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### Volume 26, Number 04 (April 1908)

James Francis Cooke

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Baby cry—Oh! he!  
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Kookooroo! kookooroo!  
Boats sail on the rivers  
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The dog lies in his kennel  
Lie abed, sleepy head  
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Who has seen the wind?  
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A pocket handkerchief to hem  
A motherless soft lambkin  
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## SUSTAINED FINGER EXERCISES

BY CAPT. SHERMAN.

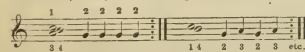
In many modern technical systems sustained finger exercises form an important part. The principle of permitting some of the fingers to rest upon the keys while the others are actively engaged in playing seems to have met with the approval of many of the greatest piano players. It was originally given to promote "independence." By independence was meant the cultivation of the ability of one finger to play a certain series of notes, while the other fingers of the hand either remained unmoved or were permitted to play rather somewhat different and slightly contrived series of notes. The origin of these exercises is undoubtedly very remote. The first of the first played them is of no immediate importance. Aloys Schmitt in his Opus sixteen gives many excellent examples. In the new edition revised and enlarged by Karl Klauser, the latter gives the following, among other rules, for their correct performance and which may yet be regarded as valuable. "Raise the fingers rather high from the knuckle joints, retaining their curved position; strike the keys vertically and exactly in the middle with a quick, precise touch. Avoid especially the following faults, common to beginners: The bending inward of the first finger joint; the hanging of the thumb off the keyboard; a stiff or a dropping wrist, and a too feeble touch."

In the "Scales and Exercises" of Henri Herz the sustained finger exercises are the first encountered. The first form of these exercises is in principle:



It is not unlikely that these exercises were used prior to the time of Herz. Herz has left behind him a somewhat empty reputation. He was known as a brilliant performer of the exaggerated and highly-ornamented concert pieces, which were so eagerly admired in his day. His compositions brought three and four times the amount that the best composers could secure for their works. While Moscheles and Cramer played duets with him in public, Schumann continually held him up to ridicule. Nevertheless, contemporary criticisms reveal to us that he was a technician of a high order, notwithstanding the emptiness of the compositions he chose to play. He is said to have attributed much of his technical facility to the sustained finger exercises. These he modified and adapted to the various mechanical exigencies of the keyboard. Since his time there have been very few works devoted to the acquisition of technique which have not made the sustained finger principle an important element.

In the so-called "Stuttigart Method" of Lebert and Stark with a few exceptions, the exercises are identical. Many of the exercises used in the preparatory work for the "Leschetizky" method are nothing more or less than a development of some of the simpler exercises of the latter. The exercises, however, many advantageous features are brought forth. Particularly noticeable are the exercises in which the thumb is sustained in a position under the second, third, or fourth fingers, thus:



This is one of many preparatory exercises leading to scale playing employed by the teachers who prepare pupils for Leschetizky's personal class. When correctly played, exercises of this order make excellent drill for the crossing of the thumb under the fingers and passing the thumb over the thumb, as required in arpeggios and scale passages. Although much additional work is required to make these crossings absolutely smooth and "unnoticeable," these exercises are probably among the most useful any exercises that can be devised leading to this end.

Those familiar with the first book of Theo. Kullak's "Octavo Studies" will remember how cleverly Kullak employed the sustained finger principle in

his exercises designed to stretch the hand and at the same time develop the fourth and fifth fingers and the thumb.

## Possible Dangers.

Valuable as these exercises are, they must be administered with the utmost care or results will be directly opposite to those for which the exercises are designed to ensue. As previously stated, the exercises are primarily intended to promote "independence" and "strength" as well as "flexibility." They have been used for this purpose from the times of Herz and Plaidy to this day. It is safe to say, however, that more stiff, mechanical playing has resulted from the mal-administration of these exercises than from any other technical aids ever devised by ingenious teachers. It is because of this danger that this article has been thought necessary and timely by the writer. Much of the opprobrium that at one time rested upon the technical systems of Plaidy and of the "Stuttgart Conservatory" came from the careless teaching of these exercises. The pupil was permitted to let the hand rest upon the keys in a haphazard position, and then instructed to press the playing fingers down "by main force." What was the result? Stiffened joints, tired muscles and sometimes weeping sinews. The exercises prescribed by Leschetizky in which the fingers of the hand are permitted to rest upon the keys while the wrist is gently lowered and raised to its normal position, to promote relaxation, is a valuable technical aid in the development of these exercises.

## Dr. Mason's Advice.

Dr. Mason in the first book of "Touch and Technique" says: "In all forms of touch the muscles of apparatus from the shoulder to the finger tips cooperate to such a degree that without any one of them it is impossible for the others to elicit the tone quality desired. Playing with a quick, precise, sustained finger order with a stiff arm or wrist is disastrous and every earnest student should become acquainted with the excellent 'devitalized arm' exercises." This is a very wise remark, as mentioned in the aforesaid volume, even though the remainder of this excellent work be neglected. The "clinging legato exercise" of Dr. Mason forms the basis of the exercises in this article. The sustained finger principle. The stiff, hard touch that ordinarily results from the practice of sustained finger exercises is impossible with the "clinging legato exercise." Teachers will find it advisable to adopt exercises such as those given in Bernhard Wolff's "The Little Pischka." These are especially valuable, as they apply the sustained finger principle to transpositions of exercises in all the keys and in both hands alike. Moreover, starting with one sustained finger they develop until exercises with two or more fingers are employed.

Tausig used sustained finger exercises but sparingly, and Czerny does not seem to have given very much attention to them. Any student of Chopin, however, will recollect at once how continuous is the employment of this principle throughout his compositions. The Etude, Op. 10, No. 3, is an example of this principle applied to practical composition. The exquisite Etude, Opus 10, No. 6, of Chopin, is one of the best exercises for sustained finger playing ever devised.

In mastering the Fugues of Bach, perfect finger independence in connection with sustaining one finger or pair of fingers, while another finger or pair of fingers is playing, is essential. The Etude, Op. 10, No. 3, of Chopin, is an example of this principle. When playing he seems to have ten hands, and each hand seems to play a different part precisely as though that part was being played by a separate individual. It is a well-known fact that Chopin played Bach incessantly for weeks prior to his public appearances. Although he played little at his concerts but his own compositions, he is said to have practiced his practice time to reading the old Eisenach master to gain finger independence.

## Organ Playing.

Students who aspire to become organists, and who are studying piano with this object in view, should remember that from the nature of the instrument and the nature of the organ playing is compulsory in organ playing. It may be safely said that if the tables were turned and the majority of piano students were obliged to study the organ first, piano playing would be vastly improved. Students would

then at least learn of the necessity for sustaining each voice for the full length denoted by a given note and would be introduced to the theories to be attained by contrasting two or more melodies contrapuntally treated.

## HOW BUSINESS METHODS AID MUSICAL DEVELOPMENT.

W. FRANCIS GATES.

It is possible to reproach the musicians and music teachers of the day with having too much commercial spirit. Be this as it may, too little credit is given to this very commercialism for the many excellent educational results engendered by this spirit. Let us, for instance, take the production of the grand opera. They are now given in America with a completeness and lavishness that would have astonished their composers. The great vocalists of the world form a veritable vocal congress in our country each season. Why are these great artists here and why are the operas produced upon such a scale of magnificence? That art may be glorified? No. Simply because they provide the far-seeing impresario with an opportunity to make money.

Why does the teacher make his annual "puppet parade," as one writer called it, his exhibition of musical fiddlings? To bring art works to a public hearing? Hardly. It is advertising, pure and simple but a worthy plan. Out of the commercial purposes of the teacher there may sprout a musical seed that will bear fruit in pupil and listener, and that is the ultimate motive is overlooked and his best results applauded.

How is it that a great pianist is heralded so loudly in advance of his coming, accompanied by the remark that he will of course play Steinering's piano? Do you think it is to scatter the seeds of musical love over the earth? If so, it might be well to examine his charges to the local managers and also his contract to play only Steinering's piano at perhaps \$500 a week. The great pianist is such contracts with piano houses that make artistic pilgrimages possible to many pianists.

Let us say that Steinering realizes this is the best possible advertisement for his piano. He has set his piano before the people, and what better plan can be conceived? Who can better demonstrate the artistic qualities of his instruments than Paderbaug or Steinering? The great pianist knows his value to the maker and "holds him up" accordingly. Many a piano tour in this country has been made possible by the piano contracts. Commercialism? Yes, but look at the result, the great artistic educational force of the tournee in question.

As a matter of course there is to follow the usual certificate that "I regard the Steinering piano as the best possible instrument made. I prefer it to all others, and for this reason have used it before the critical American public." No one is hoodwinked, for that is part of the agreement and the public expects it, even though the instrument may not have been desirable to the performer. The piano goes on what they are paid to play, whether they like it or not, and collect the \$500 or so at the end of the trip with the utmost equanimity. Commercial? Yes, but this is a pleasant thing to do, and the great pianist knows his value to the maker and "holds him up" accordingly. Many a piano tour in this country has been made possible by the piano contracts. Commercialism? Yes, but look at the result, the great artistic educational force of the tournee in question.

Perhaps it is commercialism that leads the musician to play in the parks or in the theatre music he does not like.

But that commercial spirit results in his being able to play in a symphony orchestra the next day, giving his very best for the cause of art, for he may receive little or nothing for this service, and it is putting before the people the greatest musical thoughts that have been written.

And so one may look over the whole range of musical activities and find that while there may be an ulterior motive of financial gain, the immediate results touch the musical life of the people. Some one profits in money, but while he is doing so, many are profiting in hearing the player and the singer expound the works of the masters. There is an old saying that is concise and to the point: "Bread goes before Art." One may add that man cannot live by art alone, to paraphrase, and even after another man's playing is compulsory in organ playing. It may be safely said that if the tables were turned and the majority of piano students were obliged to study the organ first, piano playing would be vastly improved. Students would

## THE ROMANTIC IN MUSIC.

BY L. V. FLAGLER.

The classic school of music gave the greatest possible pleasure to our grandfathers. The Romantic school gives the greatest possible pleasure to the present generation—classical works charm us with certain qualities of measure, purity of form and the intelligence of the style, but the Romantic creates a new language. The free introduction of unprepared dissonances, the bold harmonic combinations and successions of distantly related keys; the intertwining passing notes, the delicate tremolos and ornamentation at first threw into consternation the classical orthodox. These audacious innovations did not fit in any system then in vogue. Romanticism is a revival of art. It cannot be excluded. Whatever is noble and beautiful belongs to its domain.

## Weber's Romanticism.

Carl Maria von Weber has the reputation of being the first of the Romantic school of musical composers. He was the first to idealize the dance measures. The romantic turn of his mind, inspired by his early studies, rendered the wild legend of "Der Freischütz," the most suitable subject which he could have employed his talents. He delineated the wild and savage aspects of nature and depicted with wild harmonies and strange melodies the horrors of the wolf's den, with its fearful cries and unearthly sighs and sounds. Yet "Oberon" may be considered the greatest of his works, written when his body, wasted by disease, was sinking into the grave. "Oberon" is full of the most tender, romantic and impassioned strains and magnificent orchestral harmonies and novel and beautiful orchestral effects.

The romantic school has given us many great composers in the realm of song. The most clearly defined types are Schubert, Schumann and Robert Franz. The exceeding beauty of Schubert's melodies and harmonies reveals him to us as the very soul of the tonal world. What a devotion to his art! aroused in his "Ave Maria," with its prayer-like accompaniment. What longing, desolate sadness in the song of "Gretchen" in Faust, and what exquisite, fairy-like and dreamy beauty in the song of the Serenade—Schubert's music is the genuine poetry of song. The amount of work he did was something incredible. When Beethoven, during his last illness, desired something to read, a list of about sixty of Schubert's songs was put into his hands. When told that there existed about 500 of the same kind, he exclaimed, "Truly, Schubert has the divine fire within him!"

When Robert Franz, in 1843, published a set of twelve songs, both Schumann and Liszt declared that they never had been surpassed in symmetry of form or depth of feeling. The art of Franz is essentially modern—a true exponent of Romanticism. Schumann was deeply in earnest in his writings, foreshadowing the intellectual and austere style of Brahms. He was the first to make use of far-stretched chords, especially in his piano works. The dreamy yearning, the infinite longing, the pure sensuous find expression in these full extended chords and frequent syncope.

What a mysterious attitude of genius and madness we find in Schumann. His peculiar mental characteristics are mirrored in his style. His songs begin with sighs and end with tears.

## Mendelssohn's Romantic Tendencies.

Mendelssohn entered the domain of the Romantic with his overture, "Midsummer Night's Dream." We find many bold innovations in the overture, and the evocations of pre-existing rules of harmony. His originality is shown in his poetical overtures and especially in his "Songs Without Words" for the piano. In his organ works Mendelssohn emancipated the grand instrument from the unemotional pedantic school then in vogue. But in the oratorio of "Elijah" is exhibited the profound skill and brilliant imagination of the enlightened poet and the pure and solemnity of the imbued with the dignity of the subject. This oratorio was the greatest, the crowning work of Mendelssohn's life.

One of the great master minds who have worked to free music from the mechanical and enable it to express every emotion was Frederic Chopin. He not only invented new technical forms, but revealed the most exquisitely poetical ideas that have ever emanated from a composer for the piano. His melodies and harmonies are as new, fresh, vigorous and striking as they are utterly unexplored. His

nocturnes are a revelation of the author's inner life. His polonaises are the war songs of his native Poland, a trident country. Schumann said he makes of every polonaise "a cannon buried in flowers." No matter how great Bach, Beethoven, Schumann, Liszt and others may be in their respective fields, Chopin was and is the greatest tone-poet of the piano. Will he ever have a successor?

Another great composer of the Romantic school was Edvard Grieg, who has recently died. He was born in Norway, and lived in Christiania. He studied in Leipzig, but his compositions are clearly marked with the stamp of his nationality.

## CO-OPERATION OF TEACHER AND STUDENT.

BY ALICE V. LINCOLN.

It has been said that "it is a self-evident fact that for the thoroughly successful teacher there is but one standard: He must be an angel for temper, a demon for discipline, a chameleon for adaptation, a diplomatist for tact, an optimist for hope, and a hero for courage." To these common and easily developed qualities of mind and heart he should add, in addition, the most disconcerting environments, but he is expected, nevertheless, to exhibit invincible courage and fortitude, and to be, in short, a veritable embodiment of perfection.

The conscientious teacher makes the interest and welfare of his pupils his chief concern, and he endeavors strenuously to hold before them an ideal toward which they must approach steadily and surely, and in the pursuit of which he encounters obstacles and difficulties as aids rather than hindrances toward the attainment of this great end. He endeavors to be himself a source of inspiration and strength, and to create an atmosphere of atmosphere in which his pupils will unconsciously, but assuredly, imitate.

There is a tendency, however, among modern teachers, being themselves endowed with an extraordinary keenness of perception, and instincts always active and bright, to place themselves on a pinnacle, and to view the student from that standpoint. This is most discouraging to the ordinary student, who, after having labored in vain for a time, begins to see an immense gulf, as it were, between the great teacher and himself; e.g., he may have practiced faithfully on a sonata by Beethoven, the grandeur of which he appreciates, and the true thought and emotion of which he tries earnestly to interpret. At the end of a week he goes to his lesson with somewhat of a feeling of satisfaction that his work will prove, at least, that he has tried. But, alas! The teacher greets him without even the vestige of a smile, and with a peremptory wave of the hand bids him "sit down and begin at once."

What a mysterious attitude of genius and madness we find in Schumann. His peculiar mental characteristics are mirrored in his style. His songs begin with sighs and end with tears.

## A Better Plan.

There are other teachers, however who are just as brilliant; just as well qualified to instruct the young and uninitiated, and yet who are so thoroughly in sympathy with their pupils that they work with them, helping them, encouraging them, and above all, inspiring them with a love for their art so intense that they become gradually more comprehensive of its beauty and form, and finally, they have a desire to labor for it with a portion of their master's zeal and vigor.

They do not place themselves above or beyond their pupils, but rather by dint of much careful thought and investigation they simplify the subject-matter so successfully as to make it thoroughly in-

telligible to the mind of the student. They do not avoid criticism, but they criticize in no tactful manner as never to offend or humiliate the pupil.

The ordinary student needs encouragement. He is told of his failures and shortcomings so often that a few words of encouragement are all that stimulate him to renewed energy and enthusiasm. The teacher should possess the power of intuition; that power of divining the inmost thoughts, aspirations, and feelings of his pupils. To stimulate him to suggest is the great art of teaching. To stimulate him to be able to guess what will interest; we must learn to read the childish soul as we might a page of music, often, by simply changing the key, we keep up the attraction of the song.

## Cultivating Natural Talent.

He should ascertain in what particular line of work the student excels and endeavor to guide his talents in that direction. "A true teacher should penetrate to whatever is vital in his pupil, and develop it by the light and heat of his own intelligence." By thus cooperating with his pupil the results become extremely satisfactory to both. The teacher sees his ideas take definite form and shape, and the pupil grows perceptibly in his ability to comprehend and to express his thoughts. To stimulate him to be able to guess what will interest; we must learn to read the childish soul as we might a page of music, often, by simply changing the key, we keep up the attraction of the song.

The truly great teacher, like the truly great man, is he who values of his brilliant intellect, his excellent discrimination or his superior talents. On the contrary, he is one who can be tolerant of inferior abilities in his pupils, who can see beyond and beyond the superficial and the obvious, and who cultivates, and who, withal, can become a perfect servant. For "the humble men of heart alone can believe in the high, they alone can perceive, they alone can grandeur. Humility is essential to greatness, inside of grandeur."

## STIMULATING THE PUPIL'S AMBITION.

BY MADAME A. PUPIN.

The observant teacher has discovered that she can secure more certain results in her pupils by appealing to their ambitious desires of the pupil than by appealing to the parents. What the child of to-day desires is accomplished. But neither arguments, coaxings, leadings nor threats are sufficient to bring about an effect with a child that has not been brought up to obey any other law than "I want to" or "I don't want to."

So the wise teacher concentrates her attention on the child.

It has been observed that what people do easily and they love to do, especially if they do some one thing better than anyone else. Therefore, the wide-awake teacher will aim to make her pupil do something very well in a short time, something that will show her how the right kind of practice will bring out her hidden powers and produce pleasing and surprising results.

I once made a new pupil, in the sixth lesson, play a difficult cadenza from forty notes a minute and four hundred notes a minute. This was accomplished in six lessons.

When the young lady had reached this highest rate of speed, she gave a gasp of astonishment. She did not know it was in her to do such work. The teacher should work to bring out the student's higher powers, which the student herself is unconscious of possessing.

Why not reach a certain result in one, two or three lessons, instead of plodding along for weeks hoping to secure that result? Give less reading of notes, and concentrate the attention on a short passage until it is worked up to a finish.

Many pupils would find it tiresome to play a short passage sixty or even thirty consecutive times. But let them begin with a metronome, at a slow rate of speed, and work up to as high a speed as possible, and they will find that the work is not so tiresome.

Suppose the teacher could say to the pupil: "Bessie, you are perfectly wonderful; you began this passage at forty notes a minute and now you play it at two hundred notes a minute. It would not surprise me now to hear you play it three hundred notes a minute, in a week or two." Would not that child's enthusiasm be aroused to get that passage up to their pupils, but rather by dint of much careful thought and investigation they simplify the subject-matter so successfully as to make it thoroughly in-



# Piano Lessons

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FROM

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# Great Masters

By  
EDWARD BURLINGAME HILL  
IV.  
CHOPIN

during which, according to Kallikow's testimony, was using one's self continuously with some kind of restraint?" Caplan says several are remarkable with his simple, businesslike, very story-driven and people let their tongues with their hardened eyes. His severity was of the kind not easily matched with anything a friendly volunteer, by which he wanted to run the place to his own standards, the ruthless treatment of a passage and a was understood, a conviction that he had at least his reputation.

Mathison even takes the pains to relate some of his technical procedures which would be of great assistance. "Chains treated very thoroughly the different kinds of bark, especially the full-sized and light-colored bark," he says. "The bark of the latter is of great economic help in the treatment of the head and feet and instead of the water, the vapors of the bark with the water, the extending of the fingers, but all this with careful warming against over-heating. He made his pupils take the water with a full tin, as commercially as possible, very slowly and only gradually allowing it to a higher temperature, and with much stirring. The passing of the thumb under the fingers, the passing of the latter over the finger was to be facilitated by a corresponding turning inward of the hand.

The early work history (black box) of F. F. Sharp, and that of water were first identified, and later, the more detailed, that in C major. . . . According to Chianin, the status of the scales (color of the spring) was not merely dependent on the amount equal strengthening of all the fingers, by means of "two-hour" workouts, but also on the ability of the fingers to "give" and resist, but rather on a lesser, more "flexible" work the elbow hanging quite loose and always ready to the hand not by force, but continuously and evenly flowing, which he tried to illustrate by the words, "give the keyboard." Of course, he gave after this a copy of Chopin's studies, Clementi's "Concerto" and a copy of the "Major development," J. E. Bach's notes, and some figures from the "Well-Tempered Clavier."

## Chopin's Original Fingering

[illegible]

Shan's relationship to Chinese music is drawn freely to the blues here, even passing it under the title of this faraway continent and man of exotic origin. He also gifted to a black man a whole key to the door of his own music. The door is the door of a new spring for Chinese music, a new spring of increased vitality and a stronger legality. He strongly recommends studies in theory also as a means of increasing the musical intelligence of the people. He also disdains moribund plagues, the frigid hearing of good songs, and he is anxious to engage as a help toward phrasing. He speaks of an "different poet" to play as he felt. He butted away at feeling, to much as false feelings. "In dynamic playing," says he, "the player is immediately particular about a gradual increase and decrease of loudness." Exaggeration in accentuation was thus told to him, for, in his opinion, it is a waste of the poetry from playing and gave it a certain lactic pedantry.

pupil of his. Madame Stecher, recorded in her diary many impressions of her lessons and extracts from it give interest to these glimpses into her as a teacher. "His lessons always lasted a half hour, generally he was so kind as to make them longer," Mikul says. "A holy artistic zeal burnt in him, then, every word from his lips was incentive to learning. Single lessons often lasted literally hours at a stretch till exhaustion overcame

he studied in preparation for his summers of home pieces, and upon which he drew liberally for his pupils, chiefly the suites, fantasias and the preludes and fugues of the "Well Tempered Clavier." He was sympathetically inclined towards Hummel, Field and Moscheles. Of Hummel's works he played and taught the "Fantasia," the "Septet" and the concertos. He delighted in the nocturnes and the concertos of Chopin. He used Moscheles' studies and concertos. He was also fond of the "Hungarian Dances" by Schubert, especially the "Hungarian Divertissement," the "Ländler," waltzes, the marches and polonaises for four hands. Of Weber it was his habit to approve outwardly his *romances* and *light night pieces*, as in C, A flat, and E minor, and to the concert stick.

Beethoven he admired with reserve, for he could not like the brusqueness and violence. It traces all physical nobility to be found in his works. The C sharp minor sonata, Op. 27, No. 2, and that in A flat (with the funeral march, Op. 26), and the sonata Appassionata were his favorites. He did not care much for Mendelssohn, although he loved his "Wedding March" in E minor and the "Songs Without Words" in his repertoire, but the D minor trio he positively disliked. Schumann found it more favor in his eyes, and he is reported to have said of the "Carnaval," Op. 9, first it "was not at all bad at all." These limitations and prejudices may seem inexplicable and I thought, but Liszt was expressed his attitude very fully, when he said: "In the great models and the masterworks of art, Chopin is what corresponds with a man's soul."

Chopin was a zealous and conscientious teacher. He was very kind of teaching and applied himself furthest to the best of his ability. It is perhaps dangerous to say that he formed no phantasies of communication with his pupils, but it is certainly true that among three of the most talented die young, Antoni Lisowski was Charles Lisowski, of whom Liszt said: "When this little one begins to travel his own course, I shall not say to him: 'I tell you some words of unsual ability, such as Georges Martini, professor of piano playing at the Paris Conservatory, Gustav Mehl, and the others."

### Chopin's Precocity.

It is hardly necessary to recall how precocious Chopin was in his talent as a pianist. Shortly before he was nine years old he gave a concert with great success. It was then, when he was asked again by his mother, "Well, Fred, what did the audience best?" that he replied, "Oh, mamma, everybody was looking at my collar." He possessed great talent for music, and he was frequently called upon for recitals. When he was thirteen or fourteen, from Berlin to Warsaw, it is said that Chopin, to while away the time while the coach-horses were being changed, felt to improvising at the old piano in the intervals. He was a natural, and a deeply attentive audience, who rendered him a unanimous approval, and he would announce that "the horses were ready," and finally insisted upon a continuation. When Chopin had finished, he would say, "The wine, and the postmaster proposed as a toast 'The great Chopin' (the wine of the music of music), and one of the audience, an old musician, gave voice to his feelings by saying, "If I were you, I should have been very happy to play with you and to be called 'The great Chopin.' An insignificant man like me dare not do that."

### Chopin's Temperament.

In temperament, Chopin was so fastidious, so irreproachably refined that he could not be catholic in his musical tastes. His favorite composer was Mozart on account of his incredible spontaneity, refinement of phrase, and elegance of sentiment. Next in rank he held Sebastian Bach, whose works

## THE ETUDE

master and pupil. There were for me also such blessed lessons. Many a Sunday I began at one o'clock to play at Chopin's, and only at four or five o'clock in the afternoon did he dismiss us. Then also he played and how splendidly, but not only his own compositions, also those of other masters, as, for example, Beethoven's. One morning he played from memory fourteen preludes and fugues of Bach's, and when I expressed my joyful admiration at this unparalleled performance, he replied: "Those cannot be forgotten." His playing was always noble and beautiful, and he always sang, whether in full *forte* or *piano*, the utmost *cantabile*.

He took infinite pains to teach his pupil this lesson, suitable way of playing. "He (or she) cannot connect two notes" was his severest censure. He also required adherence to the strictest rhythm, hated all lingering and dragging, misplaced rubatos as well as exaggerated *ritardandos*. "I beg you to be careful of the tempo," he would say, "or you will make a mistake. And it is just in this respect that people make such terrible mistakes in the execution of his works. In the use of the pedal he had likewise attained the greatest mastery, was unanimously strict regarding the misuse of it, and said repeatedly to his pupils, "The correct employment of it remains to be learned by each one of you individually."

While there are many to bear witness to the technical problems he tried to solve, we have little record in his own words regarding the interpretation of his music. "The *Chopin*" may help to serve as a hint in this direction by way of conclusion: "All his compositions have to be played with this sort of *chiaroscuro* (the word is from the Italian, *chiaro* = light, *scuro* = dark), this morbidity (*morbidità*), of which it was difficult to serve the *arret* when one has to play *forte* and *marcato*." The *Chopin* may reach this manner to his numerous pupils, especially to his competitors, to whom he wished, more than to others, to communicate the breath of his music. The *Chopin* may be a good example of what they have for all matters of sentiment and poetry. An innate comprehension of his thought permitted them to follow all the fluctuations of his azure

THE AUTOBIOGRAPHY OF A RHAPSODY  
OF LISZT.

BY PHILIP DAVIDSON

I was published by a certain publishing house that was famous for the number of cheap "standard editions" of "favorite old classics" such as "The Flower Song," "The Maiden's Prayer," and was hurried through off by express to a department store, where I lay some time unsold, "unwept, unmourning and

One day there was a "Red Letter Sale" and I went out there to consider with some other companions at "2c per, or three for 5c." A man wearing a shaggy, old-fashioned Prince Albert coat and gaudy rimmed spectacles came up to the counter and began to thumb us all over in an unceremonious way. He sang "The Maiden's Prayer," "The Caliente Galop," "The Good Evening Schottische" and "The Spring Song" by Mendelssohn were handed to the lady's hand without either pump or ceremony, and the man dove deep into his pocket and pulled out a few cents. He felt his pocket, he dropped into the lady's hand. He then hurried away as though he feared he would be late for a train.

I was rolled up by the lady into a package of crushing dimensions, and now as the man boarded a car and stood in a crowd I thought I would be annihilated. However, I arrived safely at a house and the door was opened by a young girl of about fifteen, who showed the man into the parlor.

"Well, Hattie," said he "how do you know your

"I could not practice two days this week. Professor," said she. She then sat down and played a piece called the "Italian Harp," by Smith, also "The Fifth Nocturne." Of course, being only a piece of printed paper, I did not know the way that she played, whether it was "good, bad or indifferent."

"I have brought you a new piece," said the man. "Shall I play it for you?"

"Please," said the girl.

The man took me out of his pocket, but I was so badly rolled that I could hardly stand straight

on the piano. Finally, by dint of much poking and pulling and with the assistance of a book called "Self-Help," taken at random from the parlor table, I was straightened out and the man began.

Upon my word, I did not know that any one man had so much strength, and especially that man! I never suspected he had such a muscle. The room positively resounded with notes!

In which I pass over about two months of my history in the jail where the girl "learned me" and pulled me about and tore off my cover and darned me with black thread. Everybody said she was a wonderful player—the butcher, the baker, the postman, her "gentlemen friends," and a good many others. She played me at her father's Lodge and at her "chum's" house, who was "not stuck up," and finally it was decided that talent like hers was not to live and blush and die alone in unintermitted, modest unobtrusive oblivion. She would not "waste her sweetness on the desert air" of America; she would go to Europe!

She stopped on her way at a friend's house in New York City and brought me out. This friend had studied in one of the New York Conservatories and when she heard the "genius" play she thought it all a joke, and my poor mistress and she nearly had a serious quarrel. However, it was decided that

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But here the biography ends. We were interrupted at that moment by the maid telling us that the kitchen window had been broken and that as it was Saturday evening she could get no glazier. What was she to do? "Here," said Miss H—, taking up our "Rhapsody of Liszt," "take that and stop up the hole till Monday."

## MUSINGS FROM A STUDIO.

BY ALBERT W. BORST

WHAT a very different complexion the practice of scales and arpeggios take, when a great variety of rhythmic patterns, added to dynamics, are employed.

Every student has to rely on some kind of stilts in order to make any kind of musical progress. Those supplied by Bach and Beethoven are, for an advanced player, the very best.


It is not a bad criterion for a teacher to use such music as he himself really enjoys.

Try to criticise the performance of strangers for thus you will be adding to your own knowledge. Criticism must on no account be confounded with mere fault-finding.

Beethoven used to compose whilst out walking. If we cannot create, we can at least follow his example partially by mentally digesting the compositions we have been studying.

Young students should not allow the scarecrow of an unusual number of sharps or flats in a piece to demoralize him. Such music is often, in reality, technically easier to execute. In transposed editions one misses the finer change of color; in addition, also, one's self-respect suffers.

## OVERSENSITIVENESS



MUSICIANS, especially teachers, are often victims of oversensitiveness. No more unreasonable and undesirable condition can afflict one than that of harboring imaginary wrongs. The cause is primarily physical. Musicians who lay their good health upon the altar of devotion to their art are making a sacrifice that is not only uncalled for, but one which nullifies their usefulness in this great world of ours. Attend to your health, read books upon health culture, enjoy life as life was intended to be enjoyed, discard morose thoughts and ideas. Remember that your pupils are only too anxious to deal fairly with you if you give them a chance. One of the meanest and most selfish pupils I ever had was not without appreciation of my efforts when she found that she was being benefited and that I was not attempting to take advantage of her. At her first lessons her conduct was so exasperating that my patience was sorely tried. Had I been oversensitive this condition would only have been aggravated, and good results would have been made impossible. By keeping my temper I gained the pupil's good will and turned what appeared to be a certain failure into a success. That excellent journal of inspiration and self help, *Success*, says of oversensitiveness

Miss H— should take ten lessons "off her friend's teacher" (an American!).

Mr. M—, "Play me something, Miss H—."  
Miss H— sat down at the piano and unrolled

"Bang! Crash! Tinkle! Mr. M—— looked as though he were going up in the air. He took one of his hands out of his pocket, then the other. He put them to his ears. What! at me, the beautiful rhapsody? Why did he stop his ears? But I am afraid to tell you what he said, as I do not want to dwell on Miss H——'s humiliation. You know she sewed me up with black thread. I will only say that he ended by playing me himself. Ah, but I never knew her so beautiful! Although he said that I was a wretched creature, that you must never judge a book by its cover.

Well, the girl took me home and laid me on the top of the piano, but by degrees I fell to the bottom of a heap of Czerny, Clementi, Bertini, Heller and countless others, and here I have been left out on top once more because the young lady wanted to hunt up her "Schmidt's Five-Finger Exercises."

"Over-sensitive people are usually very fine-grained, highly organized, and intelligent, and, if they could overcome this weakness, would become capable of great achievement. But their weakness is a failing, and a very serious one, too—is an exaggerated form of self-consciousness, which, while entirely different from egotism or conceit, causes self to loom up in such large proportions on the mental retina as to prevent observing things as they are. In fact, it is the center of observation, and that all eyes, all thoughts are focused upon him. He imagines that people are criticising his movements and his person, and making fun at his expense; when, in reality, they are not thinking of him, and perhaps did not see him."

Oversensitiveness is really a serious matter. It leads to hallucinations and in some cases eventually to lunacy. Have a little talk with yourself and find out whether you are harboring any unwarrantable grudges that must stand like barricades in your path to higher musical and professional success. Our lives are so short and there is so much to be done that we cannot afford to take time hating our students or professional brothers, nor in imagining that they hate us.















# The Teacher's Requirements

A symposium giving the opinions of Mr. E. R. Kroeger, Mr. John J. Hattsteadt, Mr. Francis L. York, and Dr. James M. Tracy upon a subject of vital importance to all teachers and students.

Some well-known American teachers have furnished The Etude with their opinions upon what should be the requirements of a teacher. In this country where no credentials other than a somewhat illusory popular reputation and sufficient assurance are required to enable one to establish oneself in a community as a teacher, it is well to have the ideas of experienced men of standing upon this subject. In America we pursue musical policies more like those of Germany rather than those of England. In Germany any one who so elects may teach, but the general musical education of the public acts as a protection against swindlers. The man or woman who has more pretensions than genuine musical training can not long survive the keen musical intelligence of the German music lover. In time he drops into his right niche and only his own endeavors to improve himself and work sincerely and honestly will remove him from that niche.

The title of "Royal Professor" is one that only those who have received the title from the State can legally assume. In the States of Germany, it is as admirable, yet there are many very excellent teachers in Germany who have never sought this distinction. The fact of a certain teacher having graduated from some well-known school also forms a deal to the German public. Yet many other excellent teachers in Germany have never entered any music school and there are thousands of teachers who have graduated from schools in good repute and who are nevertheless very inefficient teachers.

## English Credentials.

In England, the degree system and the examination system is so comprehensive, that it would seem that there should be no cause for complaint. From the University to bodies like "The Royal College of Music," "The Royal Academy of Music," the Associated Board of Examiners, and various organizations, the principal purposes of which are to examine students in pianoforte, theory, organ, violin and singing, offer the English music student unexcelled opportunities to secure credentials certifying that he has accomplished certain musical objects. So extensive is this system and so general are the local examinations held in small communities under the direction of central boards of examiners that it would seem that the English people had most adequate protection against fraud. Notwithstanding this, fraud has been so extensive that it has become necessary to publish a book of no mean size exposing many fraudulent teachers and organizations granting degrees. Unfortunately there have been numerous American institutions that have been imposing on the gullible portion of the English public in search of academic distinctions and collegiate millinery. The objectionable feature of the English system from the educational standpoint is that those who seek distinctions have a tendency to prepare for specific examinations leading to those distinctions and to neglect the general education which the distinctions are supposed to imply. England is filled with "Doctors," "Bachelors," "Licentiate," "Fellows," and "Associates" of Music, whose academic standing can not be disputed, but whose accumulation of archaic knowledge is often as useless as a miser's gold.

Many attempts have been made to introduce the degree system into America, but most have failed dismally. Various bodies conducting examinations in music have also arisen, but with the exception of "The American Guild of Organists" few have met with any success. Our country is too vast, too cosmopolitan, too heterogeneous in its territory, races and tastes to make such a scheme as a central examining body seem feasible, much less such a body to be desired. Possibly a national conservatory or college of music under government supervision might accomplish some good in this direction, but the consoling consideration is that such a body would make such an undertaking seem like putting the fish of the sea under legal restraint.

Mr. E. R. Kroeger, the well-known teacher of St. Louis, writes:

"I would state that I hardly think any teacher of the pianoforte qualified sufficiently to teach, who has not satisfactorily completed what can be called the 'Fifth Grade' of study. This would involve to some degree a course which from the beginning would embrace the Etudes of A. Schmitt, Köller (Opus 50 and 60), Duvvernoy (Opus 120), Czerny ('School of Velocity' in particular, and possibly Opus 740 also), Heller (principally Opus 46), Cramer (edited by Bulow), and Clementi's 'Grados ad Parassium,'—the Tausig edition. Bach's Two and Three Part Inventions ought to be included, and as a 'side issue,' the 'Little Preludes.' Certain of the Sonatas of Haydn, Mozart and Beethoven should be known; also the 'Songs without Words' of Mendelssohn and various pieces of Schubert, Schumann and Chopin.

I do not think any of the small pieces of the modern writers to be an absolute necessity, but it is safe to say that the student who takes such a course will be familiar with at least one or two pieces by Liszt, Rubinstein, Grieg, Tchaikovsky, Moszkowski and others. In regard to 'theoretical and historical studies,' there are so many excellent works published on these subjects that it is hard to choose from them.

"The student should have completed a course in harmony under a good instructor, and also have obtained some knowledge of form. Parry's 'Evolution of Music,' Rubinstein, Grieg, Tchaikovsky, Moszkowski and others. In regard to 'theoretical and historical studies,' there are so many excellent works published on these subjects that it is hard to choose from them.

John J. Hattsteadt, President of the "American Conservatory of Music" writes:

"A course of instruction suited to the prospective teacher must be comprehensive, thorough and practical. The ground to be covered must include the following:

- A. The study of piano playing, including memorizing, sight reading and transcription.
- B. Ensemble.
- C. Harmony, Counterpoint, Analysis of Musical Form, Composition.
- D. Pedagogy, Methods of Teaching, with practical application.
- E. History of Music, Musical Aesthetics, Literature, History of Art.

A candidate for teaching ought to be conversant with all the fundamental features of piano playing, such as the major, minor and chromatic scales, and broken chords in all their various forms and motions, all kinds of touch, fingering and phrasing. It is a difficult matter to name the masterworks of piano literature which should form the minimum requirements for a teacher of piano. There are many differences of taste, temperament, physical endowment, etc. However, I will endeavor to make a selection in the following way:

Etudes should be limited to the choicest specimens. Advanced students should have thoroughly mastered selections from Cramer, Cerny Op. 740, Clementi's grand and small studies.

Among the great composers perhaps the following:

Bach, Preludes and Fugues from the Clavierbook, Selections from French and English Suites; Scarlatti, Paganini and Capriccio; Sonatas in A; Haydn, Variations; Mozart, Fantasia, C minor; Beethoven, Sonatas, Op. 13, Op. 27, No. 2; Op. 31, Op. 53, Op. 57, Rondo in G; Schubert, Impromptu in F; Mendelssohn, Songs without Words; Chopin, Nocturne, Rondo Brilliante or Invitation to the Dance; Schumann, Romance, Novellate in F, Fantasiestücke; Chopin, Valses, Polonaise, No. 26, No. 1, C minor, Nocturnes, Mazurkas, etc.; Liszt, Hungarian Rhapsodies, Soirees de Vienne, Rhapsodie; Brahms, Rhapsodies in G minor. Selections of such modern composers as Grieg, Saint-Saens, Raff, Rubinstein, McDowell, Moszkowski, Chaminade, Sgambati, etc.

The training school ought to include in its curriculum everything that pertains to methods of instruction from the most elementary to the most advanced, the subjects being too numerous to name here. The student's theoretical training must be especially adapted for practical application in his piano teaching. Much of the harmony instruction as commonly taught is of little practical value.

The prospective teacher ought to be thoroughly at home in the history of Musical Art. He should not confine his studies to the lives of great composers, the principal operas and oratorios, etc., but should study the various epochs in musical history, the organ and evolution of musical art forms and their influence on and connection with civilization in general. Finally, a teacher of music ought to be a cultured man or woman, at home in literature and current events."

Mr. Francis L. York writes:

The subject is a broad one and one that it is impossible to cover satisfactorily. There are teachers and teachers. If you asked me the same question regarding public school teachers, I should wish to know whether you confine the inquiry to the grade schools, to high schools or expect a 'teacher' to be prepared for University work. While by no means endorsing the popular opinion that a young inexperienced teacher will do for beginners, I am yet of the opinion that from the study of small texts, the Sonatas of Haydn, Mozart and Beethoven should be known; also the 'Songs without Words' of Mendelssohn and various pieces of Schubert, Schumann and Chopin.

The work of most teachers does not extend beyond the fourth or fifth grade. To lead pupils properly up to this point the teacher should be able to play in good tempo the Cramer Studies, Clementi's Grados, Bach's two inventions, the easier Bach Preludes and Fugues, at least 5 Beethoven Sonatas, 4 or 5 Chopin Nocturnes, Preludes and Waltzes or concertos and have good working knowledge of many of the above that he may not be able to play. He should also be acquainted with some work of such modern writers as Grieg, Moszkowski, Paderewski, McDowell, etc., and the better class of salon music.

He should have had at least one year each of Harmony and Musical History. He should have gone at least as far as the 2d year in the high school. He is not supposed to have all the above music ready to play at a minute's notice, but to have been able to play it all at some time during his course of study. He should be a man of unimpeachable moral character, possessed of a natural and self-restraint and especially he should have the ability to impart knowledge to others, without which all the rest is nothing. Such requirements I consider absolutely indispensable. Many other things are desirable such as knowledge of French and German, Acoustics, Counterpoint, etc., but may well be omitted for teachers of the grades mentioned.

Dr. James M. Tracy writes:

Education, contact with musicians, teachers, writers and experience in the general trend of the world, convinces me that abuses creep into every profession and the musical profession is, unfortunately, no exception. The musical profession is, many uneducated, incompetent persons are in the musical profession who ought not to be there. By their teaching and example they are doing incalculable harm to the cause of music. They hang like millstones around the necks of the competent, thus preventing the accomplishment of a vast amount of good work which would otherwise be possible.

Some method should be devised by which the unworthy, the uneducated can be prevented from gaining admission to the profession of music, where they would do harm.

Some of them are hopelessly ignorant and they fail altogether in the work of preparation for the vocation of teachers.

Among the natural qualifications a teacher should have are the following:

1. A good physique, including all the senses—senses, because music requires them to a much greater extent than any other profession or calling.
2. An inborn love for music, which ought to be manifested early in life.
3. A good English education, including some knowledge of German and French.
4. A good presence.
5. Industry, perseverance, patience.
6. An equitable disposition, and the inborn faculty for imparting knowledge.

These are a few of the indispensable requirements. In addition, some knowledge of human nature is required if one would guide pupils onward in a manner sure to produce the best results. A good physique means a sound body, with all the various functions operating thereto in perfect condition. Deficiency in any of these, to any material degree, cannot readily be adjusted to music.

Again, persons who are not endowed with fine sensibilities; who do not instantly feel, recognize, and appreciate the subtle power of music, and all its most beautiful, varied forms; who do not conscientiously love the art of pure art's sake; who do not enter the field of music because their aspirations and inclinations lead them that way, ought not, under any circumstances, to think of following it as a profession; nor should such people be permitted to occupy any leading position within its sacred circle.

Notwithstanding this severe stricture, there are many occupying influential positions, claiming full rights, privileges and fellowship with true musicians who really have no claim or moral right to do so. They are not there from force of the art, fitness or qualifications earned by study and discipline, but solely for the purposes of getting the loaves and fishes that are supposed to be the "perquisites" of the profession.

When the teaching ranks are filled with so large a number of uneducated, unmusical, ungenial, unappreciative hangers-on, how are the educated members to lift the masses and bring any considerable number of people to a higher standard of musical appreciation? Yet we are expected to accomplish this most wonderful result.

Being in possession of all the faculties enumerated, one is brought to the point where one can seriously begin to think of making music a life study; to follow it as a profession. It is a colossal undertaking, which should not be entered into without due consideration and having secured the necessary funds which to carry it to a successful termination. It is a wonderfully mistaken idea entertained by many people that music is one of the easiest and most profitable of the creative professions. The experience of all those whose opinions are worthy of being considered, is that there is no harder or more exacting one; and whoever asserts or thinks to the contrary has no knowledge or true conception of its many difficulties.

## Other Requisites.

Further requisites to the successful teacher are: a quick ear, a sharp eye, a warm sympathetic heart, a level head and an active brain. The ear receives all sounds, whether musical or otherwise. It must, then, be keenly, sensitively educated, that it may be absolutely sure in judging, correctly, of all musical effects, however slight. It must be capable of detecting and separating the musical from the unmusical sounds with discriminating exactness, and be able to give intelligent reasons therefor. The eye quickly takes in and comprehends all the musical elements, characters and signs used in musical writing. The heart, the medium of sentiment and love, feels sympathies, appreciates and responds to all that is true and noble, and beautiful in music. An active, well-trained brain is indispensable; for it represents power, the power of the mind, by which the faculties are put in motion, but the brain is not properly educated and disciplined by master minds is incapable of producing beneficial results, even when possessed of all the above faculties, few succeed in teaching any considerable state of perfection.

## THE DIFFICULTIES OF THE YOUNG MUSIC TEACHER.

BY FR. NIECKS.

THE young teacher is, as a rule, in the position of one who is thrown into the sea in order that he may learn to swim. In both cases, everything depends upon the strength of the instinct, and the natural vigor, initiative, and resources of the immersed party. The strong and gifted succeed, although at the cost of a terrible waste of energy, but the great mass are either drowned or come out of the trial bedraggled and discouraged. I wish to plead for preparation and assistance; and I plead the more warmly because my own experiences have taught me to sympathize with the fears, anxieties, and struggles of young teachers. Of course, there are also young teachers who have no such troubles, who are content with themselves and their

own wisdom. But, alas! these are not the strong; on the contrary, they are the weakest of the weak. They are those who not only are without knowledge, but ignore even their own ignorance. A young teacher who is not discontented with himself, in fact, thoroughly miserable, is not worth his salt, and never will be. Now, we may go a good deal further, and say that even a teacher of three score and ten who imagines himself a past master and no longer in need of further enlightenment is not one of the elect, but has all his been a pitiful pretender. Now, what I am anxious to make clear is the difficulty of the science and art of teaching, and the rareness of the realization of this fact by would-be teachers. If there were anything like training of music teachers, the ignorance of the teaching of music implies could not flourish as it does now. Examinations can never be a substitute for methodical training, nor in any way an adequate test. Moreover, they are apt to make those who pass them believe that they possess all they require, and need not further bother themselves with the acquisition of more.

But what is a sufficient equipment for a teacher? Of what does such an equipment consist? Perhaps the best way of answering these questions would be to see what a training school for music teachers, if we had one, would have to teach. Thus the difficulties of young teachers without such a training can be shown with statistical accuracy.

Here, then, is the curriculum of a school for the training of music teachers:

## Ear-Training.

(1) The foundation class is that of ear-training. It begins the course, and will be continued throughout the course. A practitioner in the art that has to do with auditory perceptions ought to develop the capacities of the ear to the utmost and in every respect—pitch, in rhythm, and in tone color. A mechanical manipulator of keyed instruments without an ear is possible, not a musician, least of all a teacher of music. How can the latter recognize and correct his pupils' faults if he has not a well-trained ear? Needless to say, the student at the training school will certainly at the end of his course of ear-training have something more to show than, let us say, the ability to write to dictation the time and notes of a short diatonic melody in simple time. To show no more would be to have an exhibition of the worst of the angels in Heaven went, and the inmates of another place shriek with laughter.

(2) Instruction in singing and in playing instruments will be given. The instruction, however, will not be drill, but education—scientific teaching, teaching of the principles of the how and why. It is not enough that the master says to his pupil, do it this way; you must also explain why it should be done in that way, and what are the processes involved in doing it. This principles are arrived at that are applicable not merely to single cases, but to large groups of cases. Of course, the master at such a training school would have to be strictly methodical in the choice of music. He also would have to recommend to the student a great deal of music that was to be read, not practiced. This would serve two purposes—to make the student a sight-reader, and enlarge his acquaintance with the music of the past and of the present, and also the hearing of good music. It goes without saying that ensemble singing and playing would be cultivated. Instruction thus given would prepare the student to become a teacher as well as a performer. The time will come when finger gymnastics away from the instrument will be generally recognized as a time-saving and perfecting means in the development of the mechanical part of playing.

(3) A very important class is that of the elements of music. It ought to be taught by a master who decidedly did not know the subject. And the lecturers chosen for dealing with it were chosen without the consciousness of its importance and very great difficulty. The resources of the lecturer, with the wide use of notation, a perfect knowledge of which is an indispensable presupposition of reading and interpreting music—the staff with its notes, signatures, and accidentals, measure, rhythm, and tempo signs, marks and words for singing expression, symbols of ornamentation, etc., etc. Must I add that the things implied as well as the signs have to be taught? The subject is full of problems and mysterious processes of the region where fools rush in and angels fear to tread.

## Theoretical Studies.

(4) Another class, or rather group of classes, has to deal with the texture and structure of music. Harmony and Counterpoint are exponents of the texture and form of the structure. Knowledge of these subjects is desirable, not only as a means of instruction, but increases the understanding and the enjoyment of music. It is necessary for performers and teachers, the latter more especially, for without it artistic insight and independence of judgment are impossible. There is nothing more common among the instructors of music than the inability to perform and learn to perform new music without the help of a teacher. It is common not only among amateurs but also among professionals, especially among professional vocalists. The interpreter and teacher of music, then, stand in need of harmony, counterpoint, and form, as well as the composer. Only the former do not require such practical practical dexterity as the latter do. The neglect of form is one of the most lamentable defects in the study of music, and the common failure of seeing the importance of this subject for the reproduction as well as for the productive artist is one of the most curious phenomena in the musical mind.

(5) A very desirable class is that for the teaching of the double-subject of phrasing and the physical side of the subject, that is, the study of rhythm in the widest sense, as shown in form, which latter, in its turn, is largely based on harmony, and to some extent, on counterpoint. The aesthetics of phrasing, especially among professional vocalists, more philosophical nature. It may be urged that the teaching of phrasing and expression is within the province of the master of singing and playing and the conductor of ensemble performances. But after a little consideration everybody will agree that the treatment of the subject as a whole and methodically is highly desirable.

(6) The history of music is another subject of which the average musician knows more than the average will not see the usefulness. Nevertheless it is of great utility. But it is so only if the history is of the right kind, if it is not merely with the dry bones, but also with the life of the music. The history should be a history of styles and of the characters of the great masters, a history of the connections and influence of styles and masters between and within nations and epochs. The student of knowledge cannot history instill, what stirring interest can it not inspire?

(7) and (8) We come now to the two classes that have to do with the study of the nature of the human mind—in short, with Pedagogy. The subject of one of the two classes is Psychology and Methodology, that is, the science of the nature of the human mind, and the ways of dealing with the human mind in a teaching. The subject of the other class is Musical Literature, classified according to its character and difficulty, and according to its aesthetic and educational value and technical usefulness.

## Practical Work.

(9) One thing is still wanting to complete the training of the young teacher, and that is the introduction into the actual work of teaching. For this, then, is required a supply of human material for the students to practice on, and also a supply of good teachers to instruct, counsel, and criticize them in their first attempts in the science and art of teaching. In short, a practicing school is an indispensable adjunct of a training school for music teachers.

In the foregoing I have sketched a school for the training of music teachers, and such schools we ought to have all over the country. But unfortunately we have not. Now, what are would-be music teachers to do in the circumstances? They must try to make up as far as they can for what was neglected in their education. They must try to find substitutes for the systematic training they had, and the good fortune to enjoy. It is, of course, impossible to find a substitute, or a number of substitutes, equal in efficiency to such a training, but it is possible to find partial remedies. Much can be done by self-tuition with the help of books and observation.

What seems to me needful to the teacher is not so much a systematic as a practical acquaintance with the science. He ought to know its problems and practical bearings, have his attention drawn to the processes of the mind, and be led to observe and think. But although









## EDITORIAL

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

AMERICAN directness and readiness have doubtless been responsible for much of that characteristic jargon known as slang which either enhances or degrades our vernacular, as you choose to look upon the subject. One of the most terse expressions in that interesting auxiliary vocabulary upon which so many of our countrymen rely, is: "Don't talk shop." Try to say this in any other way and see how many words you will need to express your meaning. Musicians are only too prone to "talk shop," "think shop" and "live shop." In almost every gathering the musician at once becomes the vexillary of his art. He adroitly switches the conversation around to some musical topic and reigns tyrannically over the unfortunate listeners. He rarely dares to discuss other subjects, as his concentration upon his life work has been so intense that he has been virtually blind to what this great world has been doing. Now and then we meet the musician who keeps thoroughly alive to questions of the hour. These men make most charming acquaintances. The advanced intellectual drill their musical training has afforded them makes them doubly keen in penetrating political intrigues of the day, judging the value of educational and scientific advances and appreciating aesthetic values in any art movement. "Thinking shop" is a dangerous practice. Any one engaged in music during the entire day should not think of doing musical work in the evenings if it can possibly be avoided. Progress in musical art depends upon the quality of one's work more than the quantity. Except in rare cases, when it is impossible to devote a portion of the day to other pursuits, the musician should eagerly seek relaxation in other directions. Music itself becomes a most excellent relaxation for the business man.

FREDERICK THE GREAT, with his flute, and the present Kaiser of Germany, with his penchant for musical composition, are historic instances of men engaged in affairs of vast moment who have found a relaxation in music. The late Henry O. Havemeyer, notwithstanding the fact that he was a multi-millionaire, is said to have practiced two hours every day upon the violin. The "Sugar King" possessed a fifteen thousand dollar Guarnerius instrument, known as the "King Joseph." Other business men who have found music a relaxation are Secretary Cortesou, who at one time studied in the New England Conservatory, and is said to be a very accomplished performer; Charles Schwab, the steel magnate, and Mr. Pomeroy Burton, the young American editor of the London *Daily Mail* and manager of the most extensive newspaper interests in Europe, owned by Lord Harnsworth. Many other business men of note find in music a kind of solace, fascination and mental exhilaration that they can derive from no other source. In thousands of cases music has doubtless been the safety valve that has averted brain exhaustion and nervous break-downs, which would have meant the end of many a promising business career. Teachers who have business men apply to them for instruction should encourage them in every possible way.

WE feel that very few teachers appreciate the real educational importance of the finely prepared editions of musical works. It is a great injustice to permit a pupil to worry along with a poorly printed, badly fingered and carelessly phrased copy of a piece. All great educational specialists lay much stress upon the value of habit in the preparation of musical compositions for performance. This is one of the most important aids a teacher can have. More time and energy are wasted by pupils through the failure to form correct habits than through any other cause. In learning a piece for concert use great artists often spend months, even years, in determining upon a good fingering, a phrasing leading to ready understanding of the work and an aesthetically desirable treatment of the dynamic characteristics demanded by the composer and the form, melody and harmony of the composition. The really conscientious artist tries hundreds of ways before he determines upon one way. But having once accepted one fingering, one phrasing, one dynamic coloring, he usually goes through a period of practice in which these factors of interpretation are unswervingly observed in every repetition.

This leads to what many might consider a mechanical performance. It places the piece in the domain of what psychologists call the "reflex action." After a time the fingers of the pianist go through the amazing technical and tonal difficulties as if they were automatic. Then the brain of the player, relieved of technical bonds, is able to color the composition in a manner that would have been impossible so long as the intellect was directed toward overcoming technical difficulties. Liszt and Henselt have received much post-mortem criticism for reading books while practicing. Is it not possible that these great philosophers of the keyboard had become convinced of the desirability of such a course through one of those necessary empirical processes of reasoning which precede scientific discoveries? Who modern psychology was waiting its infancy this method of preparation for public performance was known and practiced by many virtuosos who knew nothing of what we now term a "reflex action."

The work of these masters in determining phrasing, fingering, etc., has been preserved and is being constantly improved. When Isidor Philipp, the celebrated Parisian teacher, edits a new edition of Chopin, he works upon the accumulated revisions and discoveries of hundreds of previous editors, correcting numerous mistakes and making suggestions which modern instruments demand. The music inserted in *THE ETUDE* is all very carefully revised and edited by a corps of able men. We feel that this is a very vital subject, and we have asked

an authority to prepare for us a special article upon the advantage of the finely edited edition over the poorly prepared publications. We feel that our readers may look for this article with great interest.

WHAT a splendid thing is real proficiency! Many teachers of theory in Germany do not deign to use a text-book of any kind. With every pupil they dictate a new harmony. That is, they know the subject so thoroughly that they actually build up a harmony to suit the needs of a particular pupil. One teacher was asked: "Why don't you use the harmony that you dictated to the last pupil?" The reply was: "It would not have been a good harmony for this pupil." The man who can pursue a course of this kind is not only an ideal pedagogue, but has much of the zeal of the religious martyr of the mediæval age. Such a course would not be practicable in America, where the conditions governing our very existence are so different from those in Germany. Johann Sebastian Bach not only composed much of the music he used in teaching his pupils, but was known to compose whole courses to fit the peculiar needs of some individual pupil.

THE nobility of the cause of education is but slightly appreciated if we consider the money return that teachers receive for their services. Our lower orders of politicians, with their eyes blinded in variable seas of ill-gotten wealth, are inclined to look upon education as a necessary evil, reducing their opportunities for graft. Even the most patriotic American citizens often fail to realize that we have an enemy within our gates far more formidable than the combined armadas of Europe. This enemy is the imported ignorance of the most illiterate countries of the world. Every day of the year cargoes of anarchy and unenlightened socialism cross the Atlantic and land upon our free American soil. The immigration from the parts of Europe that sent men and women to lay the foundation of our national greatness has long since dwindled into insignificance. To whom is it given to fight this army of unrest, ignorance and superstition? What are the forces that we array against this frightening foe? Go into the slums of our great cities and watch the battle. The warriors are oftentimes frail little women, who sacrifice the comforts and refinements of pleasant homes for the great mission of education. To equip this army of defense must spend years of preparation and in the end render a service often extremely obnoxious, for a salary incommensurate in every way. Do not these women deserve a position quite as exalted as that held by army officers who are only called upon to fight once in a quarter of a century? The period of preparation is but slightly different, and the death hazard, which confronts the danger of disease, fire, and the terrible strain of overwork, is nearly as great in the case of the teacher as in the case of the army officer. Which army do you revere the most?

Music teachers have their part in the war against this foe. Educational specialists recognize in music a very powerful factor in the control of children in the public schools located in our slums. Music prepares the child for the sterner discipline of the institutions. Teachers who engage in this work should be paid for their services, not as missionaries, but as trained specialists, with salaries much greater than those teachers receive at present. The private teacher extends the work of the public school teachers, and should be remunerated accordingly.

FAVORITISM for some one "pet" pupil is always a bad policy for a teacher to pursue. Many teachers unintentionally take an interest in their bright pupils and permit their dull pupils to go with scant attention. This course is ruinous. The dull pupil really needs more attention than the bright pupil. It is, of course, difficult to discriminate in this way, but the teacher who neglects the dull pupil will soon find his class growing smaller and rarely sees the advisability of continuing instruction. Teaching is a business as well as an art. You owe a certain amount of industry, attention and consideration to all those who contribute to your support. The bright student may seem merited the additional pains you take with him, but you have a business obligation to discharge toward all your pupils, and favoritism for one and neglect of another is a violation of this obligation. There seems to be a subtle business law of compensation which punishes the teacher for his neglect of this kind.

IN selecting a new teacher, the student should beware of the man who makes elaborate promises. Flattery is the net of charlatans. If you visit a teacher astonished by results that in a comparatively short time he can accomplish existence possesses, quickly strap up your music roll and depart. Such a teacher is very likely to be a charlatan. A mere interview affords a teacher no means of determining your persistence, your industry nor your real musical capacity. This can only be authoritatively determined after many lessons. The teacher who does not realize this is either incompetent or inexperienced.

WE are pleased to note that the tendency of present day pianists and piano-students is towards safer behavior while at the keyboard. There is nothing more worthy of contempt than affectation at the instrument. Josef Heide says of his famous teacher: "Rubinstein sternly forbade any such gymnastics with the arms. 'These things,' he said, 'may make money and excite the worship of the foolish, but they do not become the real artist and great musician.'"

LA BELLE  
VALSE CAPRICE

W. ALETTER

Tempo di Valse M.M.  $\text{♩} = 54$



## THE ETUDE

*p rit.*  
 Tempo I  
*Ped. simile*  
*rit. e cresc.*  
*Ped. simile*  
*a tempo*  
*Ped. simile*  
*accol.*  
*Ped. simil*  
 Vivo  
*Fine*  
 Trio  
 Poco piu lento  
*p rit. e decresc.*  
*rit.*  
*mf espres.*

## THE ETUDE

*rit.*  
*f*  
*rit.*  
*a tempo*  
*f*  
*ff*  
*rit.*  
*D.C.*



THE ETUDE  
NEGRO MELODY  
CHANSON DU PETIT NÈGRE

PAUL WACHS

Allegretto M.M.  $\text{♩} = 104$ 

Secondo

*p*

*mf*

*f*

*sf*

*p*

*mf*

*f*

*sf*

*Fine*

*f*

*mf*

*p*

*D.C.*

THE ETUDE  
NEGRO MELODY  
CHANSON DU PETIT NEGRE

PAUL WACHS

Primo

Allegretto M.M.  $\text{♩} = 104$ 

*p*

*mf*

*f*

*sf*

*p*

*mf*

*f*

*sf*

*Fine*

*f*

*mf*

*p*

*D.C.*



## THE ETUDE

*To Mr. Arthur Umpleby*

To Mr. Arthur Umpleby

FANFARE MILITAIRE

CARL WILHELM KERN, Op.104

Allegro M.M. ♩. = 152-160

Allegro M.M. ♩ = 152-160

*mf* *cres.* *mf* *Meno mos-*

*cres.* *p* *f* *sfz* *f* *cres.* *mf* *cres.* *mf*

*basso marciato*

This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It features a single melodic line on a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc.", "mf", "f", and "p". The piece is in 3/4 time and consists of 12 measures. The notation is written in a style typical of the mid-19th century, with some ligatures and slurs. The key signature is one flat (B-flat major or D minor). The piece begins with a treble clef and a key signature of one flat. The first measure is a half note G4, followed by a quarter note A4, and a quarter note B4. The second measure is a half note C5, followed by a quarter note D5, and a quarter note E5. The third measure is a half note F5, followed by a quarter note G5, and a quarter note A5. The fourth measure is a half note B5, followed by a quarter note C6, and a quarter note D6. The fifth measure is a half note E6, followed by a quarter note F6, and a quarter note G6. The sixth measure is a half note A6, followed by a quarter note B6, and a quarter note C7. The seventh measure is a half note D7, followed by a quarter note E7, and a quarter note F7. The eighth measure is a half note G7, followed by a quarter note A7, and a quarter note B7. The ninth measure is a half note C8, followed by a quarter note D8, and a quarter note E8. The tenth measure is a half note F8, followed by a quarter note G8, and a quarter note A8. The eleventh measure is a half note B8, followed by a quarter note C9, and a quarter note D9. The twelfth measure is a half note E9, followed by a quarter note F9, and a quarter note G9. The piece ends with a double bar line.



*basso marcato*

*cresc.* *mf* *cresc.*

*mf* *cresc.* *accel.*

*Lento* *ff* *p*

# MINUET\*

from Symphony in E flat  
W.A. Mozart

Arr. by J. Schulhoff

M.M. ♩ = 108

All the  
a) Instruments Castanets

*mf* *p* *cresc.*

*Tamb.* *Triangle* *Tamb.* *Trgl.*

*Trgl.* *Cast.* *cresc.*

\* This piece may be played as a "Children's Symphony" (see article in another department of this issue)

a) The short dashes over the first, second and third beats of the various measures, indicate the exact time in which the respective instruments (Castanets, Tambourine, Triangle, Cymbal; Drum and Bell-chime) are to be struck,

*Drum* *Cymbals* *Tamb.* *All* *Cast.* *Tamb.*

*mf* *p* *pp* *Fine*

Bell-chime  
(Triangle in the repeat)

*cantando* *con espressione* *pp* *Fine*

*Bell-chime* *Trgl.*

b)



## VECCHIO MINUETTO

Allegretto moderato M.M. ♩ = 96

G. SGAMBATI, Op. 18, No. 2

First system of the musical score for 'Vecchio Minuetto'. It consists of a grand staff with a treble and bass clef. The music is in 3/4 time and features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p*, *mf*, and *f*. There are also fingerings indicated by numbers 1-5 and some trills marked with 'tr'. The system ends with a repeat sign and a first ending bracket.

Second system of the musical score for 'Vecchio Minuetto'. It continues the piece with similar musical notation and dynamics. Key markings include *p dolce*, *graziosamente*, *f*, *dim.*, *atempo*, *pp*, *sostenuto*, and *f*. The system concludes with a final cadence and a repeat sign.



## THE ETUDE



Un poco piu moderato

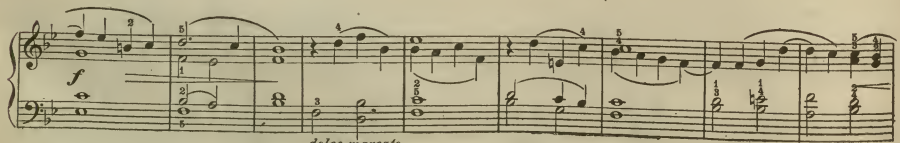
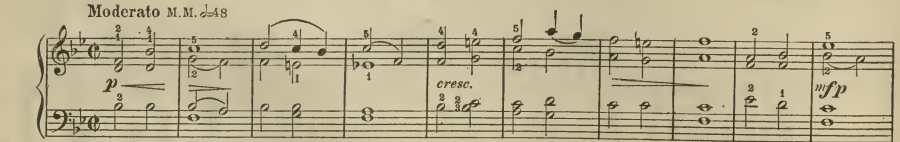


## IN CHURCH

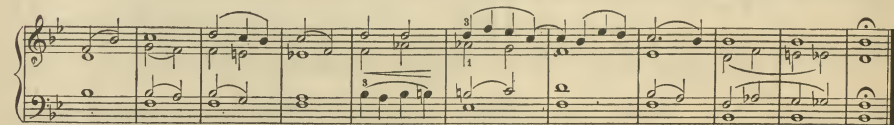
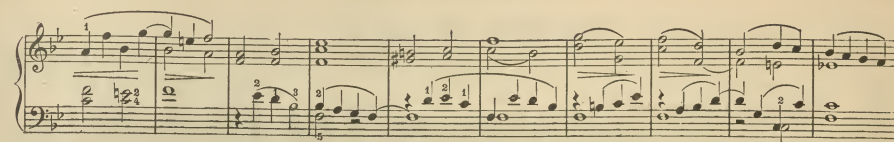
IN DER KIRCHE

CARL REINECKE

Moderato M.M. 248



## THE ETUDE

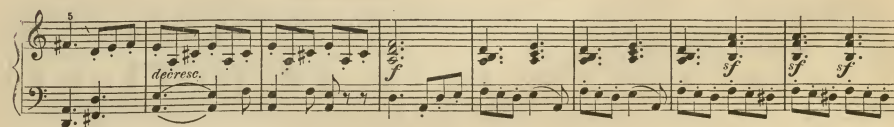
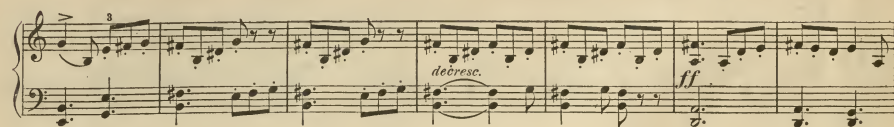
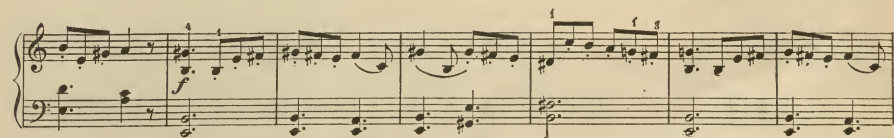


## DISCONTENT

MISSMUTH

CARL REINECKE

Presto M.M. 138





# THE ETUDE VALSE NOBLE

Allegro di Valse M. M.  $\text{♩} = 72$ 

CARL BOHM, Op. 327, No 19

*ten.*  
*f*  
*ten.*  
*p*  
*2 3 2 1*  
*2 3 2 1 2*  
*poco rit.*  
*p*  
*2 3 2 1 2 3*  
*2 3 2 1 2 3*  
*cresc.*  
*Ped. simile*  
*f*  
*f*  
*f*  
*p*  
*mf*  
*pp*  
*cresc.*  
*rit.*  
*a tempo*  
*mf*  
*2 3 2 1 2 3*  
*2 3 2 1 2 3*  
*2 3 2 1 2 3*  
*2 3 2 1 2 3*  
*Ped. simile*  
*ff*  
*mf dolce*

# THE ETUDE

*f marcato*  
*mf*  
*5 4 3 2 1*  
*4 3 2 1 3*  
*3 1 3 1 3 3*  
*a tempo*  
*poco rit.*  
*mf dolce*  
*secco*  
*5 4 3 2 1*  
*4 3 2 1 3*  
*3 1 3 1 3 3*  
*f marcato*  
*mf*  
*f*  
*mf*  
*Ped. simile*  
*cresc.*  
*ff*  
*ff*  
*Fine*  
*melodia marcato*  
*p dolce*  
*dim.*  
*2 1 3 1 2 3*



*mf*

*dim.*

*mf*

*D. S.*

To Jas. N. Sanford

## THE BARN DANCE

E. L. SANFORD

*Andante*  
Tuning up

*Allegro moderato* M. M. ♩ = 112  
The Dance

*mf*

*Fine*

TRIO

*mp*

*sempre staccato*

*mf*

*D. S.*

*a tempo*

\* From here go back to Trio and play to D. S.; then go back to sign (S) and play to Fine.



PRELUDE IN E $\flat$   
FOR THE ORGAN

EDWARD M. READ

Registration: { Gt. Diap's 8' coup. to  
Sw. 8' without Reeds  
Ch. Mel. 8' Dul. 8'  
Ped. 16' and 8' coup. to Gt.

-Andante M. M.  = 104

Add Gam. 8' to 0

*tempo*

15

Ped. coup. off Bour. 16' Fl. 8'

8w. 1st time Oboe, St. D. & Trem.  
2d time Bour. 16' Quint. 8' Sal. 8

Ch, Dul.8

24

—

\* Sw. Vox. H. St. D. & Trem.

Red. Bour. 16'

\* In Organs without Vox Humana a light Cornopean and St.D. may be used — or Oboe, St.D. Sal. and Vio. 4

THE JOLLY MILLER'S BOY  
DER LUSTIGE MÜLLERBURSCHE

GÉZA HORVÁTH, Op. 89, No. 3

Edited by  
Preston Ware Orem

Allegretto M.M.  $\text{♩} = 116$

*fp.*

leggiere

                     *E*

1

1

● ●

● ●



## THE ETUDE

To Madame Ragna Linné

## ELAINE

## THE TROUBADOUR'S SONG

J. LEWIS BROWNE

ROSE E. DORMER

By permission of The People's Magazine, New York.

*Not slow*

1 What says the song of the night-in-gale, Rip-pling o-ver hill and vale. In  
2 What says the vi-o-lets' fra-grant breath? waf!-ed gent-ly o'er the heath. It  
3 What says the beat-ing of my heart, From whence I ne'er shall let thee part? My

*p rit.* *f a tempo*

ca-dence soft and low, Now quick Now slow?— It hath but one re-  
brings its mes-sage sweet, And doth re-peat The mu-sic o'er a-  
love so sweet and pure, Shy and de-mure! Oh, do I sigh in

*pp* *colla voce* *f a tempo*

fra-in, E-laine, E-laine. laine, E-laine. laine, E-laine.  
gain, E- vain, E-

TWO IRISH SONGS  
NEAR THE WELL

Semplice

Words and Music by  
AGNES CLUNE QUINLAN

*mp*

Near the well sat Ma-ry, Towards the well came Pat; Nei-ther spoke and nei-ther look'd, Now  
Towards the well went Ma-ry, Af-ter her went Pat; 'May I help you, dear?' says he; 'Oh,'

## THE ETUDE

what think you of that? "Ah" said Ma-ry, "Ah" said Pat, "If on-ly things would  
sir, I'd ra-ther not" "Ah" said Ma-ry, "Ah" said Pat, "If on-ly you would"

hap-pen just our way, our way." say me yea, I'd tie that knot? "What knot?" says Ma-ry, Says Pat "The marriage knot?"

## ONE LITTLE BUNCH OF HEATHER

Con espres.

Words and Music by  
AGNES CLUNE QUINLAN

*mp*

One lit-tle bunch of heath-er, Pluck'd on a hill one day, When we were both to -

geth-er, When we were both at play. Now we're no long-er to- geth-er."

Life is no long-er gay. Yet that bunch of heath-er Is with me all the day."



## THE ETUDE

To LOU. and GEORGE

## THE SHADOWS OF THE EVENING HOURS

DUET for CONTRALTO and BARITONE

C. S. BRIGGS

ADELAIDE PROCTOR

*Andante*

*p* CONTRALTO SOLO

The shad-ows of the

eve-ning hours Fall from the dark-ning sky — Up - on the fra-grance of the flowers, The

dews of eve - ning lie — Be fore Thy throne, oh Lord of Heaven We kneel at close of

day — Look on Thy chil-dren from on high, And hear us, Fa - ther, while we pray.

*cres.* *f* *dim.* *ritard* *pp*

*cres.* *f* *dim.* *ritard* *pp*

*cres.* *Colla voce* *pp*

## THE ETUDE

*p*

The

Slow-ly the rays of day-light fade, So fade with - in our hearts, —

hopes of earth - ly love and joy That one by one de - part — They one by

one de - part Let peace up - on our souls de - scend Calm and sub-due our

woes — Through the long day we suf - fer Lord, Oh bring us sweet re - pose.

*con passione* *ff* *pp*



## ON GUARD MARCH

VIOLIN and PIANO\*

J. F. ZIMMERMANN

Marziale M.M. = 120

VIOLIN

PIANO

\* This number may also be played as a four-hand piano piece; the Primo performer playing the Violin part in octaves (an octave higher, where necessary); the Secondo performer playing the Piano part as written.



## VOCAL DEPARTMENT

Editor for this Month, Mme. Lena Doria Devine  
Editor for May, Mr. John Dennis Mehan

## FRANCESCO LAMPERTI AND HIS METHODS.

BY LENA DORIA DEVINE.

THE name of Francesco Lamperti stands as a connecting link between the old Italian school of the eighteenth century and what good there still remains in vocal art to-day.

The world of music cannot too highly honor the memory of this man. Through him the traditions of the golden age of song have come down to us unaltered and unblurred. They came to him from the last great disciples of that school and he has handed them down to us, enriched by fifty years of experience and a record of achievement in teaching seldom, if ever, equaled.

Francesco Lamperti was born at Savona, Italy, in 1813. At the age of seven he was placed in the Milan Conservatory, where he received instruction under Sommaruga, D'Appiano and Pietra Roy. At the age of seventeen he was appointed organist at one of the cathedrals in Milan. A few years later we find him associated with Masini in the direction of the Teatro Filodrammatico. He directed the orchestra and coached many of the singers privately. One of his first pronounced successes was the bringing out of "La Tiberini" at the Filodrammatico. When later he resigned from the directorship he was succeeded by his friend Verdi, who was glad to get the place, although the salary was only \$1.00 for each performance.

In 1850 the Milan Conservatory prevailed upon Lamperti to join its faculty, and through him that institution soon became famous. After twenty-five years of service he retired on a pension, but continued teaching until very shortly before his death in 1892.

The friendship and constant association during early life with such singers as Rubini, Pasta, Creccolini, Velluti, and with the great composers of his day, Rossini, Bellini, Donizetti and Verdi, had given him the opportunity to acquire a profound knowledge of the principles of the great school of singing of which they were the illustrious representatives. Equipped with this knowledge, and endowed by nature with the keenest musical perception for tone quality, with unlimited patience and energy, and, above all, with passionate love for his art, he became the greatest of all teachers, in spite of the fact that he was not himself a singer.

## Lamperti's Teaching Methods.

Lamperti's favorite way of teaching was in classes of three or four; that is, each pupil taking his or her lesson separately, but in presence of the others. This is the way the old masters taught, and the advantages of such a system are self-evident. Not only is the pupil's perception of the ideal tone quality sharpened by hearing the faults of others constantly corrected, but it accustoms one to sing before others, and when the time comes to sing in public, there will be less self-consciousness. Lamperti was not gentle in his ways

nor given to flattering comments. The greater the possibilities he saw in a pupil the more exacting he was, the more he worked with might and main, letting nothing faulty escape, wrestling with such a voice from day to day, never ceasing to find some imperfection. Not but what occasionally the exacting critic would turn enthusiastic listener. I have seen the maestro completely overcome by some well-rendered phrase; he would turn his head, his face glowing with admiration, to those present and exclaim: "Did you hear that? What a tone!" The next moment he might storm like a fury and call the subject of his burst of enthusiasm "stupid" or a "goose." There was no chance for the most talented to suffer long from excessive self-satisfaction. He had the disregard for personalities of most great men; to him the voice was everything; outside of that he had no interest in his pupils.

FRANCESCO LAMPERTI.

The writer had the privilege of living under the roof of the Lamperti family for three years, being during that time almost daily a student and listener of the maestro's studio. She claims, therefore, that she speaks with some authority as to the things that Lamperti stood for. First of all he stood for purity of tone, and for never sacrificing quality for quantity.

## Lamperti's Art Tenets.

He stood for never exacting of the vocal organ more than it can do with ease. He stood for no compromise with the apparent demands of modern declamatory music, and the demand for more rapid progress in the study of the art.

It was the fruitless effort at such a compromise that led his contemporaries, and that continues to lead some of our contemporaries, into a labyrinth of errors. He believed that if modern music demands that tonal beauty shall become a secondary consideration, that it makes of singing a hybrid, inconsistent, degenerate art, and that the sooner we come down to plain speech the better.

This in a general way was Lamperti's creed. I will not go into a detailed exposition of his method. During his half century of teaching Lamperti turned out more than fifty successful artists of the first rank, among them Albani, Campanini, Alory, Gallasi, Gayarre, Van Zandt, Thursby, Sembrich, Sims Reeves and others well known in this country as well as in Europe.

The studies, solfeggios, and cadenzas which Lamperti wrote show that he might easily have won distinction as a composer. In his earlier years, before teaching engrossed his attention completely, he had planned several operas and had written much of the music. Unfortunately they were never completed. He has also written several treatises on the art of singing which have been translated and published in English.

## ESSENTIAL FACTS IN VOICE STUDY.

BY LENA DORIA DEVINE.

THE study of singing should be pursued more universally than it is to-day. While it is true that certain natural endowments are essential for the career of a singer it is also a fact that there are few people so lacking in musical instinct that they could not profitably devote some time to the study of singing. The writer seldom finds a voice so unmanageable that it cannot be trained sufficiently to afford pleasure to its possessor and friends. Even when the result in this respect is doubtful, the material improvement of the speaking voice is a certain reward in every case. The natural endowments required to justify study need only be of the most ordinary kind. The right method of training will often do wonders in supplying any deficiency such as limited range, disagreeable quality or lack of power.

The writer has moreover frequently met with instances where everything seemed to be lacking to justify serious study but where the voice responded so quickly to the guided effort at right production that to the surprise of everyone it became evident that the student had every reason to aspire to a professional career. One should therefore, always be guarded in giving an opinion until any latent possibilities have been brought out by voice-building studies.

## At What Age is it Best to Begin?

The writer is of the opinion that it is impossible to begin the study of singing too early. When the proper method is used and study is confined to pure breathing exercises, scales and simple airs no possible harm can result to the most delicate child. On the contrary, it would be in a great many cases better than medicine in children inheriting weak lungs. The prevalence of so many vicious methods and false notions in voice culture is no doubt responsible for the widespread belief that it is improper to begin training the voice till a boy or girl has arrived at least at the age of sixteen or seventeen. I believe that a method which would hurt the vocal organs of a child of five is not fit for an adult of thirty-five. On the other hand, I do not think that anyone is too old to be able to materially improve their singing by the acquirement of a good method. Those who contemplate a public career should begin before they have reached twenty-five.

## Laying the Foundation.

However extraordinary a voice may be and however talented its possessor, study is necessary to make the vocal

instrument responsive, accurate and smooth like a well oiled, perfect piece of machinery. It would be impossible to say too much on this point or to remind the pupil too often of the fact that time spent in the purely technical study of voice placing is time gained in the end. After control of the instrument is acquired it is a comparatively easy matter to get a repertoire. In every art there are certain technical difficulties to be mastered before meritorious work can be accomplished.

Pupils often think that any teacher will do to begin with, and that later they can "improve" under a distinguished teacher. This is a serious mistake. You need the very best teacher you can find to begin with, to help you lay a solid foundation, to start you on the right track. A bad beginning may ruin your chances or may at least put you back several years. The choice of a teacher should be a matter of serious consideration. A good teacher will not only launch a naturally phenomenal singer into a successful career, but will also be able to develop good voices out of mediocre material. This is the test of method.

Results alone should be the criterion of a teacher's standing. The fact that a teacher has been a great singer in his or her youth, or the fact that he can talk and write logically and lucidly on the art of singing is all of no consequence whatever. The art of teaching singing requires endowments distinct and apart from that of a singer or a scribe.

To find a good teacher is often a difficult task because great reputation is not always founded on great merit. There is no other art or profession in which, as in teaching singing, it is at times possible to gain fame by climbing through a chain of fortunate circumstances.

## Chance Reputations.

Let a teacher at the beginning of his or her career have the good fortune to get hold of a student possessed of phenomenal vocal gifts, one with the exquisite instrument of a Melba and her reputation is made. This you will say may happen once in a lifetime but the truth about such a teacher will sooner or later become known. No, not necessarily because this is indeed a case where "success makes success." This teacher with this undeserved greatness thrust upon her is henceforth eagerly sought by multitudes of would-be pupils. The teacher is in a position to pick and choose the best talent from far and near and to keep placing before the public from time to time artists who succeed by virtue of their native talent, yet often in spite of really poor instruction. But it all goes to the credit of the fortunate teacher. The fact that this same teacher is really incapable or does not take the pains to make the most of less gifted material is not taken into account. This phase of the subject of choosing a teacher is a very serious one for a student to consider and one that has not been called to his attention very often.

## Investigate for Yourself.

The writer knows of no better way out of the difficulty than to try many teachers and make comparisons. When you find the right one you will know it. Satisfying to the feeling of complete confidence in the teacher and absolute certainty of being on the right track is necessary before a student can give to his work his best efforts. The teacher must be able to show before the pupil an ideal of technical perfection and keep it before her constantly. The pupil must be conscious of knowing what he is trying to attain, otherwise there is no















# CHILDREN'S PAGE

## MUSIC FOR THE CHILDREN.

BY HELENE NIERHUIS.

(Translated from the German by Florence Leonard.)

(EDITOR'S NOTE:—The excellence of the idea embodied in this article, and the practical educational results we have seen derived from the application, have led to the introduction of the Mozart "Minute" arranged for the toy instruments in the music section of this issue. A little ingenuity will enable any teacher to apply the same idea to hundreds of other little pieces adapted to children's uses. Anything of this kind makes a splendid present for children's musical parties or children's clubs. The instruments required, of course, become the permanent possession of the teacher and can be used over and over again year after year. Some of the instruments are costly, others very inexpensive. The prices may be estimated from the following list: Cuckoo with bellows, \$1.00; Nightingale, 38c.; Quail, 90c.; Rattle, 15c.; Mirliton, 10c.; Waldfuehl, Metal, Good Quality, 15c.; Cymbals, Brass, 7c. each, \$1.50; Trumpet, C, 50c.; Trumpet in G, 50c.; Trumpet in C, \$1.10; Trumpet in G, \$1.10; Trumpet, 4 notes, C, G, E, G, \$1.10; Trumpets, 4 notes, C, G, E, G, \$1.10; Trumpets, 8 notes, C to C, \$1.50; Triangles, 6 inch, 50c.; Bell Tree, Good, \$3.00; Whip Snapper, 75c.; Sleigh Bells, \$1.50; Bell for Dancing, 30c.; Metallophone, 15 notes, 55c.; Toy Castanets, 65c.; Calliope, 10 holes, dozen, \$4.75.

We advise our readers to be very careful when purchasing instruments to arrange the selection so that there may be no conflict of pitch. It is better to use instruments of percussion if you cannot obtain instruments with a definite pitch which is reliable. An adjustable pitch pipe, costing \$1.25, may be depended upon, but does not give the illusion of the trumpet.)

Playing upon toy instruments is not a new idea. It is as old as the day of Joseph Haydn, that great friend of children who was the first, if I am not mistaken, to unite the instruments into a coherent whole, to write a toy-symphony for children. However, his symphonies require more instruments than in the arrangements I am about to suggest. He used, among others, the rattle, the nightingale, the cuckoo, the waldfuehl, the trumpet. These all give pleasure to a child, but do not have much influence in developing his musical feeling. With a limited number of instruments it can be developed. For this purpose we will make use of drum, cymbal, tambourine, triangle, bell-chime (metallophone) and castanets.

Each of these instruments represents one of the three fundamentals on which music is built: dynamics, metre, melody. According to these fundamentals we distinguish tones as loud or soft, long and short, high and low. So much theory can be taught the child upon these instruments, without any feeling of "music," which indeed would be premature. The child then would be premature.

possesses the treasure of knowledge which he himself has gained, knowledge which enables him to determine, according to his own ideas, what instruments the music requires, and which ones will combine to give the effect that pleases him. In this choice lies one important side of the value of our music-making, that the child has the opportunity of suiting to his own ear, independently, the tone-color that he likes; of choosing, himself, the accompanying instruments, and so, by independent creative action, comes nearer the goal, that of feeling musically.

It is not merely rhythmical feeling that is to be developed in this way, although the toy instruments can be used



ROBERT SCHUMANN'S BIRTHPLACE.

only as rhythmical accompaniment, but may be used in such a way as to bring out the individual characteristics of each. The child will gradually acquire a finer and finer perception of these qualities: the castanets, the "jolly" companions of the music; the triangle must sound "delicate, finetoned"; the drum, "large and heavy"; does not find it easy to suit itself to the other two; the cymbals bring in a decidedly definite movement, and an element of "freshness"; the tambourine has something in common with both the previous characters—sometimes it follows the drum, sometimes it rings its bells to chime in with triangle or castanets.

So the child may bring to life whatever his imagination finds charm in, and his own thought develops and grows strong.

And now the suitable pieces of music! We cannot find them in any catalogue. We must look for them ourselves, consider—and usually reject.

### The Kind of Music Required.

The conditions for acceptance are difficult ones.

1. First of all the music must be good and yet easily understood. For

the youngest children it cannot be too simple. Our great masters are the ones to whom we would therefore prefer to go, and yet, if we need much material, we can hardly limit ourselves to the classics. A musical person might hesitate to use in this way a very beautiful piece of music which is otherwise perfectly adapted, because one must remember that this art of the children is always somewhat naive. But there are good compositions to be selected here and there from modern literature, if they meet the necessary requirements. We have, on the whole, a rather wider choice than among compositions which are to be performed for pure artistic enjoyment.

1. It is understood, of course, that the melody must not be trivial.

2. That it is not popular music of the sort that is heard in street pianos.

3. That it has sufficient variety in forte and piano.

4. That it contains characteristic opportunities for our instruments.

5. That it has the desired rhythm.

6. That it is not too often in march tempo.

A piece which suggests some definite idea is a good one to choose. I played once, with some children of six

long composition, and modulating to the portions I wish to connect. But only by such a method could I secure the effect which I had in mind, and the sin is not unpardonable.

As an example of my method of instrumentation I take the "Minute" of Mozart's E-flat major symphony, for which players of some proficiency choose and play the instruments.

For the youngest children there is at first only the choice between "loud" and "soft," later they distinguish between "long" and "short" tones in choosing their instruments, and in particular, which instruments are to be used, while the rest of the instruments are used for increase of power. To decide between "light" and "dark" tones requires more experience and makes greater and greater demands on the ear of the child, until it finally succeeds in following the character and rhythm of the whole composition.

### THE CHILDHOOD AND YOUTH OF SCHUMANN.

(Especially prepared for reading at Ervuz Children's Musical Clubs.)

We hear a great deal about "heredity" in these days. Heredity is the word learned people use when they want to speak of the way in which certain abilities, talents, sicknesses or habits are seemingly given by parents or grandparents to their children. We learn of musical children who are said to have gotten their talent from one of their parents. Now, with Robert Schumann hereditarily played by a small part, for if he inherited the talents and occupations of his parents he would have been either a clergyman, as was his grandfather, or a book-seller, as was his father, Heinrich Schumann. Schumann was born at Zwickau, in Germany, June 8, 1810. Although Schumann's mother opposed his taking music as a profession, his father was so much in love with the music instruction for the child, that he could afford. His first teacher was J. G. Kuntzsch, who, it is said, prophesied that Schumann would become a great musician.

Schumann commenced to compose in his seventh year. When he was eleven he acted as an accompanist to an oratorio by F. Schneider, known as "Weltergert." At a very early age we learn that Kuntzsch frankly confessed that the boy was outstripping his master and could progress by himself. All this is very interesting, as Schumann did not engage actively in his life work, somewhat mature age, and it is not generally known that he was a prodigy. Schumann's father was greatly impressed with his son's talent and endeavored to induce him to study law. He was, however, for some unaccountable reason did not undertake this work.

So the father thereafter the father took little Robert to hear Ignace Moscheles play at Carlsbad, and Schumann was said to have been greatly impressed with Weber, then in Dresden. Moscheles that he carried through his entire lifetime.

When Schumann was sixteen years of age he suffered the great misfortune of losing the father who had fostered his musical talent. His mother, who was opposed to his musical career, insisted that Robert should prepare to become a lawyer. The Schumanns largely from a standpoint of filial regard, as he was known to have loved his mother very dearly. Accordingly, Vice-President, Leah Meyer; Secretary, Estelle Cooper.

IN THE meantime the bookshop of the elder Schumann had proved a

magazine of literary wealth such as few of the great composers have ever had at their disposal. Schumann developed a love for reading the works of the great masters of literature, and together with his studies at the university, unquestionably had much to do in making his works so extremely original and poetic.

Schumann became very fond of the writings of Lessing, Paul Richter and those of Lord Byron. In after years he best Byron's "Manfred" to music, and many look upon this as Schumann's greatest accomplishment. These excellent facilities for self-study that Schumann had at hand undoubtedly qualified him for his work as an essayist and editor in later years when he undertook the management of the historical musical magazine, the *Neue Zeitschrift für Musik*, which is still in existence.

Schumann was very retiring and did not care to join with the students in their clubs and festivities. He did, however, form a close friendship for a young man named Albert Rosen, who had entered Heidelberg University. Schumann was also attracted to Heidelberg by the renowned teacher A. F. J. Thibault, who was not only a profound student of law, but a fine teacher of musical theory. Thibault soon realized that Schumann was far more likely to make a successful musician than a lawyer, and encouraged him to pursue music. What a fortunate meeting this was, for if Schumann had met with a less sympathetic teacher he might have buried his romantic and sensitive existence in the cold sepulchres of German law.

### A Faithful Student.

He is said to have practiced seven hours a day while in Heidelberg, and many who heard him play were astonished at the extraordinary fine. Upon the advice of Friederick Wieck, Schumann's mother finally consented to permit her son to become a musician. Accordingly, he was placed under the instruction of Wieck, whose daughter Clara became Schumann's wife. It was while studying under Wieck that Schumann invented a contrivance to draw back the third finger of the hand and prevent its playing while the other fingers played. This, as it is well known, permanently disabled the composer and resulted in his becoming a composer instead of a concert pianist.

The great lesson that we get from Schumann's early life is that general education and good environment, that is, desirable home surroundings, are especially beneficial to the child. Had Schumann been the child of enthusiastically musical parents he might have been pushed ahead as a prodigy to the neglect of his general education. The same early training of Schumann, combined with his natural talent and love for music, resulted in giving the world a composer whose works show but a slight trace of the influence of other composers, and indicate that Schumann had learned to think for himself and not merely to attempt to serve up a slightly altered form of the works and ideas of his predecessors or contemporaries.

JUNIOR MUSICAL CLUB.—Pupils of Miss Anna Downs. Motto, "Do Your Best." Colors, light blue and gold. Meets the last Saturday of each month. Programme consists of musical selections, readings from THE ETUDE and musical games. President, Hazel Grissom; Vice-President, Leah Meyer; Secretary, Estelle Cooper.

My AUNT UNICE'S LETTER.

My Dear Little Nephews and Nieces—

I am continually on the outlook for games for my little nieces and nephews. Most all of the great teachers of the world have told us that little folks learn more through play than anything else. If you know of a good game bearing upon music that would be suitable for children's musicales, etc., will you not be good enough to send it to me? Of course, it must be a new game, that is, one that I do not generally know. The games I intend telling you about to-day are very new. I have only seen them played once, and I believe they were invented by the teacher who gave the interesting little musical party at which they were first tried. The children thought that they were great fun, and I know just from looking at them that they learned a great deal. The teacher who made them up did not give them any name, and I will have to supply that. The first one I will call

### Musical Pictures.

Ten children played this game. They were all seated around a large table. The teacher had previously purchased a number of postal cards with pictures of the great composers as well as their homes upon them. These cards were ten in number and had cost only twenty-five cents, or two cards for five cents. The names of the composers, which had been printed upon each card, were carefully erased. The cards had then been cut in four exact quarters and shuffled so that each child received four parts of a card, but each part was a quarter of a different postal. One player laid a quarter of his card upon the table. The next player had a part that would go with the first part, that is, "a part that would match," he played it; if not, he played some other part. The game continued in this way until some one of the players matched four parts to make a complete card. It frequently happened that the four parts necessary to make a complete picture laid scattered about the table, and it only needed the bright eyes of some little one to recognize them and put them together. The first one making a complete card received a count of five and the first one naming the composer whose picture was represented received a count of ten. The following were the names of the composers used: Bach, Beethoven, Chopin, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert. You see the faces of all these great masters were reasonably familiar to all the little pupils, and they had a fine time in putting the cards together and identifying the pictures.

This same teacher gave the cards to the children in an hour's amusement and educational play was achieved by the expenditure of only twenty-five cents and a little ingenuity upon the part of the teacher. "The Juvenile Duet Players" was given as a prize and the child who got it was delighted.

The same teacher devised a game for her older pupils, but this time she used postal pictures that were a trifle more difficult to identify. These were fine photographic cards, and excellent portraits of Wagner, Dvorak, Rubinstein, Tschakowsky, Joachim, Grieg, Macdowell, Macagnelli, Paderewski, Elgar. These same cards cost five cents each, but were exceptionally fine. The prize for the advanced pupils was "Modern Drawing Room Places."

I am going to give you a new idea for a game in each letter.

### Real Purpose of Clubs.

Now while games are very enjoyable, my little nieces and nephews should not neglect the more serious side of the

work at musical clubs and societies.

You should be eager for an opportunity to have your little sonata or piece heard by your friends at such gatherings. Remember while you are playing that they are not the ones who are deriving the most good from your playing. It is a well known fact that children who become accustomed to playing in public at an early age rarely ever are visited with that awful organ of the advanced student's work, "stage fright."

Stage fright seems to be a disease with some people, especially nervous people, and a very terrible disease it is. Its duration is short, but during the few moments that you are obliged to go through its tortures you suffer more than you do in three whole weeks of "a gripe" or the "measles." Your mouth gets dry, your tongue cleaves to your teeth, your limbs tremble, your whole body seems to ache in apprehension of failing.

### Prodigies not Desirable.

A gentleman who has spent his life in music and who has seen many children who have been prodigies, they were not prodigies. It is not impossible for a child who is so in correct answers to the above, in time to be printed in this issue, were: Ruth Campbell, W. A. Merriweather, Miss E. Cook, Eva Green, Percival Evans, Ethel Gilchrist, Robt. Pfanner, and Mary Bahr.

Therefore, when your teacher asks you to prepare a piece for a club meeting, go about it just as if you were going to play at a great concert. When you get to the club meeting imagine that all your little friends are members of an audience of people who know a great deal about music. Once heard became a great singer. She used to put on her mother's gowns and go about the parlor singing and acting just as if she were on the concert stage. The furniture was the audience, and when she got through with her little song, she would bow to the chairs, the sofa, and the parlor clock just as if she were bowing to an applauding audience. This little girl never developed stage fright when the trials of concert life came.

Affectionately,  
AUNT UNICE.

### A FAMOUS MEETING.

In the March issue of THE ETUDE we printed a picture of a meeting of a famous composer with a well-known monarch, and requested our little readers to identify the characters represented. The master was Bach and the king Frederick the Great. The story of the meeting, as told in Barnard's interesting series, "Tales of Music," published by the New England Conservatory of Music, is as follows: "Bach's second son was organist in the service of Frederick the Great at Potsdam. He was called to the king's imagination he could play the flute, and every evening had a concert at his palace, where he performed upon his instrument in a way which was having heard of the fame of his organist's father, he hinted that a visit from him would be desirable. The son wrote, but the father declined to leave school. The king was vexed and sent another invitation. After some delay, the father agreed to visit the son at Potsdam. One night, just as the king was getting

ready for his evening concert, an officer came in with a list of arrivals in the city. The king looked at the paper and said, 'I should like to see the king's men and the king's horses.' 'Old Bach has come.' A messenger was sent to the hotel, and the retiring and modest schoolmaster was dragged, without waiting to change his dusty traveling suit, into royal presence. A formal introduction, stiff and unpleasant, was gone through with and then the king, having thrown aside the ridiculous titles of royalty, became a man and brother to the organist. Taking him from room to room of the palace, he showed him the great organ of Silbermann's new pianofortes, then just introduced, and upon each Bach played. Nor was this all, for, requesting a theme of the king, he improvised upon it until he built up a fine fugue. This and many other musical wonders he performed to the satisfaction and astonishment of all. The next day all the organs in Potsdam were visited and each was treated as were the pianos.

"On Bach's return home he wrote out his fugue upon the king's theme, and presented it to his royal host, and one and one two other shorter trips made the sum of Bach's travels."

The first question that you should ask in correct answers to the above, in time to be printed in this issue, were: Ruth Campbell, W. A. Merriweather, Miss E. Cook, Eva Green, Percival Evans, Ethel Gilchrist, Robt. Pfanner, and Mary Bahr.

### AN INTERESTING PRIZE OFFER.

Tax Ervuz offers a prize of Riemann's "Encyclopedia of Music" to the reader who sends us the longest list of composers' names that can be made from the letters in the sentence: "THE ETUDE should be in every musical home."

This contest will close June 1, and the results will be announced thereafter. The names must be those of well-known composers, and must be ones to be found in any standard musical dictionary, such as those of Riemann, Sir George Grove, or Theo. Baker. This competition is not confined to subscribers of THE ETUDE. Write all names very distinctly and only on one side of a sheet of paper. At the top of the first sheet write your name and address, and also the number of the words you have been able to form.

### ANSWERS TO PUZZLES IN THE MARCH ISSUE.

Musical decapitations:  
I. Canon.  
II. Strain.  
III. Score.

The following are the names of the puzzle makers: The following are the answers to the above puzzles. Owing to lack of space it is never possible for us to print more than ten names, and the puzzle makers must reach us before the fifth of the month in which the puzzles appear. We are glad to note the continued and increasing interest in these puzzles, and we believe that they stimulate an interest in musical details: Mary Mettch, Esther Focht, Alfred, E. Schnell, A. Eichenberger, Nina Graham, Rosa Rowley, M. Martin, Geo. Grover, Flora O'Malley, Fern Belew.

The world talks much of powerful sovereigns and great ministers; and if being talked about made one powerful, they would be irresistible. But the fact is, the more you are talked about the less powerful you are.—Dinah.



# CARELESS MUSICAL TERMINOLOGY.

BY WM. B. KINNEAR.

[There is no doubt that teachers generally misuse musical terms. In other sciences, teachers lay great stress upon the employment of technical terms with the utmost accuracy and propriety. In European countries the study of music is known there as theory, and which is nothing more than a correct exposition of the elements of musical notation, sometimes including chord spelling, etc., is undertaken so that during the advanced studies of the pupil there may be no mistake about the exact meaning of the terms used. The following article, which was read at a Western musical convention, gives the careful teacher much food for thought.—Ed.]

The presentation of a subject which bores not only the average musician, but many teachers who are getting musical results far above the average, may be regarded as of doubtful propriety. Nevertheless, a reckless disregard for accuracy of statement on the part of many instructors in influential positions impels people who care to speak out in protest. The "answers to queries" department in a single number of a leading educational music journal, published during the year 1907, contains no less than nineteen errors, most of them ancient and long ago abandoned by thinking teachers.

A few examples: In one paragraph the inquirer is told (as a matter of presumably accurate information, mind you) that a sharp "raises a tone"; in the next paragraph a "note is raised," while in another statement it is the pitch of a "letter" that is raised. According to this writer, a certain "arrangement of whole and half-steps is represented, in our established system of notations, by the plain letters (or white keys of the keyboard)," and so on to mention, all pure fiction.

What are the facts? Sharps and flats modify the pitch representing power of staff degrees—lines and spaces. Neither letters ("except in clef form") nor keyboards are a part of "our established system of notation."

In the same number of the music journal from which the above quotations were taken, a musician writes (in a personal reference to the "chromatic alteration" and "inflection" of letters and tones, and a few other impossible things, with a free and easy disregard for facts.

Another musical body hearing date 1906, gives this remarkable bit of information: "A chromatic tone in a piece of music is called an accidental. An accidental is a tone that does not belong to the key in which it occurs." More fiction, due to confusion of sign with thing signified, or worse—inexcusable carelessness (it could hardly be ignorance). The facts: An accidental is a sharp, flat, or cancel, on the staff, away from key signature. Accidentals do not always indicate chromatics. Chromatic is an audible effect, a tone or tones belonging to the prevailing key, but not a part of its diatonic scale. The same book informs us that "the first tone of the scale may be on any line or space of the staff." How can an audible but invisible tone perch upon a visible but inaudible staff degree?

Again: "The sharp is on a seventh tone of the scale." With the tone on a staff degree and a sharp on the tone, things are getting badly mixed!

The above quotations are given, not as exceptionally conspicuous errors, but as typical forms of wrong statement, and as a warning to teachers from whom we have a right to expect better things. It is a gratifying sign of the times that some text book makers are endeavoring to improve their terminology. Much yet remains to be done, but a careful consideration of a few plain facts may clear the air and help us to avoid some of the grosser forms of fiction.

Three fundamental essentials in music, with which supervisors must deal, are pitch, rhythm, notation. In combination, and with all their dynamic and tonal variations, pitch and rhythm are the substance of music. Notation is a system of symbols used in music representation. There is a notation of pitch, a notation of rhythm, and a point of contact between the two. Most of the errors in musical terminology result from using terms of notation to describe the facts of pitch and rhythm.

To pitch belong tones, intervals, chords; to rhythm belong beats, accents, measures. Notation of pitch requires the use of clefs, lines, and notes; notation of rhythm includes note and rest forms, bars, and the measure sign. Everything in

pitch can be represented by the staff without notes; everything in rhythm can be indicated without staff or other pitch symbols; the point of contact between the notation of pitch and the notation of rhythm is the note head upon a staff degree. The note head, so far as the representation of pitch is concerned, is not a note, but a point, pointing out the staff degree which represents the pitch to be sung or played; the note form (the sum of its parts, head, stem, strokes) indicates tone duration. Because the note form is a full picture of vision in music, it is not, people have come to speak of reading notes. But music reading is much more.

Note heads appear at varying positions "on elevation on the staff, and we hear of a high note," a note note," but with a peculiar perversion of meaning, for "note," in such cases, is used as synonymous with tone. "Long note," "short note," are popular forms of fiction. Here, again, the thing and the sign are mixed. Notes are neither long nor short.

They indicate longer or shorter tones (as rests, in most cases, indicate measured silences) by their forms; but curiously enough, the more there is to a note form, the less its value as an indicator of duration. Tonic sol-fa represents quite clearly the duration of tones and silences by means of exact linear distances along the notation, but makes no attempt to depict the relative pitch of tones, and the relative (or spelling out), the relative pitch names of tones. Staff notation is an imperfect picture of the ups and downs of pitch, but depends wholly upon note and rests, and the relative pitch of tones, and the relative (or spelling out), the relative pitch names of tones. Staff notation is an imperfect picture of the ups and downs of pitch, but depends wholly upon note and rests, and the relative pitch of tones, and the relative (or spelling out), the relative pitch names of tones. Staff notation is an imperfect picture of the ups and downs of pitch, but depends wholly upon note and rests, and the relative pitch of tones, and the relative (or spelling out), the relative pitch names of tones.

The ancient, and almost universally accepted, fiction of staff degrees, and the names of lines and spaces, pitches, letters, staff degrees, or anything else, may as well be relegated to the limbo of discarded beliefs. Some facts: Staff degrees, in musical notation, are certain definite spaces, lines, or spaces, or bounded by them. The staff has no definite pitch meaning until a key is applied in the form of a clef.

A clef, a modified form of one of the letters used as a musical sign, and a general indication of a certain staff degree, indicating that such degree is to represent the pitch which the clef names. The remaining degrees are understood to represent other pitches in certain intervals related to the clef. The pitch of a clef affixed to a staff degree, as the whole, are diatonic in C major key only. Other pitches must be indicated by certain modifying signs. These signs are sharps, flats, and their double accidentals. A pitch degree bearing a sharp or a flat represents a pitch a half-step higher or a half-step lower than that represented by the same staff degree without such sign. The word sharp, or flat, is added to the letter name of the pitch (sometimes prefixed to numeral name of scale degree), these distinguishing words being understood to mean a half-step higher or lower pitch. (The loose, indefinite meaning of sharp and flat is not now under discussion.) It should be clear that nothing has been raised or lowered. The staff degree remains where it was, its pitch meaning, only modified. As notes, apart from staff degrees, have nothing to do with pitch, the note with its head pointing to the sharpened or flattened staff degree, is neither raised nor lowered. A given pitch or tone is not changed, but a different pitch is indicated.

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## THE ETUDE

groups of sharps or flats are sometimes set aside during the course of a composition by canceling out in signature form; so used, the signs unquestionably cancel effect of preceding signs—not for a measure, merely, but often for the whole movement. These being the facts, it seems to me that the term cancel that, both as noun and verb, it is a legitimate and desirable substitute for mensuration. Let us drop natural from our musical notation, or at least leave that question where it stands—with natural and cancel as equivalent terms.

### ILL-ADVISED PUPILS' RECITALS.

H. L. TERTZEL.

The writer has in mind a teacher of piano who closed his yearly teaching season in a blaze of triumph by means of a pupils' recital. This forthcoming recital was kept constantly in the minds of the various scholars who were scheduled at the beginning of the year to participate—they lived and thought recital. The numbers which they were to play at this recital were indicated by letters, and constantly practiced during the year and apparently the whole aim of the year's instruction was that those on the spring program should make a fine performance, and as a matter of fact these recitals were models of piano playing. The question then arises: What have been? This teacher made quite a reputation just by this theatrical coup before a large audience of indiscriminate people, who mistakenly and confidently took it for granted, that because this that player did fine work with a certain piece he was equally well trained in all the other branches of musical knowledge, that didn't get exhibited. In short, the whole thing was false, pure and simple. It is of little value for a scholar to be trained on one or two pieces till he can run them off like a machine. Musical training means many pieces, theoretical study and general education of clear, definite knowledge and ability in music. What this man was working for was advertising for himself, and he got it. What the pupils got was illusory.

There are many reasons for considering the average pupils' recital a waste of time and space, and a nuisance to all concerned. The stock argument for them is "to give confidence in public performance," which the pupil recital never did nor ever will do. A public appearance bearing a sharp or a flat represents a pitch a half-step higher or a half-step lower than that represented by the same staff degree without such sign. The word sharp, or flat, is added to the letter name of the pitch (sometimes prefixed to numeral name of scale degree), these distinguishing words being understood to mean a half-step higher or lower pitch. (The loose, indefinite meaning of sharp and flat is not now under discussion.) It should be clear that nothing has been raised or lowered. The staff degree remains where it was, its pitch meaning, only modified. As notes, apart from staff degrees, have nothing to do with pitch, the note with its head pointing to the sharpened or flattened staff degree, is neither raised nor lowered. A given pitch or tone is not changed, but a different pitch is indicated.

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## EUROPEAN MUSICAL TOPICS.

### An Epitome of Current Musical Opinion in the Old World.

BY ARTHUR ELSON.

In a recent number of the *Signale*, August Spanuth takes up the much-discussed question of the music of the future. In view of the protests against certain ultra-modern tendencies and compositions, he suggests that on the right track. French critics, for instance, suggest that D'Indy, in some of his later works, seems to employ a scale of whole tones, with bewildering results. Now comes Spanuth's complaint that the ordinary scales do not admit of enough variety, and the suggestion that we should divide a tone into thirds instead of using semitones.

The chief trouble, however, lies probably in the fact that we have so very really great composers who are able to employ the intervals and methods of the present. Two schools we have—one, that we call classic, with no great living representative; and another, the modern, in which complete freedom from form has left us more dependent on color, harmony and orchestral effects.

It is not too much to hope that we may still have great composers who can work in the classical vein. Robert Franz refused to write symphonies, as he considered that none should attempt that form after Beethoven. But a somewhat phlegmatic German gentleman named Brahms went ahead undismayed, and wrote works whose ineffable beauty does not fade beside those of the earlier master. Wagner, apostle of the free school, is credited with continual hostility to Mendelssohn; yet, according to Wolzogen, Wagner criticised unsparingly the modern dealers in tonal effects. "Instead of working in clear form," he said, "they use only loud surges, and write dark and mysteriously as if to conceal their program or subject."

As an example of musical directness, he cited Mendelssohn, whose "Hebrides" overture he loved to hear, and praised in the Bayreuth program. But if none of our composers are able to handle the classical style, with its difficult simplicity, there is at least room for all in the modern orchestral school. The limits of music have not yet been reached, and there are many good works yet to be done. If composers will only seek after beauty instead of struggling for novelty and strangeness of effect. The attempt to use new scales and intervals is of small use, unless it show that some composers can do little with the old.

The *Musical Standard*, in commenting on the subject, asserts that "the noblest, the most beautiful inspirations of all the really great modern writers have, with few exceptions, been well-known diatonic utterances." How true this is may be seen from Wagner's "Master-singers." For this reason the critic of the *Standard* praises the suite of Sibelius on "Pellaea and Melisande," which reflects the brooding mysticism of the subject without excess of chromatics. "There are still," he adds, "vast realms of unexplored country in our diatonic kingdom of musical expression."

### A French View.

In the *Mercure Musical*, however, we find Riccio Caneu upholding the modern tendencies, in drama at least. According to him, we are to find in such men as Debussy, Strauss and Dukas (strange trio!) those to whom we must look for the revivification of music. The modern kind of program, and melody is past; and Wagner's drama of thought and leitmotif, which followed it, is now to be succeeded by the drama of idea. It is not easy to see the distinction between the words thought and idea, and the idea (idée) as applied to music-drama. We may give Debussy full credit for the mystic beauty of "Pellaea and Melisande," and its plastic freedom of movement, but we must not consider it merely the work of a man who has founded a new school or abolished an old one.

### An Appreciation of Raff.

Appropos of diatonic melody, in the *Monthly Musical Record* we find Arthur Hervey writing an eloquent plea for Raff, who is considered a worthy addition to the musical atmosphere of the home and the community. The teacher will do well to recommend the violoncello, the flute; for by increasing the interest and knowledge of these, ensemble playing is possible in the home and orchestral combinations are made possible in future years.—W. F. Gates.

the tone of warm richness that we find in his themes, and students will do well to give his music a thorough investigation.

In the same issue Ernest Newman's new work on Hugo Wolf is reviewed. Wolf's new opera, "Der Corregidor," adorns a lively plot with much bright and sparkling music, but fails in the end through lack of "stage sense." Mr. Newman has no hesitations in putting Wolf "at the head of the song-writers of the world." This seems bold, but Mr. Newman explains by declaring that the problem of modern song-writing is to "keep the two arts of poetry and music in a perfect equipoise." Wolf's subduing of the accompaniment to make it fit the words in all details is what caused the rash statement.

Paul reproached the Athenians with being too religious, but apparently the German nation is not now in danger of a similar aspersion. At any rate, *Kunstwart* bewails the emptiness of the churches, and suggests as a remedy regular concerts of sacred music. Times have changed since Palestrina wrote his "Mass of Pope Marcellus" as a plea for keeping music in the church service. The idea is not a bad one, and might prove useful in many countries.

From Berlin comes news of a movement to interest workmen in music. The three royal opera establishments are to give special performances for them, at nominal prices, the work to be chosen by the Kaiser. Charpentier was once laughed at for suggesting free seats at the Paris opera for the working-girls of Montmartre. Now he can say, "I told you so."

Another modern improvement emanating from Berlin is the idea of flashing the words of a song or play onto a transparency, for the benefit of near-sighted people or surprises, and the idea of allowing more songs without words, at least in the theatres of the German capital.

Siegfried Wagner's fifth opera, "Sternengelieb," has not had so better success than its predecessors. The composer wrote his own libretto, dealing with a tenth-century legend of a young man supposed to have been killed, but in reality alive, and destined to woo his would-be slayer's daughter. Both plot and music show great situations imperfectly grasped. In a recent Munich carnival, the composer was represented, in caricature, as a man in a bear's hide like a straw-jacket. In Munich, however, he was more cheerful. There he made many good friends, notably Boernmann, grandfather of the renowned American pianist of that name. There were dinners at Scheide's coffee-house, afternoon walks with beer and cheese at the farther end; impromptu musicales in the evenings, with crowds gathering outside the house to listen; and frequent *Katzenjambou*. The *Musical Standard* is a worthy addition to the Mendelssohn literature.

In France the most important novelty seems to be Pieret's cantata "Les Enfants d'Heidelberg." Doubtless the success of his "Children's Crusade" suggested the work, which has been well received. "A Sinfonia Sacra," by Widor, is another successful new work. The "Autumn Evening" of Sibelius, however, proved rather doubtful for the pleasure-loving Parisians.

In England, the "Orchestral Rhapsody" of Delius, based on an old Lincolnshire folk-song, has received an unstinted praise. In Berlin, however, he has finished a sacred music-drama entitled "Catharina," which treats of the martyrdom of that saint in Alexandria. In Italy, Perosi adds his "Transitus Animae," a sacred music-drama, entirely to the credit of an early opera by Gluck, hitherto unknown, entitled "Il Tigrane."

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## THE BENEFIT DERIVED FROM WRITING AND COPYING MUSIC.

BY WILLIAM M. ARMSTRONG.

An eminent author has said that "writing maketh an exact man," and the saying is undoubtedly true. The teacher who has had pupils copy and write out harmony and counterpoint exercises will invariably find them good readers. It is well at the outset of musical study to acquire the habit of writing and copying simple pieces. Some of the most successful teachers of children begin their work with pencil and paper instead of text-books. How rarely do we hear the clefts explained in a correct manner; they are commonly called the treble and bass clefs, still, to be more explicit, they should be called the G and F clefs, the same as the old movable C clef, which is used in writing for the viola, violoncello, bassoon and trombone. Children taught to make these clefs signs correctly find it much easier to learn the notes. The treble or G clef is so called because the character representing or establishing that clef is placed on the second or G line. The one note once placed, the rest are easy to name. The same is true of the bass or F clef.

Then comes the making of the notes. How few have the study of harmony well to slightly tilted to the right and a half note to the left! Further that the stems of quarter, eighth and sixteenth notes are turned down when they ascend above B in the treble, and D in the bass clef, and up when below these.

The sharps, flats and naturals are not placed indiscriminately, but each one must be in its right place. Further, there are the marks of expression, phrasing, pedaling and fingering. If these simple details were more fully mastered there would be fewer manuscripts returned by the publisher, and the engraver would be relieved of an immense amount of trouble and worry.

The old masters copied and wrote an almost inconceivable quantity of music; both Bach and Handel attribute the trouble they had with their eyes to this fact.

Pupils should look forward to the writing of harmony exercises with enthusiasm. As a noted teacher of this subject says: "Every hour spent in the intelligent study of harmony will only enable one to understand the fundamental principles underlying the subject of musical compositions, but will enable one to grasp the other department of music with a certainty."—Ed.]

After having written through the subject of counterpoint, canon and fugue, then instrumentation and orchestration, the mind is broadened, and the ability to read becomes an easy task. In the end, one fully appreciates the patience and industry of a man who could not only compose and orchestrate the overtures and other numbers of the "Midsummer Night's Dream," but write a score of other numbers equally as difficult and lengthy.

### THE VALUE OF SLOW PRACTICE.

The greatest attention should be given to slow practice, as mistakes, bad method, etc., will surely be repeated in the more rapid tempo. The more the tempo 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 the practice of the slow tempo, it will not be until the speed is increased that the student will be able to do so. Every motion should be exaggerated as much as possible; the fingers should be raised to their highest position, every motion should be as quick as a flash. As previously explained, slow practice, like a microscope, magnifies the performance many times, and exaggerations are necessary to make the proportion 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. Anything had at one speed will get much quicker as 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 performance is right.

"The way to study legato is to avoid all oscillation of the hand and wrist. The fingers should lock themselves to the piano close to the keys and enforce the connection of the tones among themselves."—Marmontel.



## PUBLISHERS' NOTES

**The Presser Collection.** It is, perhaps, unnecessary for us to say that the collection of Standard Studies, in book form, under the above head, is being constantly added to and increased by the addition of useful collections and compilations. Unlike a great many other reprint editions of standard works, we have not been satisfied with picking one of the foreign editions and simply remaking it. We point with considerable pride to our editions of the following:

The Chopin Album.  
The Schumann Album.  
Bach's Inventions.  
Der Kleine-Pischna.  
Sonatina Album (Köhler).

They are the result of a comparison of all of the good editions, and of careful editing by musicians and teachers of world-wide reputation.

A complete list of "The Presser Collection" will be sent upon application. The professional discount is large, and we would ask our readers to insist upon getting our edition from whoever fills their orders. If it is not possible to obtain them from the local dealer, order direct from this house.

**Music Returned Without Sender's Name.** The result of the month of March in the music business has proven that business has again resumed its normal condition. This is a matter of interest to every professional. The flurry in the money market has been of educational interest, something that panics in the past have seldom done to any appreciable extent.

If any of our subscribers are in need of a selection of music or books for any special purpose we should be glad to offer them the advantage of the most liberal and the original "On Sale" plan of sending music on selection. Settlement to be made usually at the end of the season, in June or July. Full particulars will be sent upon application.

We claim to attend to every mail order that comes to us on the day that it is received. Our stock is one of the largest in the country, our list of publications is quite exceptional from the teachers point of view. To any who are not familiar with our methods of dealing and rates we shall be very glad to send our bundle of catalogs.

We have, in addition to this first bundle of catalogs, lists and booklets covering almost every class and variety of sheet music and music books, any or all of which will be sent free upon application.

**Lehmann's Violin Method.** No doubt those who have subscribed in advance for Lehmann's violin work have become uneasy, but the delay is entirely unavoidable and beyond our control.

The work is about half finished, and we were in hopes that the author would send in the other half long before this, and just as soon as we have the manuscript, we will finish up the book in the greatest haste and send copies to those who have subscribed in advance. In the meantime we ask a little more patience.

We have reprinted during the current month several volumes of the "Standard Graded Course of Studies," by W. S. B. Mathews. It is needless perhaps for us to say anything with regard to these universally used studies. This is the original course, and the most used one, because it has the best selection and the best arrangement of such courses of studies, and it is the course after which all the others have been patterned. The complete set of ten grades will be sent to any teacher on inspection. We invite comparison with all other works of the same character.

Two other volumes reprinting are "Master Pieces for the Piano" and "The Two Pianists," a medium grade collection of piano duets. These are both of our well-known \$1.00 collections. The first is a careful selection of the most used and melodious compositions of a difficult order. All of the popular difficult compositions bound together in one volume. Its sale, for a volume of difficult pieces, has been phenomenal. We can say almost the same of the second volume, the Duet collection. This volume contains selections by Wagner, Liszt, Mendelssohn, etc., and in addition a number of compositions of a medium grade of difficulty, semi-classical, and even popular in style.

All progressive teachers find much use for both the above collections, and will receive a very large value for the price.

**Music Returned Without Sender's Name.** This house, in its exceptional dealings with the profession, is particularly desirous of two things: to furnish suitable teaching material of value, and to absolutely guarantee satisfaction.

Much dissatisfaction is occasioned by the failure of our patrons to put their names and addresses upon packages of music returned to us. We are able, by giving the subject our very best attention, to identify about 50 per cent. of the packages that come to us without the name of the sender upon them.

We cannot impress upon every reader of this notice too strongly the necessity of the sender's name being written upon the outside of every package of music returned to us, whether by mail or by express.

**Selected Musical Post Cards.** We have on hand the largest assortment of musical post cards in the country. The list of our different series shows a diversity and range that only careful study could secure. These cards are the very best that can be procured. They are artistic in every sense of the word and not to be confounded with ordinary cheap cards. Imported by ourselves direct from the European publishers. They are sold at the uniform rate of two sets of six cards for 25 cents. Two sets of cards for 50 cents.

For students in history we suggest: Great Masters (12 cards), Modern Masters (6), Opera Composers (6), Russian Composers (6), Northern European Composers (6), French Composers (6), and Italian Composers (6). The two series of Great Pianists (12 cards each) are of special interest to lovers of the piano. Those interested in the violin will find the great artists represented in the series. Great Violinists (6), Violinists (6), and Renowned Violinists (6).

All of the above cards are well suited for framing. Detailed lists have appeared in recent issues of The Etude or will be sent free upon application.

**Easter Music.** The near approach of Easter Sunday accents the question of music for that occasion, and it is not necessarily too late now to add a special solo or anthem to the day's program. Year by year, Easter services everywhere take on a more distinctly musical character, the festival music practically absorbing honors which Christmas itself in this respect.

Have you made your Easter program as complete and as musically devotional as possible? If not, and there is any little need not provided for, let us know, and we will quickly send a liberal assortment for inspection.

**New Songs.** This is positively the last month in which this unique volume may be purchased at a nominal rate. There are very few works of which we have had so much interest as in this one. Every number of this volume is a creation, and we feel that in many respects the author has surpassed Mendelssohn, although the pieces are, in their nature, intended to be preparatory to Mendelssohn's Songs Without Words. There have been in the past a number of these printed in The Etude, which have met with very great success, and no doubt the volume itself will become standard. It is one of those volumes of modern lyrics that the progressive teacher loves to place in the hands of a pupil.

No pupil can pass through the study of this book without its leaving its impress of taste and refinement on the player. This is the purpose of all good music, and we are very glad to see a very wide circulation of this volume. Your advance price is only 30 cents, postpaid.

**Pictures for the Studio.** We beg to call the attention of our readers to our varied collection of musical pictures. Pictures that appeal to the artistic eye, and that are musical in treatment, are unfortunately few in number. We are pleased to note that two of our selections have enjoyed an enormous sale. Beethoven, Adoration of Nature, struck a popular chord, and has found admirers in even far-off Tasmania and Cape Town. The portrait of Richard Wagner has also been in great demand. These pictures are the highest samples of the printer's art, and are well worthy of a prominent position in any home. Either sent to any address upon receipt of one dollar. We have a catalogue with cuts of these pictures and other ideas for studio decoration or commencement gifts that we will send free upon application.

**Velocity Studies.** This work, announced for the first time last month, will be continued on special offer during the current month. The special idea in this compilation has been to prepare a set of introductory velocity studies to be used with pupils about to advance from elementary grades. The material is of the very best, and has been culled from many sources, including a number of original studies written especially for the collection. In addition to this, the studies are accepted for their technical value, the studies are all well written and interesting from a musical standpoint. This work is destined to have an important place in the curriculum studies of pupils in the early grades. The special introductory price during the current month will be 20c, postpaid, if cash accompanies the order.

**Commen- Programs.** Preparations for the closing exercises in colleges and schools (occasions of immense interest to students, parents, and their hosts of friends) are now well under way, and there is already much activity among teachers and pupils in selecting suitable vocal and instrumental duets, trios, quartets, etc., for the evening.

For years we have made a particular specialty of supplying the wants of those who prepare musical programs of this character, and we are now able to add new and interesting novelties to a well-known and exceptionally well chosen assortment of appropriate selections from which innumerable successful programs have been developed. This year we are still better prepared, and are able to meet practically any kind of a want suggested by our patrons. We have special lists of music for one and two pianos, four hands, six hands, eight hands and twelve hands; also part songs and choruses for Female voices, male voices and mixed voices.

All these special classes of music are cheerfully sent to teachers for examination, and are supplied, in every case, subject to the liberal discounts applying on our own publications.

**Four Hand March.** This will most likely be the last month for the special offer on this useful work.

We have of a volume of this kind among our publications for just such a volume, as we have published considerable music of this order and have had great success with it, and we mean to publish one of the most interesting four hand march albums that has ever been issued. We have the very best material at our command. This album will be particularly suitable for marching purposes, and we will have this in view in the selection of the compositions. Variety will not be lacking, as we will have all known styles, including the two-step, grand march and military march.

Our special offer for this entire volume is only 20 cents, delivered to you, if cash accompanies the order.

**Czerny's First Piano-forte Studies** and will be added to the Op. 599 well-known Presser collection. This is a volume which is constantly in use among teachers, being one of Czerny's most elementary works. It may be used with pupils who are just past elementary grade, the first few studies lying in the first finger position in whole and half notes, both hands in the treble clef.

It consists in all too studies arranged progressively and covering all phases of elementary technique. Our new addition is being prepared in our usual painstaking manner, and will be found satisfactory in all respects. During the current month we are offering copies at the special introductory price of 20c, postpaid, if cash accompanies the order.

**Six Poems.** This collection of six pieces, comprising MacDowell's material, is now ready, and the special offer is hereby withdrawn. This splendid set of pieces represents the famous American composer at his best and should be in the hands of every pianist. Our edition has been prepared with the utmost care, and is gotten out in hand-drawn style. Although the work is longer on special offer, it will be pleased to send it on examination to all who may be interested.

**Sonata Album, by Köhler.** We have in press Köhler's Popular Sonata Album, Vol. 1. This volume is a standard work for all educators in music. It is one of the volumes that all progressive teachers use. It contains the most popular classic sonatas, the ones that are played mostly by Haydn, Mozart and Beethoven. There are fifteen sonatas in all, and the volume before me contains 172 pages. The demand among teachers for this volume is very great and this is why we have undertaken an edition of our own. We will use the celebrated Cotta edition to print from, but the selection of arrangement will be from Köhler. In this way we combine the very best. The volume no doubt will be welcomed by a great many of our active teachers. It is almost complete at the present time, and those who wish to avail themselves of the special offer will have to do so at once, as no doubt the work will be completed before another month. Our advance price is only 35c, postpaid, and there is not a single sonata in the book that the cost price is not more than we ask for the entire volume. The paper and printing and binding will be of the very best. The plates will be entirely new and we expect our edition to be equal to the best on the market, and I am sure that our advance subscribers will not be disappointed.

**Juvenile Album—Reinecke.** We have been fortunate in procuring this celebrated musician a volume of extraordinary importance. It is a volume that we will rank alongside of Schumann's Album for the Young. In fact, that was the intention when Mr. Reinecke made the work. In this issue of The Etude will be found two compositions taken from this volume, which will give our readers a fair idea of what they are going to get. The entire manuscript is in our possession and contains twenty numbers. These will be printed in volume form only and the entire work will be engraved before another month is passed. We particularly call attention to this work, which is not a reprint and is an entirely new work and is our sole possession. We would like to see every active teacher possess at least one volume.

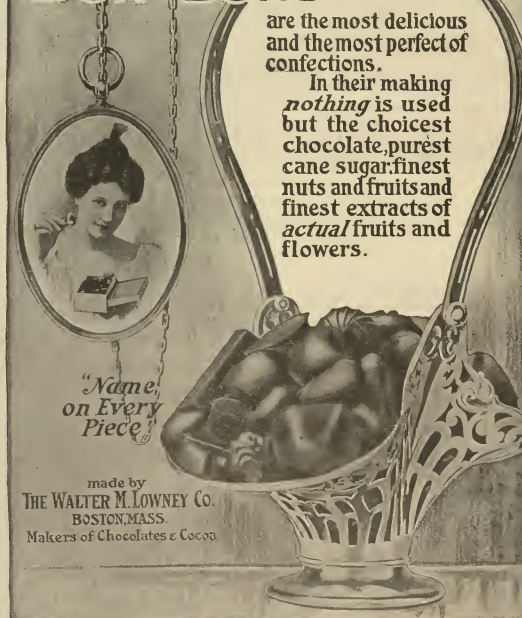
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**Standard Compositions.** The success of the Fourth Grade previous volumes of this series has been exceptional. The cream of our catalogue has been ransacked for material for these volumes. They are without doubt the most interesting and successful volumes of the 50-cent order of books. They are of a handy size, and are just the things to place in the hands of a pupil who is lacking in interest and needs stimulation. Every piece that is placed in this volume is very carefully selected. The book is graded and edited in the most careful manner. It will be one of a series by W. S. B. Mathews, and is intended to accompany his Standard Graded Course of Piano-forte Studies. The series have used the previous volumes know just exactly what they are going to get. We would advise all who expect to take advantage in this offer early in their order during the present month, as it may be withdrawn next month.

Our advance price is 20 cents, and this includes postage in all cases.

(Continued on page 271)

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The first American performance of Debussy's "Pelléas et Mélisande" was given in New York at the Manhattan Opera House on February 10th. Strangely enough the performance of this "Pelléas" was given by a company which was founded upon Mottet's symbolic and weird music. The "Pelléas" was given with great favor not only by the critics but also by the public.

SIGNOR GATTI-CARAZZA, who is to assume the general direction of the Metropolitan Opera House, has been given the honor of a telegram giving two performances of Opera in England next year.

CAR. PULLAN and several members of the Philadelphia Orchestra were severely injured in a railroad accident at Liberty.

MRS. NEWMAN, daughter of Miss Emma Nevada, has recently made her debut in Boston.

MRS. PATTI and Mary Anderson journeyed to Rome to attend the debut of the daughter of their old friend.

MR. WALTER SWEY, of Chicago, has recently given some highly successful pianoforte recitals in the South.

CHALAPINE, the giant Russian basso who has been appearing at the Metropolitan Opera House, has been severely injured in a railroad accident.

MR. S. L. ELMER, A. A. G. O., was the soloist at the eleventh recital of the American Guild of Organists.

The activities of Mr. Emil Liebling are by no means confined to his home city of Chicago, as he is actively engaged in the educational work of several institutions with a view of several hundred miles of that city.

MR. E. R. KROGER'S "Lola Rock" suite was recently performed by the St. Louis Symphony Society. The local critics praised the work very highly.

A MOST commendable educational work in the field of music is evidently being conducted at the "Upland" Normal College under the direction of F. W. Pease. Among the works in preparation is "Moore."

The Cecilia Club, of Dayton, Ohio, recently gave a concert for the benefit of the "Upland" Normal College.

HARVEY'S "Jutta Macabre" was recently given in Putnam, Pa., under the direction of J. W. Pease. Among the works in preparation is "Moore."

At the forty-fourth concert of the Evanston Musical Club, Dr. J. W. Pease, under the direction of J. W. Pease, gave a concert for the benefit of the "Upland" Normal College.

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