elements of sound, just as soft and as sweet as the song-sparrow (which is the sweetest bird that sings) in its simplicity, rising through all gradations, imitating almost everything that is known of sounds on earth, it expresses the thunder and the earthquake, and almost the final trumph itself!"—*Henry Ward Beecher.*

ABOUT HYMNS AND SOME OTHER THINGS.

THERE has been more than the usual amount of discussion of late on the subject of congregational singing. The feeling prevails that too little attention is given to this part of the church service, and too much to the portion that belongs to the choir alone. Various reasons are given by organists for the failure along this line. Amongst these are the character of some of the music, the mixed nature of the audience, and the words as well as the music of some of the popular hymns.

There may be excuses for the failure

to take hold of some of the wretched tunes found in church hymn books, but nine times out of ten it is the organist or leader who is at fault. He can make the people sing if he so desires, and it is his fault if at least the tunes are not such as invite coöperation on the part of the audience.

Notwithstanding the fact that the supervision of most of our church hymn books has been in the hands of musicians competent to know the requirements of music of this kind, much of it is set and arranged so as to be quite beyond the possibilities of the average audience. It may be safely said that for the purposes of congregational singing three-fourths of the tunes are beyond the compass of the average male voice, which accounts for the fact that the singing in church is largely done by the women.

Some organists who are thoughtful and careful players when executing an instrumental selection are not only wretched accompanists, but positively excruciating when playing a hymn tune. Whether this be from carelessness or a lack of appreciation of the music it is sometimes difficult to conjecture. Slurring, wild transitions in expression, are some of the indications of the disregard that some of these players have for the feelings of the audience and the requirements of the service. It takes as much ability to execute a hymn tune with taste and feeling as it does a voluntary, and often the effect obtained is more lasting and helpful.

There is no doubt as to the drawing power of good music. Some churches without its assistance would cut a sorry figure, although others with it often do the same. But music that merely draws curiosity mongers or musical critics can hardly be said to fulfill its place in the devotional excrcises of a church.

The main object of a church choir is to make effective the musical part of the church service. When this point is lost sight of there is sure to be trouble. When the efforts of organist, leader or singers become distracting there are sure to be complaints. Musicians who give the impression that they are working for effect seldom make a success anywhere, much less in a church. Appropriateness should be the keynote of all efforts in the musical work of a church choir. Staginess is a fatal fault. —*Exchange.*

THE ORGAN IN RUSSIA.

THOUGH the Greek Church recognizes no instrumental music, the organ gets some small attention in the land of the Czar. Not long ago the professor of the organ at one of the principle Russian conservatories gave an organ recital. He had, it seems, six attendants; an organ blower, a second ditto as assistant in case of need, a gentleman to turn the music, two gentlemen (one each side) to manipulate the stops, and lastly an attendant to hold a lantern at his feet to throw a light on the pedals! It is clear that organ recital playing is still in its infancy in the Czar's dominions, if this performance is to be taken as illustrative of high class organ playing; for it is reported that the performance in question was not thought by listeners a very brilliant one. However, it is satisfactory to learn that Russian musicians are taking some interest in the organ.—*The Choir Journal.*

AN English paper has been conducting an inquiry of an interesting nature to organists. It requested its readers to submit lists of their twenty favoritc hymns. Twelve hundred lists were submitted. The results of the inquiry show that our English cousins have a great fondness for "Abide With Me" and "Lead, Kindly Light." Some of the hymns listed are comparatively little known in this country. It seems somewhat strange that "Nearer, My God, to Thee," "Adeste Fideles" or "Coronation" are not in this list, notwithstanding the American origin of two of these hymns.

1. Abide with Me.
2. Lead, Kindly Light.
3. O God, Our Help.
4. Holy, Holy, Holy.
5. The Church's One Foundation.
6. Rock of Ages.
7. And Now, O Father.
8. Hark, the Herald.
9. Jesus, Lover of My Soul.
10. Come, Holy Ghost.
11. Sun of My Soul.
12. When I Survey.
13. All People That on Earth.
14. For all the Saints.
15. Jesus Christ is Risen.
16. Onward, Christian Soldiers.
17. O Come, all ye Faithful.
18. Eternal Father.
19. On the Resurrection Morning.
20. Glory to Thee, my God, This Night.

Violin Department

Edited by ROBERT BRAINE

HAS THE SECRET OF CREMONA VIOLIN MAKERS BEEN DISCOVERED?

THERE is nothing which is of such perpetual interest to the entire fiddle world as discoveries in the making of violins, tending to make them the equal of those of Cremona. The true secret has been discovered 995 times, and there is fully as much interest and excitement attending the 996th discovery as there was on the occasion of the first. The trouble is that the secret will not "stay discovered." As a rule the discoverer is the only person who thinks that the new violins are the equal of the Cremona instruments, and the excitement dies down only to blaze forth when the next discovery is announced.

The cause of this great interest is due to the fact that every violinist who does not already possess one looks forward to the possession of a Strad., a Guarnerius, an Amati or a Bergonzi as the dearest wish of his life. He believes that with such an instrument he could soon play his way into fame and fortune.

Take the case of a vocalist; imagine if by the payment of so much money he or she could have transferred to their throat the voice of a Caruso or a Melba! Imagine the price to which these transferrable voices would attain! This is exactly the case of the violinist, however, for if he have money enough he can purchase a Strad. or Guarnerius—the finest violins in the world.

Just at the present time the secret of Cremona violins has been discovered again, and is being discussed by violinists all over the world. Dr. Max Grossman, of Berlin, is the discoverer and Otto Seifert, a practical violin maker, is the name of the man who worked out Grossman's ideas. Grossman is a scientist, and spent nine years of his life endeavoring to learn the secret of the remarkable tone of the violins of Cremona. Dr. Grossman declares that the general belief that age improves the tone of violins is all moonshine. His idea is that the violins of Stradivarius were every bit as good when they were new as they are to-day. The excellence of the Italian instruments, he claims, is due to attuning the top and back of the violin to each other, so as to establish sympathetic vibrations. As is well known, every object—a piece of wood, a lamp-post, a block of stone or a lamp chimney—gives out a certain tone when struck. The top of a violin, before the instrument is put together, gives out a certain tone, as does the back. Grossman works his tops and backs to certain notes in such a manner that when the violin is put together remarkable results are obtained through the sympathetic vibrations which are established.

As far as making the tops and backs of different pitch, the idea is as old as the hills, and many violin makers have experimented along these lines with more or less success. Grossman, however, claims that he possesses a secret process of attuning the tops and backs, but has not yet made public the relations of the tones he uses for these parts respectively. He has examined many Stradivari violins, and has found that in each one the top and back were attuned to each other in exactly the same manner in which he has had his new violins constructed.

Testimonials as a rule are of little value in the musical world as respects the merits of violins, pianos, wind instruments, etc., but Grossman has collected a series of autograph letters from men of such great note, as violinists and musicians, that the list is little short of imposing. He has letters from the following violinists—men who are kings in the violin world: Eugene Ysaye, Cesar Thomson, Jacques Thibaud, Henri Marteau, Emil Sauret, Arthur Hartman, Ovide Musin, Alexander Sebald, Josef Frischen, and Jan van Oordt. There are also letters from Arthur Nickisch the eminent orchestral conductor, Anton Hekking, the great violoncellist and Dr. Otto Neitzel the great German pianist and critic.

These men in letters over their own signatures, following exhaustive tests, say that there is no doubt whatever that Grossman has solved the secret of the Cremona violins, and pronounce his violins the full equal of the great Italian instruments. Eugene Ysaye says: "They have all the qualities of the Italian violins;" Thibaud, "They are fully the equals of those of Stradivarius and Guarnerius;" Anton Hekking, "I congratulate the discoverers on the solution of the problem on which the violin makers of the entire world have worked since the time of the old Cremonese;" Marteau, "The luthier's art will blossom into new life; young artists can now obtain good instruments without paying a fortune for them;" Sauret, "For the first time in my life it was impossible for me to tell the difference between my Guarnerius del Gesu and the new instrument. It is really unbelievable;" Arthur Hartmann, "They rival the old Italian masterpieces;" Musin, "It means a new era for the virtuosi, who can no longer pay the excessive prices that are required to-day for old Italian instruments, which are replaced by these;" Sebald, "One would think the new instruments were by Stradivarius, Guarnerius and Amati. In violin making a 'new Italy' has begun;" Josef Frischen, "The problem has been solved after 150 years of vain endeavor;" Jan van Oordt, "The tone was actually bigger, fuller and more brilliant than that of my own Cremona."

Not an Impossible Achievement.

These brief extracts from long letters are certainly strong statements coming from men of such eminence in the world of music and violin playing, and make us hope against hope that it is just possible that there may be something in the discovery. When we look back on the discovery of the X-Ray, the wireless telegraph, the marvels of radium, and other epoch-making discoveries in the recent past, it seems less strange that that secret of the Cremona masters may some day be discovered. So many of these discoveries, however, have proved abortive that most musicians put the problem in the "perpetual motion" class, and smile when a new "discovery" is announced.

Thousands of bright minds the world over are working on this violin problem. There are few discoveries that would give greater pleasure to the human race to-day than a way to produce these matchless violins, that they could be sold at a reasonable price. The possibilities of the invention from a financial standpoint are very great. At a rough calculation from $50,000,000 to $100,000,000 worth of violins could be sold throughout the world, based on a price of from $100 to $200, provided it was proved that they were the equal of the old Cremona instruments. This calculation is based on the sale of one violin to each thousand of population in all countries where violins are in use.

An enormous improvement has taken place in the making of violins within the last few years. Even in our own country we have violin makers who produce extremely artistic instruments both as regards tone and workmanship. It would seem strange, with so many working on the problem, it should not be discovered eventually.

TESTING THE APPLICANT'S HEARING.

VIOLIN teachers are often puzzled to know whether an applicant for lessons possesses sufficient talent to make it worth his while to take lessons. It must be remembered that the musical hearing required to play the violin even passably well must be far more acute than would be required to play the piano or even many wind instruments equally well. The reason in the case of instruments of the violin class the intonation depends entirely on the performer. He has no frets, keys or valves to help; he is adrift on a smooth ebony fingerboard, with naught but his ear to guide him.

It is not a bad idea to put the applicant for violin lesson through a brief examination to test his musical hearing, something like the following: Strike notes at random on the piano or violin and let the prospective pupil try to find the note with his voice. Next play the scale, with the pupil following the notes played, with his voice. Then require him to sing or hum the scale without the aid of the instrument. If he can sing the major scale with the correct intervals, let him try the minor scale, which he will find much harder. Another good test is to play the notes of a diminished seventh chord, say C sharp, E, B, B flat, having the pupil follow these notes with his voice as they are played. If he does this successfully strike all the notes of the chord together, and ask him to sing the respective notes of the chord together from memory without their being struck on the piano. Other chords can be used in the same manner and also both the melodic and harmonic minor scales. As a final test let the applicant sing several melodies, or, if he cannot sing, it will do equal well to hum or whistle them. The pupil who can do all these things successfully certainly has sufficient talent to play the violin as far as musical hearing goes, and may be encouraged to begin his studies on the violin.

It must not be inferred that a correct ear and a gift of following melodies mentally are all that is necessary to become a good violinist, even with the greatest application. A great amount of mechanical ability of a certain kind is necessary as well, just as it is required in handwriting, in the use of tools of various kinds, the ability to draw or use the brush in drawing and painting, and many other pursuits requiring great nicety of touch and delicacy of mechanism in the use of the hand.

I have seen pupils who possessed real genius for music with the ability to compose, with the talent of absolute pitch and with musical hearing absolutely correct who were utterly incapable of producing a good tone on the violin. The Emperor Napoleon found the utmost difficulty in learning to shave himself, and his signature was a scrawl which could hardly be read. Horace Greeley, the great editor of the *New York Tribune*, wrote so miserably that very few of the printers could read his copy. A long list could be given of men of the greatest eminence who were utterly unable to do any mechanical work which required skill of the hand or arm. A long list of musicians could be given who were unable to play the violin well, if at all.

Many good pianists are unable to play a string instrument, largely because they lack the peculiar mechanical makeup necessary to handle the bow well. The violin teacher who finds a pupil lacking in ability to hum a scale or sing a melody, or who after a few months' lessons seems to lack the skill necessary to learn bowing, had better advise him to try another instrument, such as the piano or organ or some wind instrument.

Every teacher of the violin will testify that he has numerous applicants to learn violin playing who seem hopelessly destitute of the slightest musical talent. Many of them cannot sing or hum the simplest melody or find a note with the voice when it is struck on another instrument. It is far better for the teacher to discourage such a pupil from trying to learn, as it will only result in a disappointed patron, and will not do the teacher's reputation any good. The extraordinary part of the matter is that such pupils try to learn, when they lack the slightest musical talent.

A DISCOVERY has just been made in Genoa which will delight all music lovers. It is a well-known fact that very little remains of the musical compositions of Niccolo Paganini, the sensational violin player, for the reason that what his contemporaries deemed his most original and charming creations were often the inspiration of time and place, and often, too, their transcription was impossible. Moreover, much of the music that to-day bears his name has been radically changed.

And now in Genoa fourteen of his compositions have come to light, all written in the maestro's own hand. Among them is the famous "B minor concerto" which astonished the musicians of his time, and, whether executed by Paganini himself or by his successor Sivori, never failed to arouse fervent applause.

Paganini published during his lifetime only five works—"Ventiguattro Capricci per Violino solo dedicati agli artisti," "Sei sonati per Violino e Chitarra," and in two volumes "Tre gran Quartetti a Violino, Viola, Chitarra, e Violoncello," making in all thirty-nine pieces.

As the newly discovered manuscripts come under the law which prohibits the export of art objects without the consent of the Italian Government negotiations for their purchase for the State have already been begun by the Ministry of Fine Arts.

CONSISTENCY IN TEACHING.

IT is impossible for teachers of the violin to overestimate the importance of consistency in dealing with their little pupils.

The violin is an instrument of suggestion rather than of realization. In the hands of the inexperienced it produces no musical sound but an intolerable noise. This peculiarity is not shared with keyed or fretted instruments, which, by reason of a more mechanical construction, occasionally produce tolerably pleasing effects under the fingers of happy chance. But the whole art of playing the violin is the outcome of intellectual and emotional understanding. The one faculty will not produce a true artist without due proportion of the other. If the teacher has sufficiently realized this in the course of his or her own training, it should have very practical influence on the manner in which he or she, in turn, imparts instruction. Practical influence, in the resolute enforcement of certain necessary details of technique, and in the patience and care with which the necessity for obedience is made clear along with the demand. As an instance—firm and decisive stopping is absolutely requisite to the production of true and resonant intonation. Explain this law in as few and simple words as possible—then insist upon the observance of it.

Some children are of a singularly apathetic intellect; others, again, are quick enough to grasp your meaning, but do not remember what you have told them, and in some cases fail to transmit the idea into experience.

Having once expressed your will on any matter, and made sure that it is understood, draw, if necessary, upon your entire store of patient determination in bringing about the desired result. Don't let the child weary you out. Some children have amazing powers of passive resistance, and if they are permitted to get the upper hand, through weakness or laziness on your part, you may as well give up the idea of teaching them the violin. Remember also—for your comfort, if you are of a philosophical turn—that you are not only influencing your pupils on present and special occasions, but building up in them a standard of values as to reasonable and unreasonable exhibitions of determination; awakening them to the force of active consistency as opposed to passive and unjustifiable resistance. For you are not only teaching them the violin during the hour or half-hour that they are in your company; you are adding your mite to the great constructive and formative influences of their lives. This is a very necessary view to keep before one during the long day's work—which is often peculiarly discouraging, and fatiguing to mind and body.

Mere musical knowledge and ability cannot, of itself, generate that gift or combination of forces which gives to the world a great interpretative artist. Moral as well as intellectual qualities must combine to such an end.

Do you think that *your* work has no affinity with such great aims? Are you consciously limiting your efforts by poor and narrow ideals, contenting yourself with common and apparent standards of achievement?

Aim at a star, and you will attain to the house-top. Suggest, aid and direct with every faculty at your command, and you will have done better work than you may ever see the limit of.

There is nothing more subversive of discipline, more inconsistent with the true end of it, than a perpetual and inconsequent use of the word "don't." The air is thick with "don'ts" in some houses and in some classrooms; yet, those parents and teachers who so continually utter it, frequently neglect to ensure any practical result. Then they wonder why their children and pupils are more unruly and disobedient than those of other people:—"It is not for want of *telling*," they say, "that the child went wrong."

Just so. You reproved him so continually that the words lost all value and influence. You prohibited many things, but you enforced abstinence from none. Yet, you wonder that the child is disobedient.

Reduce your "don'ts" to as small a family as possible, but, once uttered, secure compliance with your command. If you have been just and equable in your dealings, there will be no difficulty about the compliance; it is, in reality, a truer test of you than of the child.

THE STRAD.

The death of H. O. Havemeyer, the New York millionaire and president of the Sugar Trust, which occurred last month, will be of interest to violinists everywhere, as he was the owner of the famous "King Joseph," the famous Guarnerius, once the property of Henri Wieniawski. This is said to be the finest specimen of Guarnerius in existence, and is known to collectors all over the world. There are different accounts as regards the price paid by Mr. Havemeyer for this masterpiece, some giving the purchase price as $12,000 and others at $15,000. Whichever it was, it was a princely sum, and the violin world will watch eagerly to see what disposition will be made of the violin, now that Mr. Havemeyer is dead.

In his address on the occasion of the funeral of the dead sugar magnate, the Rev. Dr. R. Heber Newton told of his love for music, and the efforts he had made towards advancing the cause of the classics in violin music. It is stated that Mr. Havemeyer practiced from one to two hours a day on the King Joseph, notwithstanding the enormous pressure of business cares. In playing the violin he found a great relaxation from the stress of business duties.

It is astonishing what a great number of men of affairs there are who seek relaxation in violin playing. They love the violin and its music, and with some the passion for the violin art almost attains the dignity of a creed.

The fame of Alexander Sebald, one of the best known of the younger violin virtuosi of Berlin, is constantly expanding. Sebald is the violinist who successfully accomplished the tremendous feat of playing the entire twenty-four Caprices of Paganini from memory, one after another, in a single evening. His announcement that he would do this caused unbounded interest in violinist circles in Berlin, and on the evening of the concert the hall was crowded with violin players, including many of the most prominent violinists in Germany. There were at least a dozen in the audience whose names are a household word in Europe and America.

Sebald accomplished his task with the greatest success. There was no accompaniment of any kind, as the Caprices are for violin solo, and the single violin had the stage for the entire evening. It took nearly two hours to play the entire twenty-four and the artist was warmly congratulated by his colleagues. Violinists will appreciate the magnitude of this task. The Caprices are many of them of transcendent difficulty, and the mere memorizing is of itself an extraordinary feat. Surely "there are giants in these days" of modern violin playing.

"Sordines (or mutes) are little wooden implements which are placed on the bridge of stringed instruments in order to deaden their sonorousness, and which give them at the same time a mournful, mysterious, and softened tone which is frequently to be felicitously applied in all styles of music. Sordines are most generally used in slow pieces, but they serve scarcely less well when the subject of the piece admits it for light and rapid designs, or for accompaniments of hurried rythm. Gluck has effectively proved this in his sublime Italian monologue of Alceste 'Chimi Parla.'"—*Berlioz.*

FABULOUS prices are sometimes paid for old violins, and many an enthusiastic musician would part with his last dollar to possess one of the masterpieces of Stradivarius or Guarnerius or another of the famous makers of a century or two ago.

The questioned superiority of these old and often battered instruments has been variously ascribed to the peculiar quality of the varnish used in their construction, to the elasticity of the wood employed and to the ripening and improving effects of age and long use.

Of late years, however, much credence has been given the suggestion of an eminent authority that the real cause of the superiority of the old instruments is due to a peculiar warping of the wood to a higher arch, a buckling caused by the position of the "f" holes and sound post.

It might at first thought be supposed that the same effect could be produced by giving an equal arching to a new instrument, but the effect, if attained, is not permanent, because with age the arching increases until too great a degree of rigidity is the result.

M. F. writes THE ETUDE, stating that she has seen in a paper that the violin bow should be washed often, and asking if this is the case. Violinists who understand the care of the bow do not wash their bows, because they do not allow them to become dirty. If the hair is old and worn out they get the bow rehaired. If the bow has become dirty through improper use, it can be washed by screwing up the bow and washing the surface of the hair with a good lather of soap applied with a tooth-brush or other small brush which is perfectly clean. The soap is then wiped off the hair, with the brush, which has been rinsed in perfectly clean water. After the hair is dry it must be treated carefully with powdered rosin before being used on the regular rosin cake.

The fingers should never come into contact with the hair of a bow under any circumstance, and the bow should never be left lying around where it can become soiled. If used much the hair of the bow soon wears smooth and will not "bite" the string, when it should be re-haired. I should say that a player who practices one hour per day should have his bow re-haired not less than twice every year, and those who play more correspondingly often. The late Edouard Remenyi, the eminent violinist, who played with tremendous impetuosity, was very hard on bows. He made several tours in this country and frequently sent his bows, of which he had a number, to Paris, to be re-haired, getting them back in about a month by express. He always said that fresh new hair, properly put in the bow, was one of the greatest requisites for good tone production.

Answers to Correspondents.

M. F.—The firm you mention is thoroughly reliable as far as we know.

W. J. T.—The reason why the tones a fourth above the open strings on the violin sound richer and more brilliant is because they are reinforced by the sympathetic vibrations of the open string an octave below. For instance, the note G (the third finger on the D string in the first position) is assisted by the vibrations of the open G, which vibrates out of sympathy, so that when you play the note G on the D string, two notes are in reality sounding at the same time. If you will play the G on the D string you can see the open G vibrating in sympathy, the width of the sympathetic vibration on the string being at least one-sixteenth of an inch, when much force is used in bowing. The effect of playing the note D on the A string and the note A on the E string is similar. The note G played in any position on the violin except on the G string itself will sound more brilliant because it has the open G vibrating with it, the note D except when played on the D string will be helped by the sympathetic vibration of the open D, and the note A played on any other string except the A will be helped by the vibrations of the open A. The pressing down of the right hand pedal (the damper pedal) on the piano has the same result, through sympathetic vibration.

CHILDREN'S PAGE

AUNT EUNICE'S LETTER FOR FEBRUARY.

My Dear Little Friends:—

I have a little friend whom they call "the little question-mark" and for a little girl, she certainly asks more questions in a shorter time than any one I have ever known. Once I heard her mother say to her: "For goodness sakes don't bother me with so many questions." This mother had never been a teacher, for if she had she would have known that the pupil who asks questions is almost always likely to be the pupil who goes ahead the quickest. How can you find out what you want to know if you don't ask questions? The teacher who does not answer your questions cheerfully is not the right teacher for you to have.

THE QUESTION HABIT

It is a very good plan to form the question habit. Take up your last piece of music and look it over. How many things are there upon the page that you do not understand? Look for every little dot and dash. If there is a single one that you do not know all about write it down on a sheet of paper and take it to the next lesson and insist upon knowing all about it. It is your teacher's business to tell you, but if she has omitted to do so don't hesitate to ask her. In most cases she will be delighted to tell you. I have just opened the first volume of "Standard Compositions" which are intended to go with Mathew's Graded Course and Dr. Mason's Touch and Technic. In this attractive collection of pretty little pieces for children I find the following things among others: "Tempo di Marcia;" "Andante Con Moto;" "Op.;" "grazioso;" "marc;" "con express;" "meno mosso;" "Vivo;" "Mazurka;" "D. C." If you don't know what they mean write them down and take them to your next lesson and find out. If you are not sufficiently advanced for these terms to have a meaning to you your teacher will remember them and tell you at the proper time.

INTERESTING QUESTIONS.

There are a great many interesting things you can find out by asking questions. Why, for instance, are Italian terms used in music instead of English and German, French or Russian terms? Simply because it is desirable to have the comparatively few terms needed expressed in one language that all may learn, rather than in several languages that would be comparatively impossible for the music students of different countries to comprehend. The little child in Germany, or France, or Spain, knows that the Italian term "Presto" means very quick just as you know it, or perhaps should know it. In the early days of music as an art the manuscripts were written by monks of the Catholic church. The seat of the church was in Rome, the capital of Italy and it was only natural that the language of that country should be used.

QUESTIONS ABOUT THE CLEFS.

Have you ever thought why such odd signs are used for clefs? Get your teacher to tell you all about them. The treble or G clef, for instance, is nothing more than a form of the letter G. In fact it looks like the capital G you use in handwriting turned backwards with its hook missing. It is twined around the second line of the staff to show that notes on that line are G. The F or Bass clef looks enough like a capital F to hardly need any explanation. But your teacher will be glad to show you how these signs came to be used.

THE QUESTION DEPARTMENT.

The ETUDE has a question department, but we reserve this department for questions that we think are of general interest to all of our readers. If there is a question that is likely to be of little interest to all our readers, or a question upon some subject we think our readers ought to know all about, we answer it privately through the mail. If the one who sends in the question encloses a stamped addressed envelope for reply. Sometimes teachers themselves are honestly puzzled about questions that come up at the lesson. Tell your teacher to send the question into THE ETUDE and we will attend to it as promptly as possible.

A PERSONAL QUESTION.

Now I am going to ask you a question. I would like to know what my readers would like to see upon the children's pages. Won't you take time to write a short letter and tell me what things you have liked best in the last year and if there is anything in which you are particularly interested that you feel would make this department more interesting? We are running it for your interests and we want to make it as helpful and valuable as possible.

A FAMOUS MEETING.
(See note on this page.)

A GOOD LIST OF QUESTIONS.

Pupils who are anxious to find out things by asking questions will find this a fine list:

1. Why do some pianos have three pedals; others only two? What is the third pedal for?
2. How many kinds of staccato are there?
3. Why do they put dots after a note instead of writing the notes out with ties?
4. Why are slurs used?
5. Why is e sharp or b sharp used when these notes could be written as f or c?
6. When should the soft pedal be used? What is the Italian sign that means soft pedal?
7. What is the best way to keep the fingers from "breaking in" at the knuckle joints?
8. What does a little straight horizontal line over a note mean?
9. How many kinds of accent signs are there? Which kind indicates the strongest accent?

In the next issue we will resume the childhood of the great masters which we have had in preparation for some months. Last month we considered Beethoven. Next month we will take up the interesting early life of Robert Schumann.

Affectionately,

AUNT EUNICE.

A FAMOUS MEETING.

The picture on this page represents the meeting of a famous king and a great master. Can you identify them? Next month we will print the names of the first ten readers of the Children's Page who send in correct answers. We will also print the story that goes with this well-known picture.

THE MINNESINGERS.

There is a stern, old mediæval, castle near Eisenach, in Thuringia, which has been a cradle for history, mystery and music. This old castle is gray, gloomy, narrow-windowed, frowning-browed, and its name is Wartburg Hill Castle.

Here the great Martin Luther lay for some time in hiding, and a stain on the wall of one of its many gloomy chambers is still pointed out as marking the spot struck by the reformer's ink bottle, when thrown by him at a troublesome visitor—the devil.

Here the beautiful St. Elizabeth of Hungary was shedding sunshine and being brought up "to taste" by her mother-in-law elect, about the time that Richard Coeur-de-Lion was getting into troubles of his own, on his way home from the third crusade. With St. Elizabeth we are deep in mystery, at once; for was not her lap full of bread turned into red, red roses when her frugal husband criticized her generosity? And can we not see, still firmly fastened in the stone wall, that very iron peg on which her cloak hung, that wonderful cloak which she often gave to the poor, but which always appeared again when needed? Franz Lizst has set the beautiful legend of "St. Elizabeth" to music in the form of an oratorio, or, rather, dramatic cantata of that name.

In those old days the Great Hall of Wartburg, and its court yard, too, were the scenes of very exciting contests that gave an uplift to both music and poetry. Frederic Barbarossa and Henry the Lion, fought no more eagerly for the honors of war than did the German singers of their time, the "Minnesingers," as they were called, contend for the Wartburg prize in the days of Hermann, the noted old Margrave of Thuringia and the owner of Wartburg Castle.

The "Minnesingers" were frequently nobles and members of royal houses who gladly gave their talents and lives to their work. We owe to one of them, Gottfried of Strasburg (twelfth century), the beautiful poem of *Tristram and Yseult*; to another Wolfram (1227), *Parsifal;* to another, Hartmann von der Ane, the *Poor Henry* which Longfellow used as the subject of his Golden Legend.

For many years the Wartburg contests were the most popular in Germany, the poem being partly recited and partly sung with the viol as the accompanying instrument. The prize winner in one of the most celebrated of the Wartburg contests was Walter von die Vogel-weide, or Walter of the Birdmeadow. We rejoice, involuntarily, in the victory of this bird-singer, and think of his poem as being some lovely lyric—bold, sparkling, patriotic, lofty, yet gentle withal, and warm with love and deep feeling. His victory, too, must have been won not by the great, deep chimney-place, with winter winds outside, but on a daisy or cowslip or primrose meadow, where the German skylark and thrush and robin and soft spring air could help the viol and swell the chorus. The singer's contest, or Sänger Krieg as it is called in German, that took place in the old castle, is now represented in the second act of Wagner's opera Tannhauser.

The spirit of music long lingered lovingly about Wartburg. In 1685 she stood as fairy god-mother to a little boy born in Eisenach, and he became one of the greatest composers of church music. His name was Johann Sebastian Bach.—*The Golden Age.*

MUSICAL TERMS IN RHYME.

The following musical terms, defined in rhyme, contain much information in a very concise manner:

Accelerando—In speed, increasing measure.
Ad Libitum—Sing at discretion's pleasure.
Adagio—Expressive, soft, and slow.
Affectuoso—Let tenderness and pathos flow.
Allegro—Now fingers fly and words run fast.
Allegretto—Not quite so rapid as the last.
Andante—Soft and slow the movement goes.
A Tempo—Mark the music as it flows.
Brillante—With great spirit and with might.
Con Espressione—In excessive movement right.
Crescendo—From soft to loud the music swells.
Da Capo—"Return," this sign the player tells.
Decrescendo—From loud to soft the music falls.
Forte—To action loud the signal calls.
Fortissimo—Louder, louder, raise the song.
F. F. F.—Louder yet and very strong.
Legato—Glide soft and close when this you see.
Maggiore—Signifies the major key.
Mezzo Forte—A little louder, but not too strong.
Mezzo Piano—A little soft; too soft is wrong.
Mezzo Voce—Subdued and in a quiet tone.
Moderato—Little quickness here is shown.
Piano—Soft and low, with gentleness.
Pianissimo—Softer, with sweet tenderness.
Prestissimo—Quick and quicker fly your fingers.
Staccato—Sharp and pointed, nothing lingers.
Unison—Sing together in one voice, and in music all rejoice.

PHRASING AND LEGATO WORK.

BY PAUL SHEETS.

Too little thought is given, by the average musician, to phrasing and legato passages. A piece of music is played by many so-called good pianists and musicians with very little attention paid to legato passages and with little or no attention to an equally important part of interpretation—the phrasing. In many cases the legato passages are so badly played that a listener could hardly distinguish between legato and staccato.

The writer having had occasion recently to listen to a graduate of a conservatory, one supposed to be a thorough musician, failed to hear any pronounced phrasing. The legato passages, which were presto, were very badly executed. If the fault lies in the pianist's desire to play in correct metronome time and at the expense of smooth legato work and pronounced phrasing, why not play a piece marked presto in Allegro time, or even Allegretto?

It is better to play slower and correctly than to play through in metronomic time, omitting notes, and without regard to legato passages and phrasing. The teacher should be a model for the pupil, for as a teacher plays, so does the pupil. Let us then be more careful with these factors—phrasing and legato work—as they are everything in interpreting a piece of music. Lastly, let your motto be never to play a piece faster than your technic will allow.

COMPOSERS OF NATIONAL HYMNS.

Other countries have national hymns "all their own" if we have not, and it is interesting to know their origin.

The "Watch on the Rhine" of Germany was composed by Carl Wilhelm in 1854, who received an annual pension of $7.50 for composing it.

Joseph Haydn wrote the music of Austria's national hymn and the poet Haschka was commissioned to write the words. The song was first sung in 1797.

The Spanish national hymn is a work of recent years and is not so much sung as some American airs which have been heard during the campaign of Cuba, according to correspondents.

The "Marseillaise" of France was written at Strasburg in 1792 by Joseph Rouget de Lisle two years after the fall of the Bastile. He was a skillful violinist and singer and the song is one of the best specimens of the purely revolutionary.

The English "God Save the Queen" was written by an Englishman, Henry Carey, and first sung by the author in 1704. The air became marvelously popular and has been adopted as the national air also of Bavaria, Switzerland, Denmark, Norway, Saxony, Hanover and Weimar, while here we have it wedded to "My Country 'Tis of Thee."

The Russian national—one of the grandest ever written—was composed by Alexis Theodore Lyoff, who was born May 25, 1796, and died December 28, 1870. This Russian hymn made Lyoff one of the famous men of his country. The hymn was written at the suggestion of Emperor Nicholas of Prussia and Austria, who had grown tired of hearing the Air Anglais on all public occasions. Lyoff wrote the song in a few moments and on the following day sung it to the emperor. The sovereign caused the hymn to be repeated many times and finally exclaimed in French, "Mais, c'est superbe!" ("That is splendid!") He then directed that his minister of war be informed that the hymn would be adopted by the army. The hymn was first heard in public in Moscow in 1833.

HEADACHES AND NERVOUSNESS.

If you have a headache or feel nervous while playing you should speak of it at once to your teacher or to your parents. The headache may be due to various causes that have nothing whatever to do with practice but in some cases it is due to eye trouble. Notes are hard to read and if your piano is not in the right position in the room, you will find that your eyes soon become tired and that there is very liable to be a sensation of dizziness. You should have your eyes examined regularly, if this is not done by the physician in your school.

Nervousness is sometimes due to impatience. You should not try to hurry your practice hour through. If you have not yet cultivated a real love for music itself, just remember that impatience or hurry will not make the hands of the clock move any faster. The more you hurry the more impatient you are likely to become. If you feel nervous while practicing just ask yourself whether you have been hurrying. Hurry is always bad and is invariably a useless and preventable habit. Many young people have been able to turn the practice hour into one of the pleasantest hours of the day by avoiding hurry.

NEW MUSICAL GAMES.

Some interesting games to play at Children's Musical parties or at sessions of Children's Musical Clubs.

Parts of a Piano.

Assemble the children around the piano and give them slips of paper ten inches long and two inches wide down the margin of which you have previously written the numbers from 1 to 10. At the top of the slip write: "What part of a piano? Ask the children the following questions and have them write the answers after the corresponding numbers.

1. Write what part of a lock? (Answer: A key.)
2. Write what part of the bicycle. (Answer: Pedals.)
3. What part of a watch? (Answer: Case.)
4. What carpenter's tool? (Answer: The hammer.)
5. What part of a clock? (Answer: The springs.)
6. What part of a tea pot? (Answer: lid.)

This game is educational in that it makes the pupils familiar with the various parts of the piano. A prize should be offered for the one giving the greatest number of correct answers.

Composers' Names.

Write upon a piece of paper ten by two inches in size a series of names of great composers and musicians, giving only the first names and the first initial of the last name similar to the list here given, then require the little guests to complete the names.

1. Ludwig van B.
2. Richard W.
3. George Frederic H.
4. Ludwig S.
5. Fielchen D.
6. Richard S.
7. Robert S.
8. Anton S.
9. Josef H.
10. Felix M.
11. Adalina P.
12. Raphael J.
13. Guiseppi V.
14. Anton D.
15. Johann Sebastian B.

Some of these are difficult, some very easy. The difficult ones will encourage the ambitious, the easy ones will encourage the backward students. The list must be adapted to suit the ages and experience of the guests at the musical party.

Musical Characteristics.

This is an extremely interesting and fascinating game. Slips of paper are given the guests. Upon each slip is written several words which give the first initials of celebrated musicians and at the same time their leading characteristics, thus:

1. Alluring Primadonna — Adelina Patti.
2. Charming Grace — Christopher Gluck.
3. Famous Song-writer — Franz Schubert.
4. Renowned Wonder-worker — Richard Wagner.
5. Nervous Player—Nicolo Paginini.
6. Ever Captivating—Emma Calve.
7. Just Lovely—Jenny Lind.
8. A Wonderful Musician—A. W. Mozart.

A little inventiveness will lead to the formation of many additional names.

MUSICAL DECAPITATIONS.

I

a. The whole word represents a kind of musical composition.
b. Remove my first letter and find a synonym of "now".
c. Remove my first two letters and find the Italian word for "no."
d. Remove my first three letters and find the synonym of "upon."

II

a. The whole word is a synonym of an exertion.
b. Remove the first letter of the word and you will have left a synonym of "exercise."
c. Remove my first two letters and you will find a synonym of the word "shower."
d. Remove my first three letters and you will find the Scotch dialect term for "own."
e. The whole word is also a synonym for "tune."

III

a. The whole word represents the name given to the music used by a conductor while conducting.
b. Remove the first letter and find the "heart of an apple."
c. Remove the first two letters and find the word used for minerals containing metal.
d. Remove my first three letters and find the Italian syllable used to designate the second step or degree of a major scale.

THE following have sent correct answers in to all the puzzles appearing in the February issue: Miss H. R. Spicer, Miss I. M. MacGillen, Lillian Hadley, Miss J. Harley.

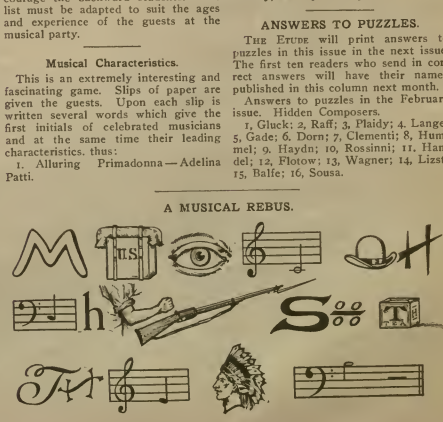
ANSWERS TO PUZZLES.

THE ETUDE will print answers to puzzles in this issue in the next issue. The first ten readers who send in correct answers will have their names published in this column next month.

Answers to puzzles in the February issue. Hidden Composers.

1, Gluck; 2, Raff; 3, Plaidy; 4, Lange; 5, Gade; 6, Dorn; 7, Clementi; 8, Hummel; 9, Haydn; 10, Rossinni; 11, Handel; 12, Flotow; 13, Wagner; 14, Lizst; 15, Balfe; 16, Sousa.

A MUSICAL REBUS.



EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

A New Notation.

The periodical attempts to invent a new notation seem hitherto to have met with failure. Our present system, with all its faults, seems to endure, though we may not all approve of it wholly. A new one, however, devised by M. Hautstout, seems to possess advantages worth investigating—at least according to Louis Laloy, who writes of it in the *Mercure Musicale*. The present division into naturals, sharps and flats is to be abolished, and all notes of the chromatic scale are to be declared free and equal. Each one of the twelve is to have a sign, thus doing, away with the necessity for clefs. The sign is to be invariable, the different octaves being indicated by the disposition of lines around it. Eight octaves are covered, beginning with the lowest C on the pianoforte. The writer claims that in this system the reading of a full orchestral score will be easier than that of an ordinary piano piece in the two present clefs.

This system has but one fault, according to M. Laloy—that of having an author. By this he means to imply that the successful innovations have always come about gradually, rather than by the efforts of one man. Yet this is hardly true, in the light of musical history. Admitting the slow development of the neumes, or "fly-track" notation, to aid the memory in the chanting of the dark ages, we must yet credit to a single unknown genius the idea of drawing a line through them to represent the note *F*. Granting the gradual growth from this of the four- and five-lined staff, we must credit to Guido of Arezzo the naming of the syllables of the scale. Two men, Franco of Cologne and Walter Odington, are said to have invented measured notes; and the bar-line, even though of unknown origin, was probably due to a single individual. Let the writer not despair; if the new system is as good as he claims, who knows but what it may find favor?

A New Life of Paganini.

In the same magazine Alberto Bachmann begins a life of Paganini—always an interesting subject, because of that artist's strange personality and the many anecdotes concerning him, no less than because of his consummate skill. The latter quality, so often ascribed by the superstitious Italians to the devil's aid, was not the result of any mysterious secret, other than the well-known one of hard work. In early childhood his father kept him busy at his task with a severity worthy of that other domestic tyrant, Beethoven's father. In youth, he practised from ten to twelve hours a day. In later life, while he stayed at a certain hotel, a stranger once watched the great artist through a door-crack, and saw no trace of his Satanic Majesty, but merely a tall, thin man fingering incessantly at his instrument, without using the bow.

Another ridiculous story of Paganini explained his wonderful facility on the G-string by stating that he had passed eight years in prison for killing his sweetheart; that he had been allowed to keep his violin; but as the dampness of his cell broke the upper strings, he was forced to depend wholly on the lower one for consolation. As he was already before the public when eleven years old, he must have committed this terrible crime at the mature age of three, if at all! As a matter of fact, he was very particular about the quality of his strings, and used different G-strings, according to the key of the piece to be played.

Paganini's technique remains a marvel in the musical world. The painter Pasini, unable to realize its extent, offered him a Stradivarius violin if he could play at sight an extremely difficult manuscript concerto. "Say good-bye to your violin," answered Paganini, who then played the work without a flaw.

In later life, Paganini was secretive about anything concerning his method of playing. His friend Guhr, unable to draw him out, set to work watching the great virtuoso, and came to these conclusions, among others:

Paganini used thin strings, and was thus enabled to obtain high harmonies with comparative ease. He empoyed different G-strings, as already mentioned, and even used special instruments for certain keys. He used a bridge that was lower and less convex than usual, which allowed him more freedom in the high positions and enabled him to touch three strings at once. (The latter was done also by Ole Bull, at a later date.) He could retune quickly and imperceptibly and would often put the strings up a semi-tone for works in flat keys. This explains some apparently impossible passages in his own compositions.

With all these advantages, the quality of tone produced was no less remarkable than the technical skill he exhibited. In broad adagio passages, the notes were sighed forth with a depth of feeling like the cry of some lost soul; yet their pathos was never actually overdone, and they never passed the limits of true artistic beauty.

The Critic Abroad.

The life of a musical critic abroad is not all beer and skittles, but has its share also of scare and battles. We are apt to imagine such an individual as an irresponsible autocrat, a sort of omnipotent Jove who interrupts his banquets occasionally to issue irrevocable judgments on the affairs of the world. As evidence witness the well-known anecdote of the much-abused Bruckner, at court, begging the Emperor to ask Mr. Hanslick to stop writing about his works.

But all this is changing now. The critic of "L'Express," of Lyons, was assaulted by three men who accompanied M. Grenier, tenor of an opera company appearing in that city. Henceforth, we presume, critics will have to wear chain mail under their coats, and dodge into alleyways when opera stars are seen in the middle distance.

In Germany, however, matters are arranged more peaceably, if not more amicably. A certain Leipzig critic, by name Maurice Wirth, stated that Nikisch was a man of coarse orchestral effects, and unfit to conduct the delicate "Passion Music" of Bach. Contrary to the French precedent, Herr Nikisch did not attempt to get a strangle hold on Herr Wirth, or disarrange his solar plexus; but he did have the obnoxious critic haled before the court, and punished with a sentence of 300 marks' fine or 30 days in jail.

Again the list of musical novelties may be headed by works from the old masters. A new violin concerto by Mozart, found in the Berlin Royal Library, and now published for the first time, proves fully worthy of that master, and forms an interesting addition to the repertoire.

Four newly published overtures of Wagner should also arouse curiosity. The first, "King Enzio," was given at Leipzig in 1832, with Raupach's drama of that name. The second, an introduction to Appel's "Columbus," appeared at Magdeburg in 1835. The third, "Polonia," is a symphonic fantasie in honor of that oppressed country. The last, based on "Rule Britannia," was performed at Riga in 1838, and the score rediscovered recently in London.

France, after celebrating the centennial anniversary of Spontini's "Vestale," turns again to applaud the success of Massenet's "Ariane." A suit from Bruneau's "Fete de l'Abé Mouret" has received high praise also. In Russia, Rimsky-Korsakoff continues active, in spite of his age. His newly finished opera, "Zolotoi Pietanchok," will be given this year in St. Petersburg, under his own direction.

In Germany, Eugene D'Albert has produced the new comic opera "Tragaldabas," having for its hero a sort of plebeian Falstaff. The work is not wholly successful, but the warm reception of the composer's "Tiefland" should make amends to him. In England, critics are united in giving high praise to Ernest Austin, whose "Music-Poem," Op. 31, for piano, shows rare feeling. In Italy, Wolf-Ferrari, has turned aside from his incomplete comedy, "Honi Soit Qui Mal Y Pense," to compose a lyric drama, entitled "La Parure de la Vierge." If either of these equals his "Donne Curiose," he will have done well.

An hour of thought is worth more than ten hours of mechanical practice. Paderewski, before interpreting a new program, usually lies awake at night, mentally rehearsing every piece, with every detail of technic and expression. Then he feels sure of himself and knows that his memory will not fail him, even if he should be tired. A better way still would be to go over the program mentally on the morning of the concert, or the day before; for it is in the morning that the memory is particularly fresh and reliable, and that impressions are most firmly fixed in it.—*H. T. Finck.*

A FEW SIDE THOUGHTS.

BY E. E. WENTWORTH LAYTON.

Teach Pedal Early.—Do not be old-fashioned, but teach the use of the pedal as soon as the young pupil can reach it. A discriminative use of the pedal adds to the effect of pieces in the early grades, and to the interest of the student. The tabooing of the pedal for the first year's course might have passed in the "old days," but the practice is not in conformity with modern, up-to-date teaching. The young student now-a-days must be a Paderewski en miniature.

Magnanimity.—Be magnanimous—at least just. Hold no animus against one who, perchance, has offended—but is contrite. He can "stand" your displeasure, doubtless, but you cannot afford to suffer the reflex action on heart and mind of a narrow, unforgiving spirit. Be just, at least, and cultivate breadth of heart and soul.

Touch and Tone.—Do not force the touch. Do not sacrifice quality to quantity. Let your touch expand naturally along correct physiological and psychological lines, ever keeping in mind the open sesame of quality, and your tone will gradually grow broad and full, and will at the same time be a thing of beauty to conjure with.

Chicago and Cincinnati.—It seems not so very long since that the storm-center musical of the middle west swept from Cincinnati to Chicago. How time flies! Cincinnati certainly had a large fund of musical development before Chicago had a respectable start. In those days Cincinnati had such musicians as Jacobssohn, Shraideck and Baetens. Cincinnati was, perhaps, at the musical zenith when the Chicago Musical College, under Dr. Ziegfeld, with Louis Falk prominent on the faculty, began to assert itself, while Emil Liebling was then, as now, a free lance in the musical arena. But what a rapid development in the city by the lake! Fred. Grant Gleason, Clarence Eddy, A. J. Goodrich, Fred. Asher, Reginald De Koven—all had a part also in its musical upbuilding, to say nothing of Theodore Thomas, who was a stupendous factor.

William H. Sherwood and W. S. B. Mathews were early on the field, and 'twould be difficult to estimate the great impetus they and Emil Liebling have given the cause of music in the "Windy City." They have been long and ably seconded by such artists as Hyllested, Seebaeck, Harrison Wild, Middleschulte and Fannie Bloomfield Zeisler, all working for a greater musical Chicago.

Fidelity to Text.—Have proper respect for the inalienable and God-given rights of the composer, and do not take the slightest liberty with the text of his music or the spirit thereof.

Of course, as every tyro should know, it is customary to play single movements from the sonata or symphony, but these movements are practically complete compositions of and by themselves. True, when the complete work is played as a whole these movements act as a foil to each other, and the cumulative effect is intensified and clarified by the contrasts of mood and tempo. But, for all practical intents and purposes, the different movements of the sonata or symphony (as in the case of their old-time prototype, the suite or partita) may be considered as separate and complete art-forms and rendered as such. Do not, however, commit the sacrilege of tampering in the least degree with the harmony or the spirit of these classics. Nothing could be more presumptuous or reprehensible. The same admonition holds true in regard to the rendition of any other composition of merit, even of the popular type. So seemingly small a matter as the substitution of single notes for octaves, and vice-versa, violates the spirit of the composition and alters the artistic and psychologic effect of the same. Be just to the defenseless composer and offer no violence to the text of his work.

Mme. American.—How long! Oh! how long, before our fair American song-queens will abjure the French prefix? Surely, when our charming artists of the softer sex are capturing such a goodly number of important European positions in grand opera they need no English prefix to their names! They sing in Europe as bona fide Americans, and indeed the American soprano is quite the vogue over there. Even Frau Schumann-Heink is compelled to have that ubiquitious "Mme." placed before the front section of her name! I said "Frau"—'tis now "Mrs. Schumann-Heink, for that splendid artist has adopted America and been "born again." All capable critics, both at home and abroad, pronounce our soprano voices the finest in the world!

THE "MERE" ACCOMPANIST.

BY GEORGE HAHN.

The safe, reliable, consistent and artistic accompanist is by no means as common as the exigencies of vocal art would demand. Who has not heard the mechanically perfect player, he with brilliant technic and wonderful proficiency fairly oozing from him, who could never give entire satisfaction as the "mere accompanist," but who could overwhelmingly overawe an audience when at the piano alone? What such accompanists, or rather players, lack in sympathy, in appreciative understanding, in insight, in finesse, they make up in bravura, pyrotechnical display, machine-like execution—we might say brawn. And these qualities, incomplete though they may in themselves be, never fail to attract admiration, and earn many favorable encomiums from press and public.

Piano playing may be cold and still possess startling dash and splendor; it may lack vigor and still appear inspiring to some minds; it may be "clangy" and still not suffer in comparison with the efforts of "near-good" players; but this style of performances will never suffice to accompany the human voice when at its best. On such occasions the piano must rise above mere sound. It must link itself with the higher conceptions of art, must lose the dead and mechanical; it must fall little short of nature's musical marvel—the human voice, universally recognized as a far superior instrument to any fashioned by human hands. It must clearly and resonantly portray every emotion that is transmitted to the hearer by the text and the voice.

To accompany correctly and perfectly requires more than technic, more than learning, more than playing notes, if they be ever so unerringly struck. Often one reads of a gifted accompanist; but more often of a gifted singer. In the case of the latter, the reader may rest assured that no singer was ever thought gifted or was even half appreciated without the accompanist being gifted also, though the "glory" hovering around a gifted singer is generally always construed to be of his or her own making. Many a superior vocal artist has just missed eminence through a background of poor playing, while many a fairly good vocalist has shone in splendor by dint of insisting on superior company at the piano.

To preach as from a pulpit regarding the why and wherefore, the right and wrong, of the proper accompaniment to the voice is an arduous task, and one requiring a plentiful supply of that quality sometimes found lacking in singers and players, and which is commonly called nerve. However, to enumerate a few observations called from watching a large number of ambitious accompanists may be of interest to many situated in a position to utilize them.

Grasp the Details.

In furtherance of this idea it may with propriety be stated that the first duty of a good accompanist is to carefully "dig into" the spirit of a composition. He should analyze it. He should seek out passages demanding special treatment; and by that is meant all those giving opportunity for the display of subtle, beautiful effects, which demand understanding on the part of the player, but which can be readily understood by the appreciative listener. This is the first step toward variety of treatment.

Lightness of touch, grace of execution, fancy in conception, absolute requisites in piano playing worthy the name, are as essential when the instrument is subservient to the voice as at any other time. Passages requiring a more robust and vigorous handling must also receive generous consideration. Proper support of the voice insists upon contrast, variety and balance, and these can only be obtained by a thorough knowledge of the proportions of the various elements required by the music. Such comprehension is never acquired save by careful, assiduous, preliminary segregation; the root of all poor accompanying is the lack of it which practically amounts to playing in the dark.

So far the battle is only planned; but it must be won. It requires more than planning to spell success. The most intelligent musical strategy will mean only disaster unless the ability to follow it up is not lacking. It is useless to design without a reasonable expectation of achievement, and to attain this desideratum all the elements of solo playing are in a great many instances absolutely essential—and sometimes just a little more so.

Follow; Sometimes Lead.

In the first place, in addition to the keyboard proficiency referred to in the foregoing, tact to follow—and sometimes lead—the voice properly is absolutely essential; and to do this faultlessly and without seeming effort, at the same time bearing in mind the general plan of attack, is the quintessence of the accompanist's art.

Various styles of music admit of different modes of treatment; the plaintive air and simple accompaniment of Schubert's "Lob Der Träne" is radically different from the dramatic intensity of "The Earl King." Apart from the introduction, the former would require little previous study, while, on the other hand, no amount of preparation would be too much to expend on the latter, or on any other selection from the romantic school.

A curious error of judgment is prevalent among many players; this is to the effect that when there is a singer and player involved in the interpretation of music it is easier to attain success. This conception, however, is refuted by the fact that players invariably find that they cannot depend very much on the singer, but must be the prop themselves, and at the same time act the guiding spirit for two minds. Immature players, suddenly finding themselves confronted with this added responsibility, often play "below par," as a musical financier expressed it, and prove a disappointment to themselves as well as to some others, more probably the latter.

Poetical Instinct.

There is such a thing as a musical poet. Many pianists can succeed without anything of the poetical about their playing; but a good accompanist does not exist without this divine attribute. To distinguish the inner meaning and highest value of every phrase, and then to be able to transmit such a conception to the singer, as well as to the hearers, is the highest office of a competent escort at the piano.

Many accompanists, without any particular directions from the composer, know exactly what notes should be played prominently and which should be subdued. Such secure beautiful effects, where many another player will bring forth only a commonplace result. Such proficiency comes more as a result of study than of anything else. Instinct and natural aptitude also assist. Beautiful bits of counter melody, conspicuously brought forth, a sparkling effervescence of delicate tone imagery, well-balanced rhythm and proper accent—all these are in the hands of the accompanist. As a modus operandi to attain such an end, orchestral music is a safe guide. Everyone has observed the striking emphasis given to certain notes by an orchestra, and how some phrases are rendered conspicuously, while others are left in the background. A consummate player can always increase his conception of the beautiful by careful study of orchestral music, and by the thoughtful consideration of scores. What notes to handle exceedingly graceful and well is generally left entirely to the resources of the accompanist, and in no branch of his art does he find a more fertile field for the exercise of a keen mind. It may be true that some composers mark and label every beautiful spot; but the majority do not, so that it is no wonder that a dormant and sluggish mind shall fail to touch in much music that is palpably great to the initiated.

Fast Interludes a Fault.

Many an otherwise excellent accompanist will persist in playing introductions and interludes too fast. Some seem to think that the proper way to play an introduction is two or three times faster than the singer will sing the rest of the piece, and every instrumental interlude will be played in a similar tempo. In fact it is often evident that many an accompanist will sacrifice an occasional awkward note rather than perform an interlude at a rational tempo, thus gaining an otherwise faultless performance. To the intellectually well-poised mind such proceedings appear amusing, though they are tinged with annoyance. Some players get into this habit from no other reason than to show off how much faster they can play than the vocalist can sing. "What does it matter," they reason, "if the artistic level is slightly lowered; the great majority in the audience may not notice this shortcoming, while all of them may admire my celerity."

If it is advisable to play an introduction or interludes faster than the rest of the piece, they should be performed only very slightly faster, unless marked otherwise. Of course, some vocal pieces, especially those from the pens of modern writers, demand a much faster and brilliant introduction than the music following; but in all such cases the demand is very plainly marked. On the other hand, it is very much rarer to find a sudden spurt called for in an interlude, and then generally only to attain a special effect.

Discreet Ornamentation.

Often it may be wise, especially in pieces of a commonplace character, such as are written for the masses rather than for the cultivated mind, to add ornamental notes here and there. Here is a field that is really illimitable. To add graceful, well-sounding and appropriate ornamental notes requires nothing so much as ingenuity. The great majority of ordinary songs written call for very little pianistic effort. There is nothing to hinder such a one from giving music of this kind the benefit of his cleverness. It is only safe, however, to apply such treatment to the works of the lesser lights, as it would be little less than sacrilege to pretend to add to the lustre of works written by men who knew when to add every essential note and when to be less elaborate. Indeed, it would be in as bad taste to add unprinted notes to real music as it would be to leave any of them out. It is the scant, trifling and empty concoctions that contain splendid opportunities for a good accompanist to exercise ability, and thus make them sound a little more exalted.

Slip of Paper Habit.

One of those little popular foibles that seem to meet with the approval of quite a large circle of singers is the habit of appearing before an audience holding a slip of paper in lieu of a copy of the music. Many singers deem this nothing to deserve censure. However, from the standpoint of appearances as well as other considerations, this is an expedient that should be frowned down upon, in spite of the fact that it evidently frequently avoids the purchase of a second copy of music.

The system complained of is that, when there is only one copy of a vocal piece at hand, to write the words on a slip of paper. Then the singer, generally finding no trouble in memorizing the melody, simply reads the words from the paper, holding this before the gaze of the audience. Presumably, great singers are never so ungallant to their hearers; but a large number of the near-great are less particular.

It may with propriety be asked, if it is not deemed any great hardship to memorize a melody, why not expend a little additional energy and memorize the words? For a singer to sing without reference to any printed page is always the best plan; or when this is thought impossible, a second copy of the song should be secured; or, as a last resort, the inevitable slip of paper should be hidden behind a folio of sheet music.

Transposition.

The experienced accompanist should know how to transpose music, though this is a branch of the art rarely absolutely necessary, as most of the vocal numbers that demand an extended range of voice are issued for high, low or medium voice. To transpose a minor or major third higher or lower requires considerable practice and not a little knowledge of theory; in fact, hundreds of good accompanists are never called upon to transpose in this fashion. To shift a half tone higher or lower is the usual limit, on rare occasions a whole tone either way is attempted.

THE INJUSTICE OF MISSED LESSONS.

It is the custom of music teachers in good standing to receive payment for services in advance. In most districts teachers receive payment for a term of twenty lessons in advance. In some districts terms of five or ten lessons are made. Lessons that are lost by the pupil through any other cause than sickness of so serious and protracted a nature that it would have been impossible for the pupil to have attended a lesson, are accountable to the pupil. It is a great injustice for the pupil to expect the teacher to make up lessons for any other cause. The teacher makes a contract with the pupil to reserve a certain number of periods. These periods once reserved can rarely be filled by the teacher without loss. The pupil should be responsible for all lost lessons which the teacher has not previously agreed to make up.

"No theory has ever been invented that can create art, but art in its development, in its evolutions, its new creations, produces the new theories, that you, step by step, exhume and scratch off."—*Mascagni.*

PUBLISHERS NOTES

MUSIC TEACHERS' SUPPLIES.

Notwithstanding the general depression in business, it is with considerable pleasure that we can say that the music business has been affected to a very small extent, certainly our own personal experience is to that effect. Our January receipts show considerable increase over January of last year.

If there is any teacher under whose eye this notice comes that has not tried the system of dealing of the mail order music supply house of Theo. Presser, it would certainly be to his or her advantage to try one order.

Let us send catalogues and full explanation of our system of dealing. Perhaps the most carefully planned system to the advantage of the patrons as is used by any firm in any business. The discounts, the terms, the On Sale plan, are all on the most liberal basis possible, and these are only a few of the large advantages that are to be obtained.

The entire business is simply the result of an effort on the part of the founder to lighten the work of the teacher in any and every way possible. The founding of this paper, THE ETUDE, was the origin; the business came as a natural consequence, and it has ever been the desire and constant aim of the whole organization to keep that one original idea constantly in mind. As the business grows the effort to live up to our original high standard grows more and more difficult. We have, nevertheless, received during the past month the following unsolicited testimonials among hundreds of others. We seem to have satisfied some and we certainly desire to satisfy every one of our patrons in every item of their dealings and we guarantee to do it.

"I wish to express my great satisfaction in my dealings with you, and appreciation of the works received. Each has not only come up to, but has exceeded, my expectations. The book of Chopin's Nocturnes deserves particular praise, no superior, that, to me, it is invaluable."
MISS ADA I. HERDMAN.

"I wish to take this opportunity to thank you for your unfailing courtesy for so many years; your promptness in filling orders and for many acts of kindness. We have taken THE ETUDE for more than tea years and have besides sent in many orders for music and have always had cause to be more than pleased. I assure you I have always appreciated this."
MRS. C. H. ANTHEIMS.

Let us send full information with regard to our business, or in fact upon any subject that is in any way an aid to the music teacher or music student.

SIX POEMS BY E. A. MacDOWELL. This collection contains six pianoforte compositions by this talented composer, whose obituary notice appears in another part of this issue. The work was written when his residence was abroad. The poems are after Heine. Each one of the pieces contains some one poem of Heine and the music is illustrative of the poem. One of the compositions appears in this issue. The rest of the volume is of a similar nature.

This will be the last month for the special offer, and all who desire to take advantage of the low price will have to do so during this month. The special price for the volume is only 30 cents, postpaid.

EASTER MUSIC. Those who have not already made preparations for musical services on Easter Day will find it to their advantage to write us for a selection of services, anthems. or solos suitable for the occasion. We carry a very complete stock of the above and would be glad to make up a special selection in conformity with the wishes of our patrons. A list of the publications suitable for Easter will be found in the advertising pages of this journal.

We are also prepared to supply anything of this kind issued or advertised by other publishers, and our well-established reputation for promptness and accuracy may be depended upon in this branch of business, as well as in other directions.

MARCHES FOR FOUR HANDS. We are about to issue a new collection of marches for four hands. As our resources for this purpose are unexampled this collection will be a particularly strong one. All lovers of four-hand playing are interested in good marches arranged in duet form. Four-hand marches have all the rhythmic swing and entirety of orchestral arrangements. This work will contain some of the best marches in our catalogue together with others which have been especially arranged and composed for the collection. All styles of marches known from the modern march or two-step to the grand march will be found in this volume.

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

TWO NEW BOOKS OF CATHOLIC MUSIC. Catholic Choir and Sodality, in two volumes, by A. H. Rosewig. Retail price, $1.50, each volume; our price, 50 cents, each volume; postage extra.

We would call your attention to these two volumes which we desire to make known to all Catholic institutions. These books have just been issued and contain a great deal of all kinds of music for Catholic choirs and also a number of most excellent solos and duets. Each volume contains about 50 pieces, so that our price is less than one cent apiece for this music.

There are in this volume 13 O Salutari, five of which are for solo voice. The same thing holds good with Tantum Ergos, Ave Marias, etc. Besides these there are a large collection of miscellaneous compositions both for solo and for choir. These two volumes contain the best collection of music for the Catholic Church of which we know. If $1.00 is sent we will send these two volumes postpaid, but if single volumes are ordered, our price will be 50 cents, with postage additional. We have only a very limited number that we will dispose of at this nominal rate. After that they cannot be purchased for double this rate.

24 PROGRESSIVE STUDIES FOR THE ORGAN, by Geo. E. Whiting are about ready for the printer, but the special offer will be continued during the current month. These studies are the best of the kind we have ever seen, and they are bound to meet with great success. In our opinion they will soon hold a place in the regular curricula of teaching works for the organ. Mr. Whiting's ability as a composer and player and his long teaching experience render him particularly fitted for the preparation of a work of this type.

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

BLANK MUSIC PAPER. In addition to our regular blank books with music staff ruling, made in three sizes, we have found there is quite a demand for loose sheets of ruled music paper, and we have made up for this purpose packages containing one hundred sheets 8½ x 7 inches in size with extra wide spacing and extra heavy ruling. The price is 25 cents per 100 sheets.

In this connection we would also draw attention to Mark's writing book, which contains pages ruled for music and memorandum interleaved; both of the above items will be found of great convenience to all teachers and to all classes.

RETURNED MUSIC. Perhaps the one point in our business which causes more friction with our patrons, and more dissatisfaction, more positive incorrectness in account, is the disregard of one simple rule: *In returning music place the name and address on the outside of the package whether sent by mail or express.*

If this is not done, it is next to impossible for us to trace from whom a package comes. The post office at present does not always postmark third-class matter, express bundles do not always show the point of shipment. When it is taken into consideration that we receive between 300 and 500 pounds of returned mail matter every day, not to mention numerous express and freight packages, every one can realize the difficulty of identification. Even if a letter is sent at the same time notifying us, the safest method is to place the name and address upon the outside of the package.

NEW EDITIONS. It is seldom that we have to mention the reprinting of one of our works as quickly as we now mention that of the *Comprehensive Scale and Arpeggio Manual* by *Walter MacFarren.*

Our own edition of this English work has only been on the market a few months and has met with instant favor among not only the past users of the English edition, but has made many friends among American teachers. The work contains all the scales written out in full in all the various forms with the proper fingering—the most complete work of the kind that has ever been published. and our price is considerably less than the English edition and subject to a very liberal professional discount.

Another work to be reprinted is the *Third Volume of the Selected Czerny Studies* (Liebling). Numerous editions of the other two volumes of this set have been printed. It is seldom that a work of this kind has attained such popularity so quickly, but these studies representing a carefully graded, progressively arranged course of studies consisting of the careful selections from all the works of this voluminous writer. presents an unparalleled and unequaled set of studies in attractive and convenient form. Not the least important point with regard to this work is the revision, editing and fingering, and the copious annotations by the well-known teacher and pianist, Mr. Emil Liebling.

The other work reprinting this month is the *Young Duet Players*, a new concert collection of easy four-hand pieces. This album, compiled by Dr. Harthan, may be used to follow the well-known Teacher and Pupil collection. The pieces are all melodious, carefully graded and varying as to style and rhythm.

We shall be very glad to send any or all of these on inspection to any responsible teacher.

THE ARTISTIC PLATINOTYPE POSTCARD has achieved wonderful success in presenting life-like reproductions of famous musicians. They are inexpensive, but wonderful aids to the study of history. The diffused attention is quickly changed to lively interest when a speaking likeness of the musician under study is presented in a convenient form for individual study. We have added to our series of postcards the following selected lists:

Russian Composers Postcards—Cui Glazounow, Rachmaninoff, Rimsky-Korsakow, Safonoff and Tschaikowski.

Northern Europe Postcards—Dvorak, Grieg (last photo), Sibelius, Sinding Sjogren and Smetana.

French Composers Postcards—Bizet, Charpentier, Franck, Massenet. Saint-Saëns, and Thomas.

Italian Composers Postcards—Leoncavallo, Mascagni, Palestrina, Perosi, Puccini and Verdi.

The price of each series of six cards is twenty-five cents, postpaid to any address.

Violinists. We have in course of preparation two new series of Platinotype Postcards of Violinists. These cards are of same style and finish as Great Violinists and are well suited for framing. The series *Celebrated Violinists* will consist of Ole Bull, Elman, Lalo, Petschinkoff, Thomson and Vieuxtemps. The series *Renowned Violinists* will comprise De Beriot, Burmester, Mossel, Wieniawski Wilhelmj, and Veczey. The price of each series of six cards is twenty-five cents, postpaid.

In addition we have cards of the Joachim Quartette and Mossel Quartette, which may be added to either series for a further cost of but ten cents.

ORDER BY NUMBER. As most of our regular patrons are aware, the sheet music publications of this house are kept on the shelves in numerical order, each individual piece having its own number. This arrangement greatly facilitates the filling of orders, and it has been our constant aim to impress upon patrons the advisability of writing their orders for our own sheet music by number only, thus avoiding the necessity of writing out the names of the composers and titles of the pieces. This means either the saving or losing of a great amount of time, in making up orders especially when the order is written from the catalogue itself.

We have constantly tried to impress our patrons with this idea, and many of them follow it very closely; all such, whether they know it or not. are pretty sure to get their orders filled just a little quicker than those who order only by title. Numbered orders receive first attention, while those that are not numbered have to wait until the numbers are looked up and placed opposite each title. This takes more or less time which, to a certain extent, is at the customer's expense, since it tends to delay the filling of the order.

KAYSER'S STUDIES FOR THE VIOLIN, OP. 20, BOOK I, will be continued on special offer one month longer, after which it will be withdrawn. The many teachers who use this set of studies and students who are about to take them up, should not fail to avail themselves of this opportunity of procuring a copy of the work at so low a price. Our new edition has been very carefully prepared and will be found satisfactory in every respect.

The special price during the current month will be 20 cents, postpaid. if cash accompanies the order.

STANDARD COMPOSITIONS FOURTH GRADE. The enormous success of the previous three volumes of this series by W. S. B. Mathews will in some way indicate what may be expected from this fourth volume. The work is intended to accompany Mathews' Graded Course and will make one of those handy volumes that are so welcome to every piano student. The very best material we have in our catalogue for this grade will appear in this volume. We consider this grade one of the most important of the series. It contains just the kind of music that the average, progressive player is looking for, and can be used for about the third or fourth year of study of the piano. The pieces have all been thoroughly tested, having gone through many editions, and are particularly adapted for just this grade. Those who have seen the other volumes of Mr. Mathews will know just about what to expect in this case.

This will be the last month that the work will appear on special offer, which is 20 cents. postpaid.

VELOCITY STUDIES BY G. HORVATH. We will publish in a short time a new set of studies arranged and selected by Geza Horvath. The author is the head of a musical institution in Vienna and is one of the most successful pedagogues in Europe. He has selected these studies from all imaginable sources and they are supposed to be the first velocity studies to be given a pupil. The selections are from all sources, such as Beyer, Czerny, Müller, Bertini, Haberbier, etc. We predict for this work a very useful future. It is practical, pleasing and modern.

Our price will be only 20 cents and the volume will be of considerable size. Let us have your order at once as the entire manuscript is in our hands and will be passed through the press at once.

NEW SONGS WITHOUT WORDS, by Richard Ferber, will be continued on special offer for one month longer, although the book is very nearly ready. This volume is of rare educational importance, consisting of a beautiful set of modern lyrics for the pianoforte, which, in addition to being unusually interesting and attractive in themselves, may be used as a preparation for the "Songs Without Words" of Mendelssohn and for other classical works of similar grade and scope. These pieces are all of the earlier grades, easier than those of Mendelssohn. They are all melodious, expressive and harmonious, well contrasted in rhythm and musical content. All teachers should extend a hearty welcome to this new work.

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

FABLES SET TO MUSIC, by Geo. L. Spaulding, is now ready and the special offer is herewith withdrawn. The great success of Mr. Spaulding's two previous works, "Tunes and Rhymes for the Play Room" and "Youthful Diversions," is sufficient guarantee of the excellence of this new work which we shall be pleased to send for examination to all who may be interested.

SONGS FOR CHILDREN is now ready, and the special offer on this work is withdrawn. This is a splendid collection, the best of its kind ever offered, containing a wealth of original material, suited to all purposes to which children's songs may be put. We shall be very glad to send copies for examination to all who may be interested.

NEW CATALOGUE. We have just issued a new edition of our sheet music catalogue, containing everything published up to within a few weeks, and in which the number of each piece is given. Every regular patron ought to have a copy of this catalogue as an assistance in making up orders. We would be glad to mail a copy upon request. Aside from its value as assistant in the above direction, it is also one of the most completely representative lists of standard teaching material to be found anywhere. The character of our publications is well known to the musical profession, and a catalogue such as ours should be within reach of every teacher; it is not merely a work of reference, it is also an inspiration.

SCHUMANN ALBUM. The Schumann Album is now ready and the special offer on this work is withdrawn. As this is a volume such as should be in the hands of every earnest student, it is worthy of a place in any musical library. It contains 35 pieces in all, selected from the very best and most popular works of the masters, all carefully revised and edited. Although the work is no longer on special offer, we shall be pleased to send it for examination to all who may be interested.

TESTIMONIALS.

I have received the work "Young Duet Players," and think it is a very bright, attractive little work for beginners. The melodies are very tuneful and beautiful that they appeal at once to the ear. While all the numbers have a nice sparkle and rhythm so attractive to a child, they are not wanting in that musicianly expression which will form the child's taste for all that is best in music. —*Nellie R. Cameron.*

I have examined the work "First Sonatinas," and I have for years been looking for just such a work, an album like this of "Sonatinas" which could be used in this grade in a progressive and systematic manner. I am more than satisfied with this collection.—*Julia A. D. Sutton.*

I have received the work "First Sonatinas," and find it an excellent second grade work, with phrasing such as is seldom found in the first grades. Horvath's "Eight Melodic Studies in Modern Technic" is one most worthy of mention. Nice technic, phrasing and melody are excellent, and it is also a classical work.—*M. M. Pulver.*

The "First Steps for Beginners" came duly to hand, and it is just fine, just what I want. Thank you very much.—*Ada C. Merrell.*

This is my first experience with "On Sale" music and I have truly found it most convenient and satisfactory.—*Miss Vanchey E. Neff.*

I think the "First Steps" the finest of anything I ever saw for beginners.—*Myrtle E. Kiefer.*

I have been much pleased with the new music, Mendelssohn's "Kinderstücke" and also the "Crolesz Studies" and Wach's "Etuden Mignonnes" and "Twenty Studies." It is a pleasure to teach them.—*Katharine D. Bond.*

I am very much pleased with the copy of "Anthem Worship" which I received a few days ago. Every number in it is good and grades easier than those of Mendelssohn. They are all melodious, expressive and harmonious, well contrasted in rhythm and musical content. All teachers should extend a hearty welcome to this new work.

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

FABLES SET TO MUSIC, by Geo. L. Spaulding, is now ready and the special offer is herewith withdrawn. The great success of Mr. Spaulding's two previous works, "Tunes and Rhymes for the Play Room" and "Youthful Diversions," is sufficient guarantee of the excellence of this new work which we shall be pleased to send for examination to all who may be interested.

SONGS FOR CHILDREN is now ready, and the special offer on this work is withdrawn. This is a splendid collection, the best of its kind ever offered, containing a wealth of original material, suited to all purposes to which children's songs may be put. We shall be very glad to send copies for examination to all who may be interested.

I am very much pleased with my "Dr. Riemann's Dictionary of Music." Just what every student of music should have.—*Mamie R. Young.*

I have received the work "Chopin Album" and must say am very much pleased with it. An excellent collection and splendid in style and technic.—*Lydia C. Mayo.*

I have received the work "Chopin Album" and I am delighted with it. I feel you have made me a Christmas present and I feel most grateful to you.—*H. M. Kelton.*

I have received the work "Chopin Album." It is the best collection for the money ever seen.—*A. A. Brown.*

I have received two of the works ordered in advance at special price. "Schumann's Album for the Young, Op. 68," and the "Chopin Album." I find them all that could be desired.—*Mrs. C. M. Younglove.*

I have received the work "Op. 68 and Op. 15 Schumann." It is an excellent edition.—*A. M. Oberg.*

I am much pleased with "First Steps," by Presser.—*Mrs. Olive N. Berry.*

I have received the work "Youthful Diversions," and consider it the most welcome edition my studio has had for some time. This, with "Tunes and Rhymes" by the same author, is indispensable to any progressive teacher.—*Nan Bourom.*

As a "feast of good things" the December Etude certainly is the pain to date.—*Mrs. M. J. Emerson.*

Regarding the "Mathews' Course," I am using it and find it most satisfactory.—*Mrs. J. E. Vorites.*

I have received the work "The Young Duet Players." It follows nicely "Childhood Days," by the same composer, and fills a need in my teaching. I consider them musical, and both parts being of the same grade, it fits in with my work timely.—*Nancy Holt.*

EXPLANATORY NOTES ON OUR MUSIC PAGES.

A FINE collection of musical numbers will be found in this issue, covering a wide range of interest and usefulness. As it is fitting that E. A. MacDowell should be represented in this number, we have selected one of his "Six Poems after Heine," Op. 31. "The Shepherd Boy Is a King." This piece contains some touches of the noted American composer's most characteristic manner of treatment. It is a pastoral movement of poetic and dreamy character and must be rendered with taste and warmth of expression. Liszt's transcription of Schubert's "By the Sea," is a splendid example of pianistic tone-coloring. It is one of the happiest of Liszt's shorter transcriptions, the strong dramatic quality of the original being greatly enhanced. Koelling's "Hungary" is a genuine "Hungarian Rhapsody," cast in rather smaller mold, well within the power of intermediate grade students. It will serve as an excellent preparatory piece for the larger works of the same character. Henry Weyts' "Valse Caprice," is a brilliant parlor number which must be taken at a rather rapid pace in order to attain the best results. The melody of the middle section should be brought out with singing tone. Engelmann's "Arcadia," although chiefly in waltz time, must be treated with considerable freedom, using the *tempo rubato* throughout. This is a very tuneful number of the modern *intermezzo* type. Frysinger's "Dreams" introduces an American composer not previously represented in our music pages. This is a graceful and pleasing number in the style of a fanciful ballet movement. Scheel's "Dance at the Fair," is a very clever characteristic piece which must be played in a boisterous manner with firm accentuation. It represents a "Kirmess" scene with peasants dancing.

There are three good teaching pieces in the earlier grades. Spaulding's "Sleep, Baby, Sleep," is a real little cradle song, a real first grade piece which may be played or sung. Pieces of this type have become very popular. Forman's "First Dancing Lesson" is an easy waltz movement, but little past the first grade in point of difficulty, that will be liked by young pupils. Williams' "Song of Spring," is an excellent teaching piece of the early third grade, pleasing and instructive.

Organists will be pleased with the arrangement of Chopin's "Nocturne" in E flat by the famous English organist and composer, E. H. Lemare. It is very effective, when properly registrated. Pianists may play from this copy by following the directions given in the footnotes. An analysis of this piece by Dr. Mendelssohn will be found elsewhere in this issue.

The four-hand piece is an arrangement of von Blon's "Gnomes' Patrol" (originally for orchestra). This is a characteristic piece of much merit, full of color. To play it effectively the dynamic indications must be carefully observed.

Both the songs are novelties by American composers. Harry Hale Pike's "With the Breath of Roses," is an expressive song with a delightful waltz refrain. E. Mac Lean's "Sing Me a Song of the Lad that is Gone," is a very sympathetic setting of one of Robert Louis Stevenson's perfect lyrics. Both songs are suited for recital use.

Special Notices

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

A GRADUATE VIOLINIST of the Brussels Conservatory, director of band and choral, and his wife, an accomplished pianist, would like to establish a permanent position in the Southwest. Would like to communicate with a town desiring a teacher. Address P. V., care of THE ETUDE.

KING MODO MARCH is being played by musicians of quality everywhere. Mailed for 20 cents. M. Earl Clark, Monroe, Wis.

FAMOUS MERRY WIDOW MUSIC from the operatic triumph of two continents. Three volumes: one instrumental, two vocal. Regular price, $1.00 each. Special 50 cents volume. F. A. Lajoie, Meriden, Conn.

EXPERIENCED TEACHER OF PIANO desires position for coming year. Diplomas, medals and references. Ethyl Cannon, Elsberry Mo.

PROMINENT NEW YORK TEACHER offers opportunity to a few ambitious vocal students to earn tuition and salary. Address "Benefit," care of ETUDE.

WANTED—Vocal student to assist in prominent summer school work. Good remuneration. Address "Vacation," care of ETUDE.

THE METROPOLITAN SCHOOLS OF MUSICAL ART, Carnegie Hall, New York, and Newark, N. J. Normal students (teachers or others) contemplating a summer course of study are requested to correspond with the Normal Institute, M. S. of M. A., with reference to the Russell methods of music study. They reach through a deep subject; a thorough course of study, eliminating the unnecessary, leading the student to a mental grasp of the art; practically, theoretically and as to its spirit. The Summer Normal, 5 weeks, July session, from July 6th. Enter at any time. Send for information Alex. Williamson, Registrar, Carnegie Hall, New York.

THE EARNEST STUDENT will be interested in the "Pasaic" Hand Exerciser and Finger Board for Shaping and Enlarging the Span of Piano-playing Hands. Price, $1.00 by mail, with instructions. Address, Etsey Publishing Co., 853 Carnegie Hall, New York.

GOOD PIANIST.—Experienced teacher, foreign trained, desires to locate in a college town (moderate size) for high-grade work. References exchanged. Address Box 615, Johnson, Tenn.

CHURCH ORGAN PEDALS attached to any style piano. Thos. H. Knollin, Syracuse, N. Y.

FOR SALE. Library of vocal music, about 1,400 copies, consisting of the standard vocal studies and etudes, songs classic and modern for all voices, securely bound in muslin and covered with manilla paper, numbered and catalogued. Also, from attic to one hundred copies of the Oratorias, Elijah, Messiah, Creation and Stabat Mater (Rossini), and select choruses. Prolonged illness the cause of desire for sale. Address, "L," 857 Washington avenue, Findlay, Ohio.

KNABE AND CHICKERING, NEW UPRIGHT PIANOS, sacrifice prices. Rebuilt Steinway, cheap. Other bargains $125 upwards. Wm. Scherzer, Philadelphia.

REFINED LADY desires position as pianist or accompanist. Best references. Address, N. V., care of THE ETUDE.

Please mention THE ETUDE when addressing our advertisers.

STACCATO AND LEGATO.

Humor, Wit and Anecdote.

Paolo Tosti, the composer, has an odd hobby—that of upholstering. The writer of "Good-bye" is teaching when not composing, and when he is not teaching he is upholstering. Every chair in his wife's drawing-room was upholstered by Tosti himself. He is continually on the lookout for fine old chair frames. All he finds he buys and upholsters, keeping the finished product for himself or sending it as a gift to some friend.

Musical Manager—"Now, candidly talking of the performance of Wagnerian opera, what do you think of our company's execution?"

Candid Critic—"It is not execution, my friend; it is assassination."—*Baltimore American.*

Perfectly Truthful.

"I really don't believe that you particularly wanted to hear me sing," said a young lady coyly. "I did, indeed," her admirer protested. "I had never heard you before."—*Pick-me-up.*

A bishop, staying overnight in a country house, was awakened in the morning by hearing his hostess singing a well-known hymn. At breakfast he remarked how sweetly the hymn had sounded. "Oh," she said, "I'm afraid you must not credit me with a special love of that hymn, but it suits me to time the boiling of eggs. I sing five verses for soft-boiled eggs and seven for hard-boiled ones!"

"You'd better be kind o' careful how you talk to me," said Tommy, doubling his small fists and glaring at the other boy. "I've got the artistic temper'ment, and I've got it bad!"—*Chicago Record-Herald.*

"As you advance farther in your art," said Gounod to a young poet, "you will come to think of the great poets of the past as I now appreciate the great musicians of former times. When I was your age I used to say 'I;' at twenty-five I said 'I and Mozart;' at forty, 'Mozart and I;' now I say 'Mozart.'"

Pupil—Chopin must turn in his grave when he hears me play this Nocturne.

Teacher—Oh, don't let that bother you. He's accustomed to it. He's been doing nothing else for fifty years.

The celebrated violinist, Paganini, was economical in all his ways, even to the disposal of his hair, of which admirers would at times request a lock as a memento. The demand was never declined, but the lock sent was of the most scant description, and never without a strongly-worded request for a handsome subscription toward some rather indefinite charity in which the musician was interested. With Paganini charity often began at home, and ended there, too.

The Value of Silence.

Berlioz, when at the Paris Conservatory, was an unruly pupil, composing when he should have been studying counterpoint. Consequently he was not in favor with his teachers, and especially with the precise and classical Cherubini, under whose direction he came.

One day Cherubini was running over a piece that Berlioz had submitted, when he came upon a complete rest of two measures.

"What's this?" growled the director. "Mr. Director," said the pupil, "I wished to produce an effect that I thought could best be produced by silence."

Cherubini scowled. "You thought to produce a good effect upon the audience if you suppressed two measures?"

"Yes, sir."

"Very good," added Cherubini. "Suppress the rest; the effect will be better still."

Missed His Vocation.

Reginald de Koven, the composer, tells of a grocer and a druggist who attended a Wagner concert. As the programme did not please them they began talking on music in general and on Wagner in particular.

"Another example of the fact that every man wants to do something out of his line," said the druggist.

"That's all right," assented the grocer. "Now, I'm a grocer, but I've always wanted to be a banker."

"You'd probably fail," added the druggist. "Look at me. I'm a success as a druggist, yet I've always wanted to write a book. This man Wagner tries his hand at music. Just listen to it. And yet we all know he builds good parlor cars."—From *Success.*

Musical Limerick.

A tutor, who tooted a flute,
Tried to teach two young tooters to tute;
Said the two, to the tutor,
"Is it harder to toot or
To tutor two tooters to toot?"

During a concert tour of the late Theo. Thomas and his celebrated orchestra, one of the musicians died, and the following telegram was immediately dispatched to the parents of the deceased: "John Blank died suddenly to-day. Advise by wire as to disposition."

In a few hours an answer was received, reading as follows:

"We are heart-broken; his disposition was a roving one."

AN OLD NURSE
Persuaded Doctor to Drink Postum.

An old faithful nurse and an experienced doctor, are a pretty strong combination in favor of Postum, instead of coffee.

The doctor said:—

"I began to drink Postum five years ago on the advice of an old nurse.

"During an unusually busy winter, between coffee, tea and overwork, I became a victim of insomnia. In a month after beginning Postum in place of coffee I could eat anything and sleep as soundly as a baby.

"In three months I had gained twenty pounds in weight. I now use Postum altogether instead of coffee; even at bedtime with a soda cracker or some other tasty biscuit.

"Having a little tendency to Diabetes, I use a small quantity of saccharine instead of sugar, to sweeten with. I may add that to-day tea or coffee are never present in our house and very many patients, on my advice, have adopted Postum as their regular beverage.

"In conclusion I can assure anyone that, as a refreshing, nourishing and nerve-strengthening beverage, there is nothing equal to Postum." "There's a Reason." Name given by Postum Co., Battle Creek, Mich. Read, "The Road to Wellville," in pkgs.

REVIEW OF NEW PUBLICATIONS.

"The Elements of Musical Expression," Miss Jessie L. Gaynor (Published by Clayton F. Summy). Price $1.25.

Miss Gaynor has written a most excellent book for all who are in any way interested in the musical education of children. It is one that every teacher of the young may read with profit and pleasure. Although designed for use in kindergarten, it is of value to the teacher of individual pupils as well. The opening phrase of her introduction "Music education should begin with right hearing" indicates the course that Miss Gaynor has endeavored to pursue and if this book or any series of books of this kind will cultivate right hearing much will have been accomplished and one of the greatest evils of elementary musical education in America will have been at least assailed. Unless we teach our pupils to hear rightly we will never have great musicians in America.

"First Home Studies for Ten Fingers," by Calvin B. Cady (Published by Clayton F. Summy). Price 75 cents.

This is the third volume in Mr. Cady's unique series entitled "Music Education." It consists of a number of simple melodies that the author intends shall first be sung by the voice and then sung "by the fingers of the pupil at the keyboard." To teach melody there is written an attractive contrapuntal design which the teacher is supposed to use as an accompaniment. Like all of Mr. Cady's work, this book is individual and different. His premises and maxims, such as "Do not go to the piano to correct mistakes or to clear up a passage, but work it out in thought," and "Let Music Conception govern all action," indicate the nature of the work.

"Lilts and Lyrics," by Alice C. D. Riley and Jessie L. Gaynor (Published by Clayton F. Summy). Price $1.00.

Under this attractive title is published a collection of pretty verses and tuneful melodies designed for use in kindergartens and lower primary grades. Both the author and the composer have shown a keen and sympathetic insight into the child's mind.

"The Adult Male Alto, or Counter Tenor Voice," by G. Edward Stubbs, M.A., Mus. Doc. (Published by the H. W. Gray Co.). Price 75 cents.

A very necessary book for all organists engaged where male choirs are used. The writer has for many years been director of music at St. Agnes Chapel, one of the most important and wealthy branches of Trinity Church, New York, and has what is undoubtedly one of the finest male choirs in existence. The book is very readable indeed and reflects the writer's wide observation and extensive experience.

"The True Method of Tone Production," by J. Van Broekhoven (Published by the H. W. Gray Company, New York). Price $1.50.

This new and complete course of voice training" devotes 78 pages to the exposition of what the author believes to be the correct theory of voice production and 42 pages of exercises. The work is an original one, but with the multiplicity of methods all claiming to be the scientific explanation of the great mystery of singing we prefer to have our readers determine for themselves the correctness of the author's theories. Mr. Van Broekhoven contends that vocal tone is not produced by the vibration of the vocal chords, but by the vibration of air in the cup formed by the vocal pockets just above the glottis. The work is an interesting one and all progressive teachers who desire to keep well informed upon contemporary vocal theories and then use their own judgment in selecting ideas for use in their own work will do well to secure this book.

God and Music, by John Harrington Edwards (Published by the Baker & Taylor Company, New York). Price $1.25.

This work is a series of co-related essays upon music and indicates the writer's erudition and comprehensive reading. His style is most pleasing and his deductions sound and convincing, although it is not a book with any direct educational purpose, nor is it one that a teacher may employ in direct educational work, it is, nevertheless, a book with a beautiful message, and an ennobling purpose, which advanced students may reflect upon with fine opportunities for intellectual gain and spiritual elevation. The chapter upon "Musical-Therapy" as well as that upon "The Altruistic Art" is well worth reading.

A Desk-Book of Errors in English, by Frank H. Vizetelly (Published by Funk & Wagnalls). Price 75 cents.

A valuable little book for all musicians who write and desire to use the English language with propriety.

HOW TO STUDY BACH.

"Take Bach home with you and commune with him, study him with loving diligence, taking first what happens most to strike your personal fancy—for even in Bach there are some things which almost any one can like—and thus habitate yourself to his style. I know of no finer, deeper, nor higher musical education. In a word, sweeping as the statement may seem, I make it circumspectly, and with complete conviction, that there is no more trustworthy gauge of a man's musical nature and culture than his appreciation and love for Bach. In him you find what is highest, noblest and best in music; and furthermore, it is through him that the other great composers are best to be appreciated."—*W. F. Apthorp.*

There is a town in Germany—Markneukirchen—nearly all the inhabitants of which are employed in the manufacture of violins. Among them are about 15,000 workmen, who are usually assisted by the members of their families. A violin consists of seventy separate pieces of wood glued together. The old men, whose eyesight is more or less feeble, work chiefly on the ebony nuts and pegs. The scroll and the bridge are made by the more skilful ones. The young men with keen eyesight and strong hands undertake the difficult job of putting the pieces together, while the women tend to the varnishing. The actual cost of making the cheapest violin is under one dollar, while a genuine "Strad" may bring $10,000. A single firm in America, which has its violins made abroad, sells more than 20,000 every year.

The cause of nine parts in ten of the lamentable failures which occur in men's undertakings lies not in the want of talents, or the will to use them, but in the vacillating and desultory way of using them; in flying from object to object; in starting away at each little disgust; thus applying the force which might conquer any one difficulty to a series of difficulties so large that no human force can conquer them. Commend me, therefore, to the virtue of perseverance. Without it all the rest are little better than fairy gold, which glitters in your purse, but when taken to the market proves to be slate or cinders—*Carlyle.*

Please mention THE ETUDE when addressing our advertisers

THE WORLD OF MUSIC.

At Home.

THE Women's Committee for The Philadelphia Orchestra announce that the Fritz Scheel Memorial Fund is completed, the $6,000 required for the projects undertaken by the committee in behalf of the late conductor of The Philadelphia Orchestra having been fully subscribed. The total amount subscribed to this date is $6,272.70, this sum having been contributed by 424 persons.

A NEW opera company called "The Metropolitan" English Grand Opera Company," with several members from the Castle Square Opera Company, including Joseph Sheehan, has been formed in Chicago. Lobengrin was the first opera produced.

ON the 24th of January the Norwegian residents of Minneapolis gave a notable Grieg Festival in honor of the composer. The Minneapolis Symphony Orchestra and several noted soloists took part.

PROGRAMS and reports, recently received from the Music Department of the University of Worcester, Ohio, reflect much credit upon the industry of the students and teachers. An excellent performance of the "Messiah" was given and several very commendable recitals of piano and vocal music.

A VERY fitting manner of commemorating the services to musical art of the late Gustave Schirmer has been that adopted by The Institute of Musical Art of New York, in giving a musicale of the well-known publisher's favorite works. These were a manuscript quartette by C. M. Loeffler and part of the B major trio, Op. 8, of Brahms. Mr. Loeffler and Mr. Gericke were the members of the Kneisel Quartet and Arthur Whiting, the pianist. In the printed note on the program says of Mr. Schirmer: "Mr. Schirmer's devotion to the highest musical ideals and his unselfish and untiring efforts to advance them were unceasingly manifested throughout his life in a multitude of ways. He was an ardent and generous supporter of all musical undertakings; he secretly aided musicians in whom he hoped and believed. His own knowledge of the art was more than that of an amateur. His interests were by no means enclosed within the limits of musical art. They were wide; there were those of a cultivated gentleman."

THE eighteenth Biennial Ohio May Musical Festival will be held in Music Hall, Cincinnati, May 5, 6, 7, 8, 1909. Four evening and two afternoon concerts will be given. The principal choral works are: Bach, "St. Matthew Passion;" Grieg, "Olaf Trygvason;" Haydn, "The Seasons;" Pierne, "The Children's Crusade." The notable names for engaged are Mme. Johanna Gadski and Mrs. Corinne Rider-Kelsey, sopranos; Mme. Schumann-Heink and Miss Janet Spencer, contraltos; Daniel Beddoe and Edward Johnson, tenors, and Dutton Baker, of London, bass. The festival forces consist of a chorus of 500; children's chorus from the public schools of Cincinnati, numbering 700; the Theodore Thomas Orchestra of 100. Mr. Frank Van der Stucken is the Festival Conductor and the Associate Conductor is Frederick Stock.

WE have received some excellent programs indicating the work as organ soloist of Mrs. Louis P. Lochner, of Jackson Health Resort, New York. The managers of this resort or sanatarium have given the highest place to music in assisting their patients in recovering health. The programs range from Bach and Rheinberger to Guilmant and Du Bois.

A MUSIC school as a regular part of a church may seem odd to many, but at the Brick Presbyterian Church in Rochester regular instruction is given, and concerts and singing are given under the direction of a teacher hired especially for this work, which seems to us a most excellent extension of the usefulness of the institution.

THE Oratorio Society of Newark, N. J., under the direction of Mr. Louis Arthur Russell, recently gave an excellent performance of Bizet's "Carmen" in concert form. The program concluded with Gounod's Thomas' cantata, "The Swan and the Skylark."

GEORGE SCHUMANN'S trio for piano, violin and 'cello, and Paul Scheinpflug's quartette for piano and strings in F major, Op. 4, were recently given in the Cincinnati Conservatory of Music by Mr. Hans Richard, Mr. Bernhard Sturm, Mr. Walter G. Werner and Mr. Julius Sturm.

THE music composed by Edvard Grieg for "Peer Gynt," together with a reading of Ibsen's famous symbolistic drama, was recently given in Baker City, Oregon, for the benefit of the public school art fund, under the direction of Mrs. Thomas Carrick Burke. Ibsen is no longer the exclusive possession of the effete East.

THE great work being accomplished by Woman Clubs throughout America does not receive sufficient credit or exploitation. The program of a piano recital given by Mr. Charles F. Watt before the Woman's Club of Lima, Ohio, contains many numbers that are practically never heard by musicians in great cities who supply excuse the European virtuosos will not deign to even examine the smaller works of American composers. Mr. Watt's program showed the widest imaginable range in the choice of numbers.

THE Chicago Madrigal Club offers a prize of fifty dollars for an original poem to be used in its musical competition of 1908. The following are some of the conditions governing the contest: The poems must be lyric in character. The rhythm should be such as will lend itself to unaccompanied singing.

The poem must consist of not less than twenty-four nor more than thirty-two lines.

Each poem must bear a fictitious name, and the author must send with it a sealed envelope bearing upon the outside the fictitious name and upon the inside his real name and address. No envelope will not be opened until after the award is made.

All manuscripts must be type-written, and must be sent to Mr. D. A. Clippinger, 410 Kimball Hall, Chicago, Ill., not later than April 1st, 1908. The award will be made May 1st, 1908.

THE Longy Club, made up of wind instrument players of the Boston Symphony Orchestra, gives a series of concerts in that city every winter. Its director is George Longy, the eminent oboe player. The last January concert was largely of French works.

MR. BERNHARD LISTEMANN, the famous violinist of a quarter century ago, and the concert master of the Boston Symphony Orchestra at its beginning, gave a violin recital in Boston, January 21, and showed that he had lost little of his former power. Miss Virginia Listemann, soprano, appeared in the same recital.

Abroad.

A NEW choral work by Gabriel Pierne, for children's voices, was produced for the first time in Paris on January 18th.

A NEW work by Vincent d'Indy, entitled "A Poem for Orchestra," was produced with much acclaim at a recent colonne concert in Paris.

A NEW opera house has recently been opened in Weimar, and is on the site of the famous old opera house where the triumphs of Goethe, Schiller and Liszt hallow the very ground. The present statue of Schiller and Goethe, which is one of the most impressive of its kind in Europe, has been retained and stands in front of the new opera house just as it graced the old. The new opera house follows Grecian lines of architecture, is very simple in style, but equally impressive in effect.

MISS GERALDINE FARRAR, the American opera singer, has signed her contract with the Royal Opera to 1911.

OWING to the financial depression in America, Mischa Elman, the boy violin prodigy, who was to have visited America, has been requested by his American managers to postpone his trip for one year. Question: Has a long will the little fellow continue to be a prodigy?

IN an article entitled "Stradivarius Redivivus," by Hugo Leichtentritt, published in the "Harmonie Kalander" of Berlin, we learn of the new violins made after the theories of Dr. Max Meerwein. These violins are just now creating somewhat of a sensation in Europe. The experiments show that the wonderfully beautiful tone of the old violins was due to the resonance of the "resonnanzplatten," and the thickness of the varnish. Festival forces consist of a chorus of 500; children's chorus from the public schools of Cincinnati, numbering 700; the Theodore Thomas Orchestra of 100. Mr. Frank Van der Stucken is the Festival Conductor and the Associate Conductor is Frederick Stock.

ALEXANDER VON FIELITZ, the composer of "Eilinga," and many other notable works, who had been a resident in Chicago for two years, has returned to Germany.

MAX BRUCH, the noted composer and teacher of theory at the Berlin Royal Academy, has recently celebrated his seventieth birthday.

RICHARD WAGNER'S widow, Cosima Wagner, was seventy years old last Christmas Day.

IT is reported that the noted young violinist Henri Marteau has accepted the post of director of the violin department of the Royal High School of Music at Berlin, succeeding Joachim.

WOLF FERRARI'S new opera with the odd title, "Honi Soit Qui Mal y Pense," will be produced at the Royal Opera in Munich.

BERTA MORENA, the noted prima donna, who makes her début at the Metropolitan Opera House in New York, this year, has recently made pronounced successes in Nuremberg and Augsburg. After that American appearances she will sign at La Scala, in Milan.

LATE in December Perosi produced his new oratorio in the Sala Pia at the Vatican in Rome. The work was very successfully received.

EUROPEAN audiences have recently become very enthusiastic over the singing of Nonah Nina Kamajoeh, who is described as a very remarkable concert singer. One representative journal says, "She has to-day undoubtedly one of the most beautiful soprano voices in the world." The unusual thing about this artist is that she is Javanese, being a native of Djember.

QUESTIONS AND ANSWERS

INQUIRER.—The most celebrated English composers are: First, of course, Sir Edward Elgar; Frederick Bantock, in charge of music at the Midland Institute, Birmingham; Sir Charles Hubert H. Parry, professor of music at Oxford University; Sir Charles Villiers Stanford, professor at Cambridge University. In addition there are many younger men, such as William Wallace, Arthur Somervel, Rutland Boughton, R. Vaugh Williams, H. H. Bell and many others, including Josef Holbrooke, who is both prolific and precocious. It is difficult to learn much about the biographies or especially the music of these men, although an English musical paper, *The Musical Standard*, has published many sketches of the more important figures in present musical activity in England.

S. O. W.—Five-four time is not common as a rule, but it is often employed by modern Russian writers for the piano and also by the earlier of the modern French composers. The most familiar illustration of the use of this time signature is the second movement of Tschaikowsky's "Pathetic Symphony." In one movement of d'Indy's sonata for piano and violin he uses seven-four time, but these rhythms are the exception and not the rule. Anton Arensky has written several piano pieces in exceptional rhythms.

F. L.—If you have the symphony in C, the unfinished and the tragic symphony by Schubert, you own the best. Schubert finished six other symphonies, the first, when he was but 16, but they do not compare with those you already possess. An exhaustive list of Schubert's compositions prepared by Sir George Grove for the article on Schubert in his dictionary of the following sonatas for piano are mentioned: In 1815, two sonatas in F, and one in F, all unpublished during Schubert's lifetime; in 1816, a sonata in E, also unpublished; in 1817, sonatas in E minor, Op. 42; in A minor, Op. 164, E flat, Op. 122, F minor, A flat; in 1818, in C and in E flat; in 1819, in A minor, Op. 143; in 1825, in A minor, Op. 42; in 1825, one in D, Op. 53, and in A, Op. 120; in 1826, the sonats in G, Op. 78, called "Fantasie" by the publisher; in 1828, sonatas in C min., A, and B flat. In addition there are various sonatas for four hands in B flat, Op. 30, and in C, Op. 40, belonging to the year 1824, and one in E minor, composed in 1824. This makes 24 in all, but the edition published by Peters contains the best of these. Other sonatas have been published in the complete edition of Schubert's works, prepared by Breitkopf and Härtel. Some of the most characteristic of Schubert's works for the piano are the Moments Musicali, the Impromptus, and some of his waltzes.

SUBSCRIBER.—The origin of our modern system of notation began with the invention of neumes, from the Greek word neuma, a sign. Gevaert, the writer on the history of music, tells us that the neumes are derived from his valuable text-books on instrumentation, published by the duke of Bourbon-Parma at 680 A. D. They did not show time value, nor any actual intervals, but were intended merely to show the direction of the line of melody, to refresh the memory of those who already had sung the music. Early in the 9th century it became apparent that it was necessary to fix the intervals employed and to indicate rhythm. Accordingly many experiments were made with various alphabets to represent the names of the tones. These efforts were unsatisfactory, however, as the pitch was not properly recorded. This led to another idea, that of placing points above or below the words to be sung and at definite distances. As everything depended upon the accuracy with which these distances were indicated the scribes began to scratch a straight line across the page to indicate the position of one particular scale degree from which the others could be shown to the relative distance of the other points. Even this was not sufficiently accurate, so another line, often colored red and a second line was added, colored yellow, at a distance of a fifth above the first. Neumes were written on these lines to represent F and C, while the other sounds were shown by their position in relation to these two lines, between, above or below them. Guido d'Arezzo is said to have completed the first staff by adding a line in between F and C, and another above the F. The position of every note within an octave was thus definitely shown, and the staff of four lines is used for the plain song of the Roman Catholic Church up to and including the present day. When the melody overlapped an octave, it became necessary to alter the neumes of the lower line. Thereupon arose the signs which we call "clefs." The development of counterpoint with melodies of a different time—notation from the plain song method of the neumes to do away with neumes and to invent signs which would show time value. From this arose the first forms of the "notes" to which we are accustomed. Then at intervals changes began to be made in the "staff." While plain song found that a staff of four lines was sufficient, the rise of music with a more complicated system of tune-notation (it was called "mensural music") made the use of a staff with more lines a necessity. Staves are found of from four to fifteen and even twenty-five lines, on which all the voice parts were written. Clefs were given to several lines, and sometimes to all the lines. Then vertical lines were drawn as a guide to the eye, and to help in keeping the singers together—the first form in which bars were used. In course of time the inconvenience of so many lines was felt, and they were divided into groups of four with a red line in between on which no notes were written. The next step was to omit the red line, thus making a space between the different voice parts. Later five lines were used for each voice part instead of four. These improvements were slow to be adopted, and finally the vocal staff was fixed at five lines by the 16th century. The instrumental music continued to use large staves until well into the seventeenth century. In order to keep instrumental music on the staff, it was necessary to make frequent changes of clef, just as the violoncello to-day uses the bass, tenor and violin clef, but the invention of leger lines to notes or below the staves, added in fixing the notation of instrumental music as we know it to-day, employing the bass and violin clef.

ORCHESTRAL STUDENT.—Transposing instruments are those which are noted in a certain key, so that to play with the other instruments a transposition of that key must be made. Thus clarinets are chiefly used in B flat and A, a clarinet in B flat is to be played by the fingering that is to be given. When the part is written in G, as each note sounds a whole tone lower than it is given. With the clarinet in A, the part must be written a minor third higher than it sounds. Thus if a piece be in C, the part must be written in E flat. The alto, oboe, commonly called the English Horn, sounds a fifth lower than the written note. Thus for a piece in E flat, the part must be written in B flat. The horns vary according to the instrument employed. Most horn parts are written for horns in F which sound a fifth lower than written—sometimes for ease in playing parts in sharp keys the horn in B is employed which sounds a fifth lower than the written note. Thus for a piece in E flat, the part must be written in B flat. These rhythms are the exception and not the rule. Anton Arensky has written several piano pieces in exceptional rhythms.

INQUIRER.—Stephen Heller was born in Pesth, Hungary, May 15th, 1813. He studied with Anton Halar in Vienna, and appeared in public as a pianist at an early age. He made a tour through Germany, and from 1830 to 1838 he settled in Augsburg. From 1838 he lived in Paris, playing rarely in public, but enjoying much esteem as a composer and as a leader. He died near Paris in 1888. He first appeared at a concert on May 15th of that year. In 1839 Heller published two concerts for two pianos with Sir Charles Hallé. His first publication was a series of variations in C, Op. 2, and at intervals followed many piano pieces. He has written four sonatas, Op. 9, 65, 88, 143, a number of studies and pieces with quaint titles such as "Promenades d'un Solitaire" "Dans les Bois," "Sweam Pictures," "Im Wald und auf der Flur," "Stille Blanches," "Blumen-Frucht-und Domen Stücke," a "Salterello," Op. 77 or 78, and many other melodies-sohn's Italian Symphony, at least five Tarantelles, Op. 85, 87, 97, and a last work "Three Album Leaves," Op. 128. The most important works, however, were his preludes and etudes, especially the latter, which are unequaled for their pleasing musical style, refinement, and educational value. There are five sets of these—Op. 16, 45, 46, 47 and 90, and while of unequal musical value they must remain popular as long as the piano is studied.

PAUL MARIE THEODORE VINCENT D'INDY the renowned French composer and pianist was born in Paris, March 27, 1851. His teachers were Diemer and Lavignac. He became chorus master under the orchestral director Colonne and played kettle drum parts in the orchestra to gain facility and training in the details of instrumentation. He is the president of various musical societies in France. d'Indy's style is decidedly in accord with the ultra-modern style, yet it has coupled with a complete knowledge of the leading classics in the history of music. His works consist of "Symphonic Poems" and large orchestral works, as well as songs, piano pieces and operatic compositions. He resides now in Paris.

I. What good vocal study (vocalises of some difficulty) should follow Ferd. Sieber's Op. 82 (for tenor)?

If the above have been fully mastered, it would seem better to use Aria material from Handel, such as "The Lord worketh wonders," from "Judas Maccabeus" or, more difficult, "O ruddier than the cherry" from "Acis and Galatea"—certainly something with words, rather than a vocalise, and very similar to the Sieber. If such are insisted upon, the Lutge exercises for bass, which are rather high, and are in the original edition in connection with the book of 39 Songs for Bass are suggested.

2. Do all tenor singers have to use the falsetto voice with their natural voice—or in other words, do they have to cultivate one into the other?

Ideally the tenor or baritone should be able to proceed in crescendo from his lightest falsetto to his fullest tone, without a break, but few are able to do so in the higher voice, simply because they do not study properly. Many sopranos, however, do this same thing habitually, though the name falsetto is not usually given to the soprano light register. When, however, the falsetto is sharply set off from the other voice, so there is not an easy transition from one to the other, as is usually true in men's voices, it is not considered artistic to use the falsetto except in rarest instances. To do so habitually would simply be to follow the practice of the Anglican Cathedral male altos, and would not be tenor singing at all.

WAGNER'S WONDERFUL "THIRTEEN."

Has anybody ever noticed what an ominous part the superstitious number 13 played in the life of Wagner? The composer was born in 1813, and died February 13. The inauguration of the Bayreuth Theatre was on the 13th, and the two famous representations of "Tannhäuser" at the Paris Opéra were on March 13 and May 13, 1861 and 1895. There are thirteen letters in the name of Richard Wagner. The total of the figures in the year of his birth, 1813, equals thirteen. He wrote thirteen music-dramas. His determining impression in favor of a dramatic career was made "on the 13th of the month, hearing Devrient in 'Der Freischütz' on October 13, 1819." Weber died in Wagner's 13th year. Wagner's public debut as a musical personage was in 1831 (added, 13). He completed "Rienzi" in Paris in 1840 (added, 13). "Tannhäuser" was completed on April 13, 1844. Wagner's exile from Saxony lasted 13 years. September 13 was his last day at Bayreuth. Liszt saw him for the last time in Venice, January 13, 1883; and the year in which he died was the thirteenth of the German Confederation.

PAGANINI'S PARSIMONY.

An interesting and amusing letter, written by Nicolo Paganini, has recently been discovered and published in Paris. It throws a humorous light on the violinist's estimation of his own importance. The honorarium of 2000 francs ($40) per lesson demanded for instruction given to the daughter of the gentleman to whom the letter is addressed was, for those days, considering how far a franc went at that time, and the enormous increase in the pay of artists since then, about as much as 1,000 francs a lesson would be now. The remuneration of 24,000 francs required for playing at the house of the gentleman in question, eight times, was, in the words of Paganini himself, "exceedingly modest." The letter reads as follows:

"Dear Sir: I regret to be obliged to assist your memory in regard to a debt in my favor. In doing so, I remind you of something which should not have been forgotten. Enclosed is my account, for which I should be glad to receive the money at the earliest possible moment:

To twelve music lessons given by me personally to your daughter	2,400 Frc.
To playing in person at your house eight times on various occasions	24,000
	26,400 Frc.

"In this statement are not included all those verbal lessons which I allotted to your daughter when I was invited to your house for dinner, a gratuitously offered favor intended to give her a true insight into the science of music, in the hope of its being of use to her and allowing her to profit thereby. Further remarks on the subject of being morally obliged to fulfill duties to those who have bestowed services I need not place before you, since you yourself have assured me that I must pay Dr. Cr—io 110 francs for a felicitous piece of advice which he gave me one day by chance at your house during summer. I am sure that it is clear to you what a difference exists between the so-called 'Doctor's visits' and my actual offerings, and that you will find my charges in contrast to those of that gentleman very modest.

"My humble greetings to you, and I remain,

"Yours most respectfully,

"NICOLO PAGANINI."

Please mention THE ETUDE when addressing our advertisers.

Please mention THE ETUDE when addressing our advertisers.

RECITAL PROGRAMS.

Pupils of Mrs. M. E. Adkinson.

Fanfare-Rondo Militaire (4 hds.), Bohm; The Swallows, Godard; Titania, Welz; Valse, Nocturne, Chopin; Air de Ballet, Chaminade; Evening Star, Wagner-Liszt; Rondo Brillante, (2 pianos), Mendelssohn; Gay Butterflies, Gregh; Spinning Song, from the "Flying Dutchman," Wagner; Swan Song, from "Lohengrin," Wagner-Kuhe; Rondo Capriccioso, Mendelssohn; Duetto, Mendelssohn; When the Heart is Young, Dudley Buck; Alpine Storm, Kinkel; Second Hungarian Rhapsody, Liszt; Oberon (6 hds.), Weber.

Pupils of Mrs. A. E. Dunn.

On Dress Parade, E. V. McIntyre; The Happy Peasant, Schumann; Slumber Set, Chisholm; A Wee Story, L. E. Orth; Spanish Dance, Behr; Brownies, Gaynor; Robins' Return, (4 hds.), Dudley Ryder; Sunbeam March, E. M. Read; On the Playground, Sartorio; Soldiers' March, Fischer; Little Curly Head (4 hds.), Holcombe; Butterfly Waltz, H. Engelmann; Military March, Schultz; Rosy Fingers, Paul Wachs; Grand March de Concert, Wollenhaupt.

Pupils of Waldemar C. Mertens.

La Polka de la Reine, J. Raff; La Gaiani, Hummel; 11 Trovatore, S. Smith; Faust, Saint-Saëns; Rondo Capriccioso, Mendelssohn; Lisarro, Gaynor; Cestien; Scherzo, Mendelssohn; Good-bye, Tosti; Concerto in G minor, Mendelssohn; Hungarian Fantasie No. 12, F. Liszt; Concerto in C, Beethoven.

Pupils of Mrs. Geo. Reid.

Tin Soldier's Parade, Kern; Polka, Kohler; Holiday March, Kimball; To the Dance, Engelmann; Valse Caprice, Rubinstein; Grandpa's Schottische, Streabbog; Valse Caprice, Oesten; School Parade, Ferris; Swing Song, Streabbog; Music Box, Poldini; Margerite Waltz, Kimball; Sunset Nocturne, E. M. Read; Mountain Belle Schottische, Kinkel; Little Fingers Waltz, Ferris; At Sea, March, Streabbog; Pearly Dewdrop Mazurka, Birbeck; At the Race, Engelmann; Fairy Bell, Streabbog; Sweet Violet, Smallwood; The Garden Party Waltz, Engelmann; The Children's Sleigh Ride (with bells), Ferris.

Pupils of Miss Patty Frazer.

Unfinished Symphony (1st movement), F. Schubert; The Chase, Kuhneberger; Military March (4 hds.), Hummel; Holland Fairies, No. 5, Jean Faber; Cherry Blossoms, Op. 755, Engelmann; Spring Song, Op. 62, Wagner; Hark the Lark, Schubert-Liszt; Valse Chromatique, Leschetitzky; Spring Marks; Oberon Overture (4 hds.), C. M. De Weber; Mazurka, Leschetitzky; Invitation to the Dance (4 hds.), Weber; Fantasie and Sonata, Mozart; Whispering Wind, Wollenhaupt; Valse (4 hds.), Durand.

Pupils of Miss Louise George (Chicago Piano College).

Snowdrop (4 hds.), Behr; The Old Man In Leather, Biederman; Katy-dids (4 hds.), Mrs. Beach; Petite Valse, Dennee; The Cricket and the Bumblebee, Chadwick; Twelve o'clock (4 hds.), Loomis; Springtime, Merry Butterflies, Ellsworth; Jack and the Beanstalk, Mevius; Flying Leaves, Kolling; The Marionettes (8 hds.), Lynes; Sonatine No. 5, first and 2d movements), (4 hds.), Clementi; Witches' Dance, Schytte; Cradle Song, Waltz, Rheinhold; Improvisation, Scharwenka; Song of the Lark, Tschaikowsky; The Blacksmith, Mokrejs; Gladys at Play, Mokrejs; Polonaise, Fradel; Valcik, Mokrejs; Scherzino, Mosskowski.

Pupils of Miss Parry Bundy.

Sailor Boy Dream, Le Hache; On the Lake, Sartorlo; Reaper's Dream, Heins; Songs Without Words, Mendelssohn; La Capricieuse, Krogman; The Brooklet, Hoyt; How Goes the Grasshopper, Orth; Valse Impromptu, Leck; Nocturne, Karanoff; Happy Memories (4 hds.), Leroy; Scarf Dance, Pas des Amphores, Chaminade.

Pupils of Central College School of Music.

Pastorale, Scarlatti; Solfeggietto, Bach; Caprice, Rudolph King; Song, "The Bird and the Rose," Harrocks; Berceuse, Papillons d'Amour, Brodsky; Nocturne, Chopin; Scherzo, Mendelssohn; Good-bye, Tosti; Shadows, Carrie Jacobs Bond; Valse Impromptu, Raff; Tambourin, Raff; Arabesque, Schumann; Concerto, Haydn.

Pupils of E. R. Kroeger.

Scherzo, Op. 45, E. R. Kroeger; Serenade Florentine, H. Goddard; Barcarolle, Schubert-Liszt; Prelude and Fugue, Haberbier-Guilmant; La Passionnade, A. Gottuhk; A Fairy Tale, J. Raff; Troika, Op. 37, No. 11, P. Tschaikowsky; Arion, Op. 44, No. 1, E. R. Kroeger; Romance, Op. 26, (violin), J. Svendsen; Polonaise, Op. 26, No. 2, F. Chopin; Caprice, "The Trout," Schubert-Heller; Polonaise in E minor, E. A. MacDowell; Etude in D flat, F. Liszt; Fantasie Chromatique, J. S. Bach; Gondoliera, F. Liszt; Rhapsodie Hongroise, No. 6, F. Liszt; Impromptu, Op. 29, F. Chopin; Ricordati (Remembrance), L. M. Gottschalk; Polonaise Characteristique, J. L. Nicode.

Pupils of Gustav L. Becker.

Solfeggietto, Ph. Em. Bach; Intermezzo, E. A. MacDowell; Etudes Op. 740, Nos. 1 and 2 (with 2d piano), Czerny; Wedding Procession, from Op. 10, Grieg; Deutscher Tanz, Für Elise, Beethoven; Two Etudes (with 2d piano), Cramer; Nocturne Op. 9, No. 2, Chopin; Romance in F, Rubinstein; Aria, Campana; Sonata, Op. 90, Beethoven; Rondo Capriccioso, Op. 15, Mendelssohn; Drei Charakter Stuecke, Op. 8, Bargiel; Serenade (two pianos), Löw.

Pupils of Miss Verna Critchfield.

Two Flowers, No. 364 (4 hds.), Carl Koelling; Elfin Dance, Op. 64, Carl Heims; Im Mondschein (In the Twilight), Op. 292, Gustave Lange; London Bridge is Falling Down, Geo. L. Spaulding; Beautiful Star of Heaven, Reverie, Op. 48, Louis H. Chamlinler; Silver Band, March, Jay Lee Clark; In the Blacksmith Shop, Edmund Purton; When the Nights Are Long, Reverie, H. Engelmann; At School March, R. Streabbog; The Buzzing Bumblebee, Geo L. Spaulding; Dorothy, Seymour Smith; March, L. Weber; March Des Archers, G. Bachmann; Rustic Dance, R. Howell; Gitana, Op. 156, Carl Heins; How Sweet the Moonlight Sleeps, E. J. Decevee.

Pupils of Prof. M'Clellan.

La Golondrina (Transcription); Shepherd Boy, Wilson; Doll's March, Schroeder; Allegro Moderato (2 violins), Pleyiel; Heather Rose, Lange; Lange; 20th Century Waltz, Diaz; Chiming Bells, Trojelli; Morning Dew Waltz, Robert; Hermosillo (Intermezzo); Triumphal March, Holst; Nearer, My God, to Thee, Vars Zeller; Sobre las Olas, Rosas; Rocking Bird (Valse).

Pupils of Prof. Kiesling.

Electric Light Schottische, Kiesling; Beyond (Reverie), Kiesling; Hindoo Polka, Kiesling; Love in Tears (Romance), Kiesling; Love's Ideal (Romance), Kiesling; Stabat Mater, Kuhe; Waltz de Concert, Gillet; Old Folks' Jig (Grand Paraphrase), Gimbel; Waltz, A flat, Chopin; Narcissus, Nevin; Homeward March, Kiesling; Olive Branch, Kiesling; Memories of Love (Romance), Kiesling; Midnight Bells, Reverie), Kiesling; Come Back to Erin (Transcription), Kuhe; May Breezes, Lange; Home, Sweet Home (Transcription), Kiesling; Mounta Stream, Sidney Smith; Polka de Concert, Bartlett; Polish Dance, Kisling; Aliee (Transcription), Ascher; Melody in F, Rubinatein; Solfeggietto, Bach; Norma (Pantasle), Leyhach; Caprice Russe, Durand.

Pupils of Mrs. Nelle de M. Gibbs.

Bloom and Blossom (6 hds.), Holst; Valse, Duvernoy; Soldiers Chorus from "Faust," Gounod-Krug; The Jolly Trumpeter (4 hds.), Wing; On the Meadow, Lichner; The Silver Nymph, Heins; Anitra's Dance, Spaulding (4 hds.); Grieg; L'Alerte (4 hds.), Behr; Dance of the Gnomes, Bohm; Violet's Story, Krogman; Pierrette Lament, Lansing; The Sylphes (4 hds.), Buchmann; Sonata in C sharp minor, Haydn; Rustle of Spring, Bendix; Grand Concerture, Op. 52, Leybach; Le Secret (6 hds.), Gautier.

BRAIN POWER

Increased by Proper Feeding.

A lady writer who not only has done good literary work, but reared a family, found in Grape-Nuts the ideal food for brain work and to develop healthy children. She writes:—

"I am an enthusiastic proclaimer of Grape-Nuts as a regular diet. I formerly had no appetite in the morning and for 8 years while nursing my four children, had insufficient nourishment for them.

"Unable to eat breakfast I felt faint later, and would go to the pantry and eat cold chops, sausage, cookies, doughnuts or anything I happened to find. Being a writer, at times my head felt heavy and my brain asleep.

"When I read of Grape-Nuts I began eating it every morning, also gave it to the children, including my 10 months old baby, who soon grew as fat as a little pig, good natured and contented.

"Within a week I had plenty of breast milk, and felt stronger within two weeks. I wrote evenings and feeling the need of sustained brain power, began eating a small saucer of Grape-Nuts with milk instead of my usual indigestible hot pudding, pie, or cake for dessert at night.

"Grape-Nuts did wonders for me and I learned to like it. I did not mind my housework or mother's cares, for I felt strong and full of 'go.' I grew plump, nerves strong, and when I wrote my brain was active and clear; indeed, the dull head pain never returned."

"There's a Reason."

Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs.

MUSIC THAT UPLIFTS.

BY ISAAC MOTES.

Close observation of many religious gatherings in many different States has revealed that young people, in their Christian Endeavor Societies, Epworth Leagues and Westminster Leagues, do not derive as much spiritual uplift from sacred song as they should. Especially do I think the habit of most of these societies of singing only one verse of a song during the closing minutes of the meeting and then stopping, is a serious mistake. It takes much of the enthusiasm out of the meeting. I know this may seem justified when moments are precious, when people want to talk, and the hour for preaching service is drawing near, but I believe it would be better with music during most duties this part of the meeting than simpiy to sing one verse and stop at that. There is so little enthusiasm, spirit and inspiration in this one-verse singing. The first verse of every song is never sung with as much inspiration and zest as the second, and the last is always best, because the people get more of the spirit of the song in their hearts as it proceeds. More people sing the last verse than any other verse. A great many people do not join in a song until the second verse is reached, especially if it be somewhat new and they do not sing well by sight. They want to comprehend the melody before they trust themselves to sing freely.

An inspiring song which fills the room to the fullest and pours a flood of melody out through windows and doors is a wonderful means of spiritual elevation to every one who sings, and even more so, I think, to those who listen, but one verse badly sung by a small number of the people present has a deadening, depressing effect upon the meeting.

This was impressed upon my mind a few years ago while attending a great Sunday-school convention in the South, where the singing was especially fine. A song book just from the press was used, and Prof. E. O. Excell was the director. Any one who has heard Prof. Excell sing knows he has a powerful voice, and that his enuneiation is perfect. Every word and every syllable he utters can be heard to the farthest corner of the largest church. Many of the songs were new to the congregation and delegates, but they were all fine songs.

One night after a strong missionary sermon by a great preacher Prof. Excell arose like a giant on the platform and in his strong, masterful voice announced the song "I'll Go Where You Want Me to Go." I think the song had just been published at this time. Anyway, it was new to most of the congregation, and a great many did not sing, but listened to the song as sung by the leader and a few dozen people scattered over the large audience, who could sing by sight. This did not suit Prof. Excell, so he had us sing the whole song again. We did much better the second time. A great many more people sang, and with more spirit, as the beauty of the song got into their hearts. Still the director was not satisfied, but had us sing it a third time. which we did, better than ever. And yet again we sang it, and again—and yet again—more enthusiastically each time, until we must have sung that song at least six times before the leader was satisfied with the effort. And the last time I think every man, woman and child in that great church were singing that song with all their might.

I am sorry to say that the music in most of the young peoples' societies is not as enthusiastic, spiritual and inspiring as it should be. Yet if there is a place in the world where music ought to be inspiring and earnest, with plenty of rose color in it, it is in these meetings where young people gather to worship the Lord, to grow in grace, and to learn how to serve Him more efficiently. A great deal depends upon a tactful, efficient, talented and spiritually-minded dirigent.

Any one who has read "Black Roek," by Ralph Connor, otherwise Dr. C. W. Gordon, must surely have been impressed by the soulful singing of Mrs. Mavor. No reason whatever exists why there should not be a Mrs. Mavor (or Miss Mavor) in every Christian church and in every Christian Endeavor Society or League. We *could* have such singing if people were less conventional, if they would trust themselves to be simple, natural and unaffected, and follow unhampered the promptings of a pure heart and a sane mind guided by the Holy Spirit. Conventionalities shrivel the soul and dry up the springs of our spiritual life more than anything else in the world.

Let us have in our religious work the simpleity and naturalness of children grown older, and we will put more color, beauty and spiritual fervor into the music, and make it what it should be, the most attractive feature of a religious meeting, and especially a young peoples' meeting. Let us sing soulful songs, and sing every verse, and make the last verse best of all.

PALESTRINA ON THE INFLUENCE OF MUSIC.

"Music exerts a great influence upon the minds of mankind and is intended not only to cheer these, but also to guide and control them, a statement which has not only been made by the ancients but which is found equally true to-day. The sharps and flats, therefore, do those deserve who misemploy so great and splendid gift of God in light or unworthy things, and thereby excite men, who of themselves are inclined to all evil, to sin and misdoing. As regards myself, I have from youth been affrighted at such misuse, and anxiously have avoided giving forth anything which could lead anyone to become more wicked or unrighteous. All the more should I, now that I have attained to riper years, and am not far removed from old age, place my entire thoughts on lofty, earnest things, such as are worthy of a Christian."

THE VALUE OF CONCENTRATION.

He who wishes to accomplish anything worth speaking of must concentrate his powers upon one instrument, or one branch of the art. Such high attainments have been reached these days, that in order to touch upon the point of excellence, great perseverance and decided talent are required. Success can only be attained at an immense outlay of time and energy.

Above all things, we would warn the musical student against a one-sided musical education. The musician should be more than a mere player or singer. He should be a man of literary as well as art culture. Do not attempt too much—do not shift and change from one thing to another. Stick to one or at least a few things, and do these well. Thus you will accomplish much.—*Organists' Journal.*

"You have a fine style. Give yourself up to the business of perfecting it. Hear all men of talent, profit by everything."—*Viotti to DeBeriot, when a youth of nineteen.*

Please mention THE ETUDE when addressing our advertisers.

TEACHERS' ROUND TABLE.

(Continued from page 165.)

2. "Is it advisable to keep pupils, even those who are advanced, on scales? How soon ought the minor scales to be taught?"

There is practically no time in a musician's career when the practice of scales can be dispensed with. The minor scales may be taught as soon as the pupil has become thoroughly familiar with the formation of the major. Some teachers teach both from the beginning, and there is no reason why it cannot be done, although my own preference is to wait until the student has gained a conception of the major before introducing the minor.

"3. Which is the better word to use, cancel or natural?"

Theoretically the word cancel expresses the idea better, but has not come into common use. The word natural has by universal and long use come to acquire a technical meaning which is understood by everyone, and therefore is correct.

4. 6/4 time is compound when it is divided into two beats, each divisible by three. sextuple when it is divided into three beats each divisible by two.

5. The pronouncing dictionary by Dr. H. A Clarke is reliable. I am unfamiliar with the other books you mention.

6. For information about expenses and instruction at Chautauqua, write directly to Chautauqua Institution, Hyde Park, Chicago, Ills.

BACH AND HIS PUPILS.

BY C. M. WIDOR.

See Bach with his pupils. During the first year he kept them to exercises; such as tierces, trills, scales, changes of fingering and all sorts of combinations to obtain an even action of the hand. He supervised everything, and with the utmost attention he judged the clearness and neatness of their touch. If one of them lost courage he, in the fullness of his heart, would write a short composition on which he would disguise the very difficulties that had overawed the beginner.

This is the way in which Bach played the harpsichord. His five fingers bent so that their extremities fell perpendicularly upon the keyboard, above which they formed a parallel line ever ready to obey. The finger did not rise perpendicularly on leaving the touch, but rated, glided backwards toward the palm of the hand; in the transition from one touch to another this very gliding imparted to the next finger the exact strength of pressure that had been put in force by the preceding finger. Hence, a great evenness and a touch that was neither thick nor harsh. It is Phillip Emanuel who has given us this description. Bach had a small hand, and the motion of his fingers was barely perceptible, as the first phalanges were the only ones that moved. His hand preserved the rounded shape even in the execution of the most difficult passages; the fingers were barely raised above the keyboard, just a shade more than in playing a shake. As soon as a finger had been used he brought it back to its proper position. The remainder of his body took no part whatever in the work. It is only those whose hands are not sufficiently nimble that need to exert the whole frame while playing.

Nowadays we do not play the harpsichord, and the piano, which has replaced it with great advantage, requires methods and means that were hitherto unknown.

"Music, the youngest of the arts, arose when painting no longer possessed the power to express the overrefined, excessive sensibility and vague boundless aspiration of the age."—*Taine.*

MUSIC STUDENTS WHO GO ABROAD.

American young men and young women are discovering that facilities for studying music on this side of the water equal, and in many respects, exceed, those on the other side, while the comforts of living are incomparably more abundant.

Some prospective musicians go to Paris. Those who are not plentifully supplied with pocket money fare worse than they would in any large American city. A girl student, for example, pays five francs a day for very poor board and lodging in a so-called inexpensive quarter, or she may lodge herself in an attic for thirty-five francs a month and eat at students' restaurants where the meat is always tough and the wine is always blue. Her bath water has to be heated over a spirit lamp, and in the winter she goes to bed early to save the expense of fire, which in Paris is a luxury of the rich. If, in the midst of the hardships, the girl falls ill, it is difficult to get good medical attendance.

Similar conditions are discovered elsewhere.

Working six to eight hours a day, the student takes about half time for meals. She rushes about to concerts and to the opera every night, for this is a part of her education. More than half the time she gets through the evening on a piece of chocolate, and the cold supper is taken after she goes home. The unaccustomed food and irregular hours are very serious, and breakdown results from these oftener than from overwork. Nervous breakdowns have come to be very serious of recent years, and many a young girl has been sent home by her physician a nervous wreck.

* * * * * *

What men whose business is to entertain the public are demanding is musical proficiency, no matter where it is obtained. One of the two great promoters of grand opera in New York has been holding examinations for candidates for his companies. He has been offering special incentives to American singers, explaining that those who have not acquired an international reputation must necessarily begin with minor parts, just as they would in any profession or business, but that every possible opportunity will be given to the American young man or young woman who has been well trained to put himself in line for operatic honors.

The old theory, however, was that while one might learn the elements of the musical profession on this side of the water, it was necessary to go to Europe long enough to take a few lessons from a famous master and to make at least a single appearance on a European stage. Yet even that necessity seems to have disappeared.—*New York Evening Post.*

STUDY HARMONY.

Players generally feel little inclined to learn the theoretical rules of harmony; even a knowledge of the intervals is frequently wanting—yet they cannot touch the keys without having to do with harmony. It is by no means a good sign in a teacher if he does not understand how, by example and comparison, to awaken in his pupils a desire to learn harmony at the same time that they learn to play the organ. Not only is it a great advantage to the scholar to understand the elements of harmony as it regards his playing; but it gives him a greater interest in the works of the best masters, in opening to his mind the object they had in view in the writing of these works. And, furthermore, if the pupil has any taste for composition himself, it enables him to put his ideas on paper at least correctly, if not methodically.—*Schilling.*

TO MUSICAL STUDENTS.

Do not attempt more than you can carry out successfully. Many pupils fail to accomplish anything, though they fail to attain success, for the simple reason that they lack perseverance to stick to one thing. Scarcely have they begun to study music when the fancy strikes them to study painting. Many a one might have made a respectable pianist had he but persevered; but scarcely had the foundation been laid when the desire made itself felt to take up the violin or flute. We have known young ladies who possessed all the elements requisite to make good singers, alas, they become ambitious to be great players also, and thus, scattering their forces, accomplished but little. It is the fault of many talented pupils, that they scatter their powers instead of concentrating them upon one thing.

There was a time when a man could master several instruments, for at that period the demands were but limited; that time has passed, however, and he who now aims to be great must concentrate his forces upon one instrument. This is a fault which all teachers of music meet with more or less. Pupils attempt too much. Not only do they torment themselves with trying compositions far beyond their ability, but they are in the habit of taking up new pieces long before the old ones are thoroughly mastered. They scatter their forces upon a large number of pieces instead of concentrating them upon one, or at least upon a few. This is a fault which retards the progress of many pupils.

DR. RICHTER'S WIT.

Countless are the stories told of the geniality of Dr. Hans Richter, who, to the delight of music-lovers, has consented to conduct the forthcoming London Symphony concerts. A short time ago, while rehearsing a Mozart symphony in which the first violins had a number of delicate trills and turns to perform, these were played too heavily for Richter, who said: "Please, gentlemen, pianissimo! Queen Mab—not suffragettes." Again, when on one occasion Richter was not thoroughly satisfied with the orchestral rendering of a scene from "Tristan and Isolde," he stopped the rehearsal and asked for more dignity in the playing, adding that Isolde was the daughter of a king, not of a cook. On another occasion, while rehearsing Tschaikowsky's "Romeo and Juliet" music, the violoncellos have a very passionate melody to play. Richter was by no means satisfied that the needful warmth of expression had been obtained. "Gentlemen, gentlemen," said he, "you all play like married men, not like lovers." *Tit-Bits.*

A MUSICAL CITY.

Who shall say that New York is not a musical city? Auber is professor de cuisine in West Houston street, Bach is a tonsorial artist in First avenue, Gluck is a gardener in Thirty-second street, Händel keeps a beer saloon in St. Nicholas avenue, Haydn is a laborer in Fifty-eighth street. Hummel is a shoemaker in Elm street. Mendelssohn is a dyer in Second avenue. Mozart is still a musician in Chrystie street, Schubert is a tailor in Avenue A. Schumann is a butcher in Rivington street, Spohr is a grocer in Fifty-second street, and Weber keeps an eating house in Jay street. Beethoven alone is dead and has disappeared. Czerny is a shoemaker in Eighth street.

Please mention THE ETUDE when addressing our advertisers.