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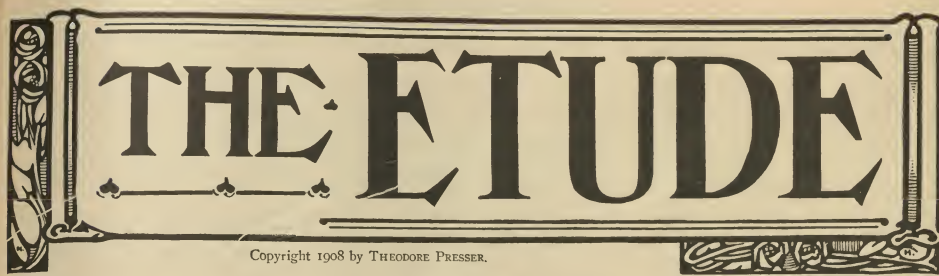
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VOL. XXVI.

PHILADELPHIA, PA., JULY, 1908.

No. 7.

EDITORIAL

"He who combines the useful with the agreeable, carries off the prize"—Horatius.

HAVE you thought about your business for
next year? Are you planning a campaign
to secure pupils now? Or are you waiting
to take the flotsam and jetsam, when the Autumn
months come?

The Summer is the time to solicit patronage for
the Fall. If you send out one little circular and fail
to secure pupils in the Fall don't proclaim that
"advertising" is worthless. You should keep your
patrons continually informed of your activities and
preparations for the next year. This may be done
in several ways.

A printed circular and other announcements are
desirable but not sufficient. By means of letters,
personal calls and picture postal cards you should
show your pupils that you have not forgotten them
and that your interest is continuous.

If you do not keep your old pupils you will have
difficulty in building up a successful business. Securing
new pupils is another matter. If the new pupils
you desire are not familiar with your work in the
past you should make them familiar by means of a
modest but effective circular describing your work.
Be direct and engaging without exaggeration or
bombast.

Every teacher should have a list of names of
prospective pupils. The best way to secure such a
list is through continual advertisement in first-
class daily papers and musical magazines. Preserve
the list of names of those who reply to your ad-
vertisement very carefully. The response indicates
the writer is interested in you. Business houses
value such names very highly. The applicant
should receive frequent circulars from you.

Don't be discouraged if you send circulars to
such prospective pupils and fail to receive an im-
mediate reply. Sometimes a pupil who has received
circulars for five years or more finally resolves to
patronize the progressive and persistent teacher.
These methods should be supplemented with dis-
criminate personal letters and, in the case of friends,
personal calls.

THE radical difference in the modern style of
composition from the old should be recog-
nized by all progressive teachers and
students. It is obviously necessary to devise new
methods of study, new means of technical develop-
ment, new appreciations of the necessity for care-
ful phrasing and the proper mental conception of the
beautifully intertwined melodies which compose our
modern tonal fabrics.

In many ways Strauss, Debussy and Reger are

nearer to Bach and Palestrina than they are to the
more recent composers. Mozart, Mendelssohn, Bee-
thoven or Schubert. The polyphonic character of
Bach's music makes it the best possible preparatory
course leading to a comprehension of our modern
masters. Clementi, Cramer and Czerny might
have sufficed for students who would play Mozart,
Haydn or Beethoven, but for the composers of the
present day we need Bach, Bach, Bach. Chopin
saw this necessity very clearly and practiced Bach
before concerts at which he played his own (Chop-
in's) compositions exclusively.

An understanding of Bach will help the student of
any composer of any age, but the radical tendency
of present day writers towards free polyphony makes
the study of Bach imperative. M. V. White, in his
recently published "Harmony and Ear Training,"
aptly describes the difference in style thus:

"The trend of modern music makes the harmoni-
zation of melodies an ungrateful subject, for it seems
that the 'Melodization of Harmony' is a sponta-
neous growth of modern composition. A melody by
Mozart, Haydn or Beethoven may be harmonized
by a student with a harmonic result closely akin
to that attained by the composer, but the harmoni-
zation of a melody by Wagner, Strauss, Grieg,
Franck, MacDowell or other composers would have
little if any appreciable relation to the harmoniza-
tion as seen in these composers' works."

NO one needs optimism more than the musi-
cian. Samuel Johnson, the somewhat sour
and sordid English author, wrote: "The
habit of looking upon the bright side of things is
worth far more than a thousand pounds a year."
No man is ever a success in life if he is not an
optimist, for what matters money, fame and adula-
tion if you have not real happiness?

Can you imagine a more dismal figure than Carlyle
with his vast literary accomplishments and dis-
tastefully bitter and pessimistic disposition? We
musicians can all be optimists if we will. If you
have tried and failed you do not live in the land
of fresh air, plentiful rest, wholesome food and
health-giving exercise. The composer Wolf, who
recently died, was extremely pessimistic, as have
been many musicians. Had they been optimistic
their musical productivity would no doubt have been
greatly increased.

Optimism does not mean an idiotic trust in ven-
tures which are at best dreams of impossible pros-
perity. It means the ability to meet difficulties and
even disaster with a stout heart and the smile that
wins. If your teaching season is bad, don't despair—
look on the bright side of your many evident ad-
vantages and work for more business. Think of the
successful men you know. Are they not mostly
always optimists?

WHEN chairs with back-rests were first in-
troduced in Ancient Rome they were used
exclusively by the women. It was thought
effeminate for a man to sit in a chair with a back.
The Roman man was supposed to have back muscles
so strong that a back to a chair would seem absurd.

The backless chair of modern times is the piano
stool. Unfortunately our systems of physical edu-
cation are not employed extensively enough to
give our children backs that do not require a sup-
port. To oblige a child to sit upon a backless piano
stool, as hard as a miser's conscience, and practice
for two hours, or even one hour, continuously, is
little less than a torture worthy of a
Torgueman. You, who have never undergone
this punishment, have only to think of your expe-
riences on a circus bench to realize what the child
undergoes. No wonder the little ones long for free-
dom from the practice hour.

Let us have shorter practice periods and more of
them. Until our children have Roman backs let us
have chairs with comfortable back-rests and not
the uncomfortable piano stool.

THE art of expressing ideas in correct, force-
ful, comprehensible and attractive language
is one every musician should acquire.
Have you ever tried to write your opinions? If not,
you may not realize the extent to which you have
cultivated this art.

There are thousands of fine musicians who have
not been successful solely because they have never
classified their fund of musical knowledge so that
it becomes available at any moment. No one can
do this for you. You must do it yourself.

You may not be aware of the disjoint, muddled
and indefinite condition of your musical acquisitions.
The method of putting one's ideas upon paper re-
veals your weaknesses in a glance. It is not a dif-
ficult process to acquire, but it requires constant prac-
tice. It is said that if Victor Hugo stopped writing
for any considerable time, he was able to resume
only with great difficulty. The musician who will
read works like Arlo Bates' "Talks on Writing
English," Barrett Wendell's "English Composition,"
and Johnson's "Alphabet of Rhetoric," and then
think, "I will do this for the playground," and if
thinking will develop in a most gratifying manner.

It not infrequently happens that these articles
are salable. Musical papers are always very glad
to get really fine material. Thousands of pages of
manuscript are investigated to get one good thought
expressed, and suitable to the requirements of musi-
cal magazines. There are musicians innumerable
who devise new and original plans of study that are
of value to the world.

THE MID-SUMMER PRACTICE HOUR.

BY ERNST VON MUSSELMAN.

When a physician discovers a new method of treating a disease humanity prompts him to publish it to the world. The reputation he acquires through publication becomes part of his professional acquisitions. It makes him more valuable to the world and his fee for services almost invariably rises accordingly. Even if you do not find a market for articles you have at least had the advantage of expressing your ideas and appraising your ability in this direction.

Don't be discouraged if your first article is returned to you. The writer studied, wrote and contributed regularly to musical magazines for many years before one article was accepted.

"THAT is best which liest nearest. Shape from that thy work of Art," sings Longfellow. Have you availed yourself of every present opportunity or are you looking into the dim future for illusory success? Right in your music cabinet, right in this very copy of *THE ETUDE* there may be the materials for your development. Materials far more valuable than those beyond your reach at present.

The Editor recently spent an afternoon in a village near the Hudson River and heard a lady exclaim: "Some of the best music I ever heard to see the Palisades. I have lived here five years and in the meantime I have been to Europe and to Yellowstone Park, but I have never seen the tops of the Palisades." This wonderful natural beauty was only three miles distant—three glorious miles through magnificent woods and fields. The speaker had been all over the world, but had never seen the beauty at her own doors.

Sit down now and make a list of the pieces you have. Read *THE ETUDE* thoughtfully every month and secure books upon interpretation, execution and musical history. It makes no difference whether you are in a city mansion or a backwoods log cabin, if you determine to get ahead and have the requisite "gifts," you can begin at once upon "that which liest nearest."

Don't worry about the possibility of not having "gifts." If you had not the "gifts" you would very probably not have the strong inclination. "Gifts" are very often nothing but the fruit of work and intense desire.

"A N ounce of prevention is better than a pound of cure." This truth is easy to realize but difficult to observe.

Many European teachers have told us that in America there is not enough preventative method. They say that we permit our pupils to make mistakes and then set out to correct them. Their theory is that the causes which led to the mistake should never have been permitted to exist. "If there is a troublesome passage in a piece, we should so explain it to our pupils," maintain our European critics, "that the possibility of mistakes in the future is forever removed." European laws and civil ordinances are upon the same basis.

In some parts of Germany you will find an ordinance which will warrant your arrest if you place a flower pot upon the sill of one of the upper windows of a house in such a manner that there is no means of preventing the flower pot from falling or being blown to the street to crown some unfortunate pedestrian. In America we let the flower pot fall, if fate so orders, and then we stand the possibility of having a distressing lawsuit. Perhaps we do not have enough preventative method. Perhaps we do leave too much for our pupils to find out for themselves.

Whatever may be the faults of our method, it has some cardinal virtues. Most of the very great masters and virtuosos have been men and women who have learned the trick of finding out things for themselves.

The pupil who depends everlastingly upon the teacher for his advancement is almost invariably the pupil who is miles behind the race.

"A PIANO player, with highly developed technique, but without feeling and without taste, seems to me a bit like a juggler in your execution of the most reasonable thing. One is astonished at the incredible and self-inflicted dislocation of his joints; perhaps one is amused thereby, but real aesthetic enjoyment one does not have nor cannot have."—*Jedliczka*.

By this time many of the conservatories and music schools will have begun to pour forth their annual out-rush of freed students on vacation bent, and many, very many, from that vast army of private teachers will have arranged for the dispersment of their classes, content to drop the curtain upon their past winter's labors with the kindly admonishment to "not forget the practice." It is not without a trace of sadness that one feels in this parting from classes, even though the separation be but a temporary one. However, despite the pangs at heart, to the pupil from a distance does this finale come in a manner that serves to dilate his nostrils with the scent of home and all the excitement attending a home-coming. But there comes a day when all the excitement has passed, leaving in its wake the customary reaction that causes us to remember our winter's labors and to wonder vaguely, "How can I practice?"

Dexterity of the fingers is acquired only by the development and strengthening of the many muscles of hands and fingers, not greatly unlike the training that a superb athlete has undergone. To overtrain one's self and insist upon excessive overwork despite the protesting outcry of Nature mark the approach of dull, listless, mechanical action, and one's movements degenerate into the lifeless mechanics of an automaton. Therefore, the student who has labored strenuously for his art will find it much to his advantage to forget his duties for a few weeks, when, freed from the mechanical and mechanical nature of his work, he may return to his work with a clear brain and added zeal.

Hand Culture and Vacation.

Many ambitious pupils would like to indulge in more out-of-door exercise were it not that they fear a stiffening of the hands. With the assurance that rest away from one's duties is a relief to over-taxed brains, nerves and muscles, the only precaution necessary is the avoidance of any pleasure that would tend to bruise the muscles. Following such exercise, it will be found most refreshing to the hands to dip them into alternate basins of warm and cold water, in which has been placed some salt, after which a thorough massage from the base of the hand to the very finger-tips will cause them to fairly tingle with a new life.

The Hours of Work.

There is no consistent reason why one should not be able to do just as good work in the summer season as in the winter. Proof in this assertion rests in the fact that many teachers follow their vocation almost the year through. Naturally one does not feel that crisp energy that is his during the cold season, and the calls of the pure air and the fresh breeze from the keyboard for favoritism, but a lessening of one's hours is the only needful remedy. In complete accordance to the season it is obviously one's desire to turn from the heavier to the brighter and happier side of his repertoire, and the sparkling studies of Chopin and like compositions are dear to us if for no other reason than their vivid portrayal of the flowers and birds and beautiful landscapes.

"Maximum benefit from minimum time" should be the rule of the summer worker. He should not handle a gigantic array of heavy work to go over each day, but divide it as much as possible over several days. For one's study periods it is well to appoint the early and late hours of the day, noting well that all windows are thrown wide to the breeze. For the sake of convenience, we will designate these periods as First and Second.

During the summer we assume that the pupil is desirous of learning new numbers to add to his repertoire. It is a good idea to take the First Period, extracting all parts which represent a technical difficulty and going over them slowly and carefully until thoroughly mastered and memorized. Since each one of these portions has shown a weakness in your execution, it is only reasonable to expect its remedy therein, and a very sane remedy it is. This procedure, if persevered in zealously, should occupy most of the First Period; however, the time that may remain could aptly be devoted to

like portions of your old repertoire that are liable to become rough through non-use.

The Second Period should consist mainly of going over all new numbers in their entirety, as well as the reviewing of the older ones, paying particular attention to interpretation. It is safe to say that many pupils will be happily surprised at the new life that an old composition will take on during such reviews, for, after all, it is only by living in them that one extracts the hidden beauties.

Practice so arranged will permit the use of the warmest hours of the reading portion of one's education, as much an essential as work at the keyboard. Besides, there will be ample time for the student to get out into the pure air and sunshine of parks and wooded hills, and there again will be found a lesson awaiting him—the greatest lesson of them all—the music of Nature.

THOUGHTS FOR TEACHERS.

BY E. H. DUNHAM.

INTELLECTUAL and physical development are dependent upon individual effort, but if this be compulsory and not matter of choice, it is the necessities of our natures it is of doubtful value.

The desire for play is the compelling force of childish activity, mental as well as physical. Experience has taught us that symbols and definitions will not interest the young. The necessity of the child's nature has defeated that method of music teaching and obliged the acceptance of his concept of life and the adaptation of it to his early lessons. Happy songs and pleasant games are his lessons now in melody, rhythm and harmony.

As the child grows in mind and body many mental forces are striving for supremacy and here the Twentieth Century teacher meets a more difficult problem. It is to develop and cultivate the mind of the pupil through these natural characteristics of his nature and the teacher must acknowledge that "the method of teaching which most nearly approaches investigation is incomparably the best."

For instance, in the study of technique explanation of the mechanism of the piano or violin grates his curiosity and gives reason for the otherwise meaningless and arbitrary exercises.

Musical biography entertainingly told will stimulate ambition.

Clubs and recitals are means through which imagination may be quickened, and emulation assisted to develop a desire for a broader and more intelligent musical culture.

But these forces must be guided and directed. Confidence must sometimes take the place of curiosity or reason. The ambitious but impatient pupil must be restrained.

The teacher must prove to the self-satisfied pupil that to be a musician is to know the theory, science, history and literature of music, and that education has no end.

Discouragement must be routed by the power of faith—by judicious praise of present results and cheerful assurances that honest effort has always brought its own reward.

Let us not lose sight of the fact that the most imperative duty of the teacher is to add to the list of his pupils for living contented and right lives.

To do this is to supply them with the means of gratifying their needs for entertainment and pleasure, to provide them with sources of consolation in grief, to save them from the ennui and prosaicism of life and the temptations of idleness, and to fit them for useful and influential members of society.

It may be that in the stress of daily professional duties we should become deaf to the voices within ourselves, urging us to further effort and self-improvement, and being content with our own attainments, soon be left behind in the march of progress, if it were not for the necessities of life.

There is the need of daily practice. There must be opportunities found for inspiration and for ex-
 animation and study of new music.

May we not be earnestness of purpose in our teaching increase this mighty force which shall continue to promulgate and broaden the sphere of our beloved art?

LETTERS FROM OUR READERS

Live Topics of the Music World
Discussed by Practical Workers

COMMERCIALISM IN MUSICAL ART.

To the Editor of *THE ETUDE*:

I beg leave to repeat to you that the state of affairs with our piano makers and great managers and great music societies in this country is one in which the country is practically led around by the nose for the sake of commercial interests, which are creating a state of know-nothingness with regard to the best interests of American musical art, and of Americans in that art; and I ask no pardon of anybody in saying this.

There are quite a number of better pianists here among the young students in Chicago, taking each step in succession, than quite a large number of the imported artists, who are railroaded through the circuit, with everything in their favor, and everything against the first-named. But these same local "debutantes" can go practically in the list with the three thousand or more pianists in Vienna, who earn an average of two dollars a week, as far as justice is concerned.

I know of no more unjust or discriminating abuse of tariff laws and rebating than this.

Yours, cordially,

WILLIAM H. SHERWOOD.

CLEAN KEYS.

To the Editor of *THE ETUDE*:

There is something peculiar about the fact that many housekeepers, who are otherwise over-nice and very punctilious, will neglect their piano keys. This is liable to be the case where the mistress is not herself a performer, and her instrument is used only when she has visitors. If the dusting is left to a hired girl, she is almost certain to use the same cloth on the piano keys with which she has already cleaned the furniture. After absorbing all the fat and grease from the furniture polish, the nasty rag is brushed over the keys, and the result is worse than no cleaning.

Not long ago I was asked to play on a grand piano in a home where the housewife is herself an organist and who organizes herself for the most meticulous housekeeping. The outside of the instrument was shining and dustless, for this the madam could use her eyes. But the keys! They were sticky and gummy, and my fingers could not make any headway over their glutty surface. I was so disgusted and annoyed the inspiration could not come, and a very material indignation possessed me, instead of a spiritual elevation. Where righteous rage had filled me, there was no room for the divine fire. This lady knows no music and never places her fingers on the keys, therefore her "help" was directly responsible for their condition, and yet I could not blame the domestic entirely. This is really an important matter for all piano players to consider.

In many homes only the children use the keyboard. They practice daily with unclean hands, and the mother never notices how dirty the keys are, until a chance visit from the teacher or some other music lover calls her attention to it. I have had such a mother pick up the skirt of a dirty apron and dust the keys off after asking me to play, and I'll venture most musicians have had the same experience.

Clean cloths, soap and water should be used on the keys frequently. There is contamination in dirty piano keys, and it is an insult to musicians to ask them to play on an unclean keyboard, just as it would be to ask your dinner guests to use dirty knives and forks from a soiled tablecloth.

Keep your piano open a good part of the time and the keys will not turn yellow. Give them a daily wiping with a clean, damp cloth, a weekly bath with soap and water, and an occasional wash in pure alcohol. The latter is a certain preventative of yellow keys.

MAGIE WHEELER ROSS.

GETTING ESTABLISHED AS A TEACHER.

To the Editor of *THE ETUDE*:

I find many articles in past issues of *THE ETUDE* referring to the business side of the teacher's work. Too much cannot be said upon this important sub-

ject and I trust that I may be permitted to state some of my views.

I consider the location of a studio the most important feature. Locate centrally—get over the idea that the public will hunt you up. It works the other way now, my dear brother. Do not swing a sign with "Conservatory of Music" when you have a ten by twelve studio. Identify your business with your location. The name of your town on your cards and shingle will bring you more business than your own name in large letters—for example, I use my town name on all my advertising material. A neat card in the professional department of your best paper will keep your business before the public. Your best card is your students.

Recitals bring good results to both you and the pupils—always use a printed program at all recitals and concerts.

I do not believe in canvassing, in fact I have yet to solicit my first student. Keep your business before the public, but do not crowd yourself into the breach. I find that a rubber stamp, worded as your needs, can be used with good effect on students' music, composition books, etc.

I will add a little advice, intended for the new teacher. Never, no matter the cause, never speak in an unkind manner of a competitor, or of a student of another teacher. If you are in the business for the business, attend strictly to your business. Read and have your students read *THE ETUDE*, cover to cover. Keep aloof from the undesirable element. Never attempt to do a thing unless you are positive that you will "make good." Read this letter over. One thing more, it is better by far to be a big fish in a small pond than to be one of a million of the little fishes in the ocean.

R. J. HAMMEL.

SUBSTITUTING GOOD MUSIC FOR BAD.

To the Editor of *THE ETUDE*:

I have read your recent symposium upon the necessity for ear-training and music thinking. Will you not kindly afford me an opportunity to express some of my own opinions upon this subject?

The great object of music study in America is not merely to teach the young to play upon keyboards and violins, but to lead the child, first, to read music mentally and, second, to express music as music mentally and physically. We are aware that emotion, imagination and caprice have a great influence upon the production and reproduction of music, but how the few of us who are teachers realize that music building is based upon logical processes in which reason and judgment should play as important a part as thought and impulse!

The other day a distressed mother called to say that her young boy was not playing the exercises as certain old dance tunes out of a book owned by the grandfather, who was a good old player of the old régime.

I assured the lady in question that the whole matter could be adjusted accordingly. I sent for the boy and showed him some very charming Danish folk songs in which were a few reels and country dances. "Now," said I, knowing well that the child longed for rhythm, the primal instinct of both the gifted and ungifted, "I will now play a very old melody called a reel, which the Scottish and Danish people love, and we will see just how well the forearm can handle a reel. This is a good exercise, then we must play slowly and strong and quick and to make the good arm move quickly and gracefully, but we must watch the bow carefully lest it move in a 'crooked line' with the bridge."

The child was delighted, and from that time regarded the reel as a very clever finger exercise. I can only make the American child work without being conscious of drudgery! How thorough, yet tedious and pedantic, is many a system of German children. They come out strong players and thoroughly trained.

ELSIE LYNN.



DR. ROBERT GOLDBECK.

DR. ROBERT GOLDBECK.

Prominent German-American Musician and Educator.

READERS OF *THE ETUDE*, who in past years have frequently had abundant opportunities to be grateful to Dr. Robert Goldbeck for his wise counsel and keen insight into the problems of musical theory and interpretation, will regret to learn that this much-loved and highly-respected musician died recently at his home in St. Louis (May 16th, 1908). He was seventy-eight years of age and had followed music continuously for over sixty-five years.

The following from the *St. Louis News* indicates Dr. Goldbeck's many and useful services to musical art in America:

Robert Goldbeck was born in Prussia, educated at the best musical centers of Europe, and traveled a great part of his life, coming to St. Louis about thirty years ago, but later living in Chicago, New York and other American cities. He was in many respects, by birth, talent, training and experience in the world of art, a very remarkable man.

Last January, during the second part of the Theodore Thomas Orchestra concerts in St. Louis, several compositions of Dr. Goldbeck were placed upon the program by Director Frederick Stock.

At the age of 14 Robert Goldbeck was introduced to the King of Prussia by no less a personage than Baron Alexander von Humboldt, one of the greatest scholars, scientists and travelers in the history of the world. The King commanded that a concert should be arranged at the palace at Potsdam, at which was to be heard the fortunate youngster, whose success on that occasion prompted His Majesty to send him presents, including a grand piano. Meyerbeer, the famous operatic composer, was then commissioned to examine more closely into the talents of the young boy. The master duly delivered his most favorable opinion, advising that the aspiring young artist should be sent to Paris to study, play and compose.

"Launched into the great Parisian world, Goldbeck became, in course of time (he stayed four years in Paris), acquainted with Berlioz, Auber, Halévy, and particularly Alexandre Dumas, the author of 'Monte Cristo.' Dumas took a great fatherly interest in the boy and had him stay with him in his own home on a visit of two months. Many a time did he eat an *olette aux truffes* or other breakfast dish prepared by the great Dumas himself, who, like Rossini, was an excellent cook.

"Goldbeck's orchestral compositions are, besides those to be produced by the Thomas Orchestra and those mentioned in this article, 'The Victoria Symphony,' 'Burger's Lenore,' 'Dream Visions,' 'Love's Devotion' for violin and orchestra; 'The Mexican Dances' (prize-crowned at Stuttgart in 1891), and two piano concertos with orchestra.

Dr. Goldbeck was born in Potsdam in 1830. He studied under L. Köhler in Brunswick, and H. Löff in Paris. He came to New York in 1857, and later in life established conservatories in Boston, New York, Chicago and St. Louis.

LESSONS WITH KULLAK

How the Great German Pedagogue Taught

By WILLIAM H. SHERWOOD

(This article contains much that renders *The Etude* can apply to their everyday work. The writer closes with a strong plea for a more general recognition of American teachers and American methods by Americans which *The Etude* very heartily endorses. Educational conditions in this country twenty-five years ago were very different from those of the present time, but the writer has endeavored to give the best from European methods and to adapt our material to wide-awake and progressive teachers. The writer's own opinions are authoritative, since his services as a virtuoso in slow motion playing by the leading music centres of Europe.—*THE EDITOR*.)

With the names of Liszt and Leschetizky, that of Theodor Kullak stands out as having been the teacher of many of the great pianists and musicians of the present day. During my studies with Kullak, I was associated in his classes and final graduation concert with such artists as the two Schwarzenkas, J. L. Nicode, the great composer and pianist; Dr. Otto Neitzel (who made a concert tour of the United States last year, and who is the critic of the *Cologne Gazette*); Dr. Hans Bischoff, James Kwast, of the Clara Schumann School of Music in Frankfurt am Main; Louis Maas, Adele aus der Ohe, Albert B. Parsons, Amy Fay, E. M. Dowling, Emil Leibling, John Orth, Edward Baxter Perry, Van Ellemet, Moritz Moszkowski, and other celebrities.

Kullak, although he had for several years previous to this time withdrawn from the concert stage, was one of the best pianists I ever heard of in regard to intelligent and interesting conception of music, rare artistic temperament, poetical inspiration and sterling technique. His Octave School, Opus 48, had such a reputation that Ehrlich, who edited the "Tausig Taegliche Studien," while claiming that the Tausig work covers every other form of mechanical exercise necessary for piano playing, stated that the field of octave playing was purposely omitted on account of the exhaustive and admirable collection of Theodor Kullak. As Kullak and Tausig were at the head of rival music schools in Berlin, this is certainly worthy of note, and showed anything but the modern commercial spirit. These men may have worked for the almighty dollar, but only when subservient to their art.

I studied harmony and counterpoint, musical form and instrumentation under Weitzmann, one of the most intelligent theoretical men over known in music. Of Weitzmann, Liszt said, "Were I young enough, I would go to school to him." Weitzmann was also outside of Kullak's Akademie. One day I showed some compositions for the piano to Kullak which I had composed under the instruction and criticism of Weitzmann. Kullak showed a kindly interest in my work, and introduced me forthwith to the publishers, Bock & Bock, who printed five of my pieces, which were introduced by Kullak forthwith into his school. Another instance of art first and the commercial spirit afterwards, for I did not study with Kullak's teachers.

Since Kullak's octave studies were printed, science has made most positive progress, particularly in the line of analyzing and developing the physical powers of the player, with more detail and practicability than shown by Kullak, as I shall endeavor to explain further on in this article.

My father accompanied me to Berlin, and to several of the first lessons with Kullak, acting part of the time as interpreter, for I was only poorly equipped in my struggles with the German language, while he was a native speaker of that language and several others. To digress a moment from the direct course of this article, I must respectfully pause to give credit where credit is due.

Valuable Home Instruction.

My first musical instruction was that received from the old German teacher, my father, who taught me English (through the study of Latin), and who taught me to think and hear and feel the inner meaning and the construction of music, as music, independently of the piano or any instrument. He also taught me how to apply the study of the art to the piano. I was made to construct nearly all of my own exercises at the keyboard through mental development in music study. Afterwards, I was benefited by a term of lessons with William Mason,

these numbers played by Kullak and the pupils simultaneously, or larger extracts therefrom were performed first by the pupil and secondly by Kullak.

Moszkowski's Mastery.

There was a Students' Orchestra conducted by Wuerst, which had practice hours once a week. Moszkowski was prominent on these occasions with the second violin, which he played as a student. I further remember frequently attending concerts, and hearing about concerts given by young students, who were seeking public favor in Berlin, and noting Moszkowski's name on the programs. This gentleman played the orchestral parts on a second piano, on such occasions, and he was very much in demand for such work. There is no doubt that Moszkowski's complete mastery of resources and methods in musical composition, shown in his rare works, is due to the studious and modest way in which he worked at the piano and the second violin, and similar studies, thereby becoming more thorough, and in a most useful way, as a musician. This recalls a conversation held once with Rubinstein about an exquisite pianist, who did not play very heavily, and a role, and to the words, "He is a beautiful soprano pianist, no bass!" Moszkowski's composition shows as far an appreciation of bass and inner parts of his musical creations as one might expect to find in a Bach fugue.

Kullak's son, Herr Franz Kullak, appears to have continued as one of the most excellent teachers of piano music in Berlin up to the present time. The Franz Kullak editions of the Beethoven Concertos are much the best that I have seen.

In the Kullak edition of Chopin Etudes there is a footnote at the study in D flat in sixths, Op. 25, No. 8. This, and the study in arpeggio chords, Op. 10, No. 11, are among the numbers that Kullak said of finger exercises. First, he mentioned that of wrists or people with small hands, which would be come tired and stiff easily, ought to leave alone. I had to go away from Kullak in order to think considerably for myself about this problem. I had not been told enough about preliminary exercises to make the most of my own comparatively small, weak hands.

Deppe's Methods.

I went to Deppe, who did not play the piano, but who was one of the most ideal and interesting music directors in Germany at that time. Deppe commenced to talk to me about relaxing and settling down to the simplest and most elementary, yet very exercises, such as one might give to a beginner. These were to be practiced with one hand alone at a time, part silently, and very thoughtfully and slowly.

Deppe took the most minute pains with exact relations of knuckles and wrist to each other, and to the fingers. He got me to track, not only to relax, but of using enough independent force to make the knuckles steady during finger exercises. He also used sufficient force to make the wrist steady, and also using sufficient force during wrist action.

Deppe took equally minute pains with sub-divided control of rhythm in managing the independent use of the damper pedal, so as to produce accurate correct accents. He also gave me a course, were based upon correct understanding in reading music, and the consequent appreciation of the relations of consonant and dissonant, of sustained and detached tones and dynamic proportions. Deppe studied the independent use of upper arm and forearm, and of lateral motions of wrist and fingers, as applied to passage playing. He also knew considerable, but not all, about the advantage of keeping the arms and hands close to the body, and to high and the outer side of the hand, thereby assisting the fourth and fifth fingers to the full use of their powers.

After leaving Deppe, under whose schooling I spent considerable time, I had a most interesting experience in the hands of the great master, Liszt's arrival. And then I gradually worked out some of the sub-divisions in distinguishing between the use of different muscles and movements, through a process of exceedingly minute and slow motion, as employed in piano playing. These motions were much too slow to admit of producing any tone at the piano, but they gave me an opportunity to think to advantage how to regulate the management of a larger number of joints in one time than would otherwise have been possible. I learned gradually to control both parts of the arm,

independently of each other; to control the management of the wrist in from four to six different, independent ways; to regulate the management of the knuckles and fingers in the most efficient ways, and of distinguishing, as far as desirable, between such details, either singly or combined.

By taking an extra amount of pains in so many directions I found that one could add to the inner consciousness of the entire arm and hand. While the sufficient force to hold this or that part steady, in fixed position, meanwhile relaxing other parts, the development of strength and elasticity was inevitable.

Through minute care in thinking for myself about such matters, I learned to make any desirable motions with any length of stroke, from a fraction of an inch, through a graduating scale, to the longest distance possible for that part. In this way I grew to gradually work out the Sixth Rhapsody, and the Seventh Octave Study of Kullak, and the Chopin Etudes in sixths and arpeggio chords, together with the Rubinstein Staccato Etude, and similar works, until they among the leading numbers of my repertory. This explanation is not given for the purpose of denying credit to Kullak as a great teacher or writer of splendid octave studies, but as a lesson on the necessity of learning how to do one's own thinking, and of being willing to expose here you walk, and to run before you fly. Kullak himself could do these things wonderfully well; but in some cases he lacked the patience, if not the thoroughness, of method and trained ability to explain little things by the way, often very necessary for the student.

Kullak's Ideas on Finger Technique.

At my lessons with Kullak he gave as good an explanation of finger technique as any one would be likely to have in a few words. He showed three kinds of finger exercises. First, he mentioned that of closely curved fingers and the shortest length of stroke possible, merely lifting the finger to the edge of the key, but not off, to be used in soft, light playing, and serviceable for crisp and rapid work. Second, the more ordinary, everyday kind of finger practice, with the palm of the hand slightly higher than before, level across from right to left, the fingers still curved when going up and down, meanwhile moving a distance of from one to two inches in their strokes. Third, a lower position of the wrist and higher position of the hand at the knuckles, the fingers meanwhile more or less stretched out, and made to move as far up and down as possible, and to be used in heavy work.

Another time Kullak said that "piano playing consisted of a series of 'secrets' which one must discover the solution of. Whoever does learn these secrets, can play successfully. Others cannot." Probably we will all agree to this. Only it is the proper thing for an intelligent teacher of music and piano playing at the present day to know such "secrets" throughout, and to have ways and means of teaching them to one's pupils. The student must be left to find out for himself many things which the accumulated knowledge of enlightened people at the present day has rendered available to all, if they would search for it. The pianist's executive ability ahead of musical qualities, dignity, poetic contents and earnestness can all enjoy its benefit without being obliged, each one severally, to invent this light over again.

Legato Octave Playing.

Kullak gave me a lesson one day in legato octave playing. He made me play loud and strong, strongly arm to the key, and to pitch it down the playing upon back matters, and to pitch it down for white octaves. Meanwhile Kullak, who stood behind me, pressed both of my arms against my sides, not allowing the elbows to lift or to move away from the body. This was strenuous work, and very useful. It was particularly applicable to loud, sonorous playing, but it would not fit at all to soft octave playing, nor lend itself to much speed. In any case, the movements of the arms and hands, and smooth expression in legato octave playing, and a means of hindering the right degree of independent finger work. The thumb should be taught to alternate its curves—one might say, to twist like an eel—in creeping about the keyboard for legato effects, and this in the most thoroughly relaxed manner, without mixing or calling for any additional action of the hand and wrist. Similarly, the fourth and fifth fingers should be lightly, delicately trained to

at least three kinds of independence of action, to alternate in their part of the work. The ability to play legato octaves (also legato thirds and sixths) and all such studies explains many so-called "secrets," which a practiced and resourceful teacher should have the patience to provide ways and means for the student to understand and learn.

I again repeat that many things connected with the best powers of expression and technique, as well as accomplishment in execution at the piano, cannot be forced through rapid motions and loud practice, any more than a plant can be forced to grow through pushing and pulling it, or deluging it with water, or blistering it with artificial heat. The plant grows gradually and unconsciously, through soft and slow processes, if there be plenty of light and air and sunshine. It needs time. There is equal value for the piano player, who would really control technique and touch, in slow motions and soft practice. The beginner or the advanced student will benefit equally by learning how to distinguish more minutely through doing a certain amount of practice with movements made too slow to produce any tone at the piano. This gives one an opportunity to investigate some of the "secrets" involved in the mastery of the art.

Moszkowski and I were invited to dinner with Kullak one evening. Moszkowski had just composed his three "Moments Musicaux." Opus 7, which he had written in one day's time. I think that this was the first of Moszkowski's compositions that either of us had heard, and Kullak was greatly delighted. I was then asked to play some of my compositions, and I remember of following it up by playing the Seventh Octave Study of Kullak from the second book. This was after I had been away for some time with Deppe, and afterwards with Kullak's son, Franz. I had in the meantime learned to play octaves and chords with some degree of proficiency, and I had the great satisfaction of causing the master teacher to change his opinion and say good things, whereas he had formerly said so much to discourage me.

Kullak's Conservatism.

One day I told Kullak of a concert I had attended where a young pianist of exceedingly brilliant, although somewhat mechanical, musical qualities had played the "Campanella" of Liszt in a most sparkling and rapid manner. Kullak expressed much indignation at the manner in which this young pianist and others of his school were diverting the young students from a legitimate style, with the glitter and show, trivial ways used, and he at once sat down and played the "Campanella" of Liszt. There was equal velocity, sparkling brilliancy and light, crisp staccato in evidence, and alongside of it was an interpretation of the rhythm and themes, the phrasing and harmonic contents of the work, which placed his performance far above that of the other pianist, and certainly justified Kullak's contention.

Together with Liszt, Rubinstein and William Mason at home (all of whom I have heard speak in most emphatic terms on the subject), Kullak protested against the misleading tendencies of this kind of playing, and he displayed to place velocity, and the pianist's executive ability ahead of musical qualities, dignity, poetic contents and earnestness in the works.

Enough is said to show Kullak as a power of the highest importance in the musical world in the development of artistic piano playing. I have him personally to thank for much kindness and patience and many friendly acts.

New Methods Based on Old.

My experience covered a good deal more ground than that mentioned with the teachers named in this article; enough, in fact, for me to be able to state that the special methods claimed at the present time for various prominent teachers of the present time were practically all exploited before by others, at least in many respects.

A concert pianist has been very advertised as having been a pupil of a great teacher and learned his playing through the study of Kullak. It is not to that time had been a pupil of Kullak, whose name was in connection with the name of Kullak, had never been published in connection with his career. A number of pupils of Kullak have given the credit of their accomplishment to Liszt, whose name undoubtedly sounds greater to them than that of Kullak.

This kind of experience has been the case with some American students, who, after years of training at home, go abroad to put on the "finishing touches" with some great teacher. Then they are advertised far and near as pupils of this or that teacher, while the home teacher, through lapse of memory, appears to have been forgotten. The truth is that a good many teachers in America at the present time are doing some thinking for themselves, and are becoming quite as practical and artistic and successful in their achievements as any European teachers. Not only this, but some people living and studying on this side of the Atlantic are becoming quite as good and artistic as concert pianists, in every sense, as can be found elsewhere.

VARIETY IN PIECES.

By GEORGE ANDERSON.

If variety is "the spice of life" it is veritably the most indispensable factor in successful teaching. The teacher who fails to vary the program of pieces given to his pupil is not only inviting monotony, but is on the point of sacrificing his most valuable ally—"interest."

A long succession of pieces with pronounced characteristics making them very similar will surely tire the most ambitious pupil. No matter how attractive the particular pieces may be, unless their harmonic, melodic and rhythmic structure be noticeably varied the fascination of the piece will surely be diminished.

A long series of pieces with a similar technical aim is also not altogether desirable. If you are trying to teach scales through the medium of pieces, do not fall into the mistake of giving "scale" pieces until the pupil is so sick of them that he wishes he had never seen or heard of a scale. It is better to devote time to the regular technical exercises than to overdo the matter and at the same time run the risk of making the pupil dissatisfied with what should be the most interesting and alluring part of his work. Interposing pieces of contrasting harmonic, arpeggio or octave compositions so that the work may become more fascinating.

Too Much of One Composer.

A long series of Chopin values is not desirable. Notwithstanding the phenomenal versatility of the Polish composer, his music is far better to intersperse his works with, let us say, a quaint old dance from Scarlatti, Bach, Handel, Couperin or Lully, a genial effervescence from Haydn or some modern drawing-room morose by Sinding, Schitt, Moszkowski, Poldini or Scriabine.

If you will make a close examination you will find that compilers of series of pieces intended for educational use invariably seek the greatest possible variety. Schumann's "Album for the Young" is an instance of this. Heller made a similar effort in his melodious studies. Czerny, notwithstanding his voluminous output and his very evident attempts to vary his compositions, was this in mind. His studies, which vary greatly in outward form, have an unquestionable sameness. The studies, however, are so valuable that they cannot be neglected. Only a selection of the best should be used. It is doubtful, in these days, whether any progressive teacher, no matter how partial he might be to the great Viennese teacher, would think of giving a pupil more than a score of the best of Czerny's works.

So collection of one man's works can surpass a carefully selected list of studies and pieces. The great success of the "graded course" idea has been due to this. The "graded course," if properly compiled, is a most valuable and interesting work, but also rhythmic, melodic and harmonic interest. More than this, each piece represents a different point of view, a different mentality, a different soul. There can be no question that one of the greatest factors in the notable musical advance in America during the last twenty-five years has been the graded course.

"Art is of all times and all lands; happy are they whose souls are sufficiently exalted, whose minds are sufficiently open to understand and admire the eternal master works."—*Cecil Chaminade*.



THEODOR KULLAK.

FROM BEETHOVEN TO LISZT

By AMY FAY

Author of "Music Study in Germany"

(The following article by a well-known American pianist and teacher is doubly interesting in view of the fact that Miss Fay's work, "Music Study in Germany," which has been published in the English and French languages with great success, is just about to be brought out in France. Valentin d'Indy has written the introduction to the French edition. Miss Fay was born in Louisiana, a parent of New England birth and education. She studied with Tausig, Balak, Liszt and Dreyer. She presented her musical experiences in the form of musical letters to her American home, and the *Long* family, who read these letters, became so much interested in them that he suggested their publication. This was the origin of one of the most successful musical books known. Miss Fay will contribute additional articles for *ETUDE* readers.—THE EDITOR.)

"Music is never stationary; successive forms are only like so many resting places, like tents pitched and taken down again on the road to the ideal."

Liszt.

Ever restless and reaching out for newer and greater things in art, the above is characteristic of Liszt's all-comprehensive mind, and well he realized that his innovations in music, startling and brilliant though they are, would be followed by those of future geniuses, and perhaps supplanted by them. And, in fact, after hearing Paderewski play his last two piano compositions, Variations and Fugue, Op. 23, and Sonata, highly interesting and important works, Liszt's Hungarian Rhapsodies begin to sound a little antiquated, and one perceives that another style is being evolved by the master pianist of today.

In the year 1822, when scarcely eleven years of age, Liszt gave his first concert in Vienna, and on the occasion of his second concert the great event of his life happened to him, for he received the kiss of Beethoven at the close of the performance. To play before Beethoven! What could ever equal that? Notwithstanding his tender years, Liszt fully realized the extraordinary honor and was proud of this kiss from the gigantic genius, which seemed to consecrate him wholly to art.

Beethoven had become interested in the little Liszt by his devoted friend and companion, Schindler, who persuaded him to go and hear him, on learning that the boy had played Hummel's B minor concerto at his first concert, and had admitted that it was kneaded into one whole, the andante of Beethoven's A major symphony with an aria of Rossini's, who was at that time the popular idol of Vienna. This feat was probably an improvisation, for when Liszt was twenty-three the writer heard him weave into a musical web the finale of one piece which he had just played with the beginning of another he was about to play. This sort of thing he did with delicious cleverness, a little smile, full of meaning, illuminating his countenance, and while, although Beethoven and Liszt both lived in Vienna at one period, for eighteen months, and Liszt was taking lessons on the piano of Karl Czerny (the indefatigable composer of finger exercises and études, and pupil of Beethoven), this seems to have been their only meeting, and this solemn kiss the link between them. Liszt had begged Beethoven, by letter, to write him a theme upon which he could extemporize at his second concert, but no theme was forthcoming.

Beethoven was now entirely devoted to composition, was inaccessible; his door was inflexibly closed to strangers, whether provided with letters of introduction or not. Until Anton Schindler mentioned Franz's name to the maestro, the latter had no idea of the existence of one who was to enrich the world and grasp the wonderful genius hidden in his own mighty works. Several times Franz, accompanied by his father, had endeavored to gain admittance to the master's presence, but without success. The perseverance of the boy seems, however, to have eventually won the notice of the sympathetic Schindler, who urged his master to be present at the little Liszt's concert, and to encourage the boy by so doing.

A Famous Concert.

The second concert was given in the "Redoute" on the 13th of April, 1823, and was overcrowded.

When Franz stepped before the public, which was expectedly looking up to him, he perceived Beethoven seated near the platform, and noticed the master's eyes meditatively fixed upon him. Far from being abashed by so great an honor as Beethoven's presence, Franz was overjoyed by it. Among other pieces he played Hummel's concerto in B flat, and, as usual, concluded his performance by a "free fantasia," but not from a theme by Beethoven, much to the boy's disappointment. We are told that his playing became glowing and fiery, and his whole being seemed elevated and kindled by an invisible power. His success was electric, and the public gave vent to its enthusiasm without restraint. Beethoven, himself, could not restrain his admiration, and ascending the platform, he repeatedly kissed the glorious boy, amid the frantic cheers of the assembled multitude.



FRANZ LISZT AS A YOUTH.

We do not read that Beethoven and Liszt ever met again. Beethoven's "Immortal Prodiges," and great fame have taken no further interest in the little Liszt. Each went his separate way after the concert, which, however, had important results and was the starting point of Liszt's phenomenal brilliancy as an artist career. It first awakened in him the interest of the press, and, ere long, the scene of his triumphs was transferred to Paris, whither his father, Adam Liszt, conducted him, and where "le petit Liszt," as he was called, speedily became the rage in the salons of the French aristocracy.

Liszt in Paris.

It was in Paris five years later that Liszt was the first to play Beethoven's "Emperor Concerto," the first in E flat, when he had just become seventeen years of age. At that time Beethoven's music was caviare to the French, and not in the least understood. Von Lenz gives an amusing account of the incident. When Liszt was a stranger in Paris, in impression it made upon him when, a stranger in Paris, he read in the *Journal des Débats* the green playbill the announcement of an extra-con-

cert to be given by Franz Liszt at the Conservatoire, Royal de Musique, and at which he would play a concerto in E flat. Lenz regarded this as a feat of courage to play Beethoven before a French audience, that he drove immediately to Liszt's house and arranged to take lessons of him. He was of Kalbrenner, who was his first choice as teacher.

Liszt's Strong Hungarian Tendencies.

Strange to say that although Liszt was an "Italian" interpreter of Beethoven, as Wagner has asserted, he was not influenced by him as a composer, but branched out into a style of his own, rather of his country, in the wild and untamed music of Hungary. It was the gypsy music which he heard as a child, which became, as it were, Liszt's very blood, and which he has reproduced wonderfully in his Hungarian Rhapsodies. Intimately has Liszt merged himself in these, so much are they played by all the piano virtuosi of our day, that the moment we read Liszt's Hungarian Rhapsody is called up to our mind. This, in spite of the great works Liszt has composed for orchestra, symphonies, overtures, not to speak of his oratorios, masses, cantatas, etc.

Next to the fifteen Hungarian Rhapsodies, his concertos for piano and orchestra are the best known, and of these the brilliant one in E flat has been made familiar by the pianists in the concert room, although the one in A (played by Josef) is the more beautiful of the two. The E flat is overpowering in its cumulative brilliancy, however, that its effect is unerring on an audience. Liszt understands better than any how to "pile up the agony," and build up a climax to the point of delirium. In this he is unique.

Of his orchestral works, "Les Préludes" is the one which is really familiar, although the Mazurka is occasionally heard, also the "Festklänge," "Himmelsklänge," "Prometheus," etc. Once a year, perhaps, one hears the *Fantasi* or the *Dante symphony*, but not often enough to follow them as one does the Beethoven symphonies, in the mind. I do not recall of Liszt's two oratorios, "Christus" and "S. Elizabeth," that the *Fantasi* is the best of this country, although "Christus" made a deep impression on my mind on the single occasion when I heard it, under the composer's baton, in Weimar. I should like to hear the cantata, "Die Bellas Strasbourg," but never have had an opportunity.

Liszt's Operatic Transcriptions.

Liszt's big operatic transcriptions give the best idea of his enormous virtuosity as a pianist, but thirty-two only, a few are played to-day. These are the "Don Giovanni," "Rigoletto," "Lohengrin," "Tannhäuser," "Fliegende Holländer," "Tristan und Isolde."

The Tannhäuser overture transcription is one of Liszt's most wonderful, and is fairly staggering (as well as beautiful), in the humble opinion of a writer. He makes of the piano keyboard a whole orchestra. Paderewski did good work in playing Liszt's sonata during the past season, but it is pity it could be heard but once, from him, in concert. Like the concerto in A, the sonata has a divine melody in it, a theme of almost unearthly beauty and simplicity of style. The etherealness of Liszt's nature is revealed in these two works, as well as his imposing grandeur.

The Influence of Paganini.

Paganini influenced Liszt powerfully, and in Liszt's "Grande Étude de Paganini" master. The "Capriccio," for instance, originally written for the violin by Paganini, is converted into a study for the piano, and Liszt's style shows the dazzling concert piece for the piano, was the work of trills and brilliant runs. Paganini was the virtuoso whom Liszt found his match. Fascinated and enthralled by the wizard of the violin, Liszt followed him from city to city, determined to win him from his secret. Now was Liszt's chance. He had achieved this, and Liszt's father and Wagner were the pianists who followed Paganini's art. Powerful factors in Liszt's career.

Chopin and Liszt.

Chopin, he once told me, was his "best friend." When about to play one of his own polonaises to a group of pupils, Liszt was wont to murmur, in a whispering way, "After Chopin one should compose no more."

polonaises," showing that he felt himself inferior to Chopin in these, notwithstanding the popularity of Liszt's Polonaise in E major with the public. (Franz Hummel used to play this polonaise splendidly on his first tour in this country, and Wm. H. Sherwood also excels in it.) Liszt is perhaps as much loved for his exquisite transcriptions of songs as for anything. Those of Schubert appear most to fascinate him, and he has arranged fifty-seven of them for piano. Among these stand out the "Erl-King" and the "Lark." How often have we shivered under the first, and sung, in our hearts, with the second! Of Schumann he arranged fourteen songs; of Franz thirteen, of Mendelssohn nine, besides six of Beethoven, six of Chopin, three of Dessauer, two of Weber and two of Lassen.

His works are soon to be issued by the Liszt Society abroad.

It is to be hoped that this will do for Liszt what the same thing did for Bach, one hundred years after Bach's death, when his friends collected and edited his works.

The most surprising thing Liszt ever did, it seems to me, was to arrange a piano score of Beethoven's Septet and nine Symphonies. How he ever did this, with patience to do that passes my comprehension, and I don't wonder that he manifested a sort of revolt against Beethoven the latter part of his life. The very last conversation I had with him, in 1885, was I returned for a short visit to Weimar. Liszt said, "I respect all that, but it no longer interests me," referring to Beethoven's works. Besides his compositions, Liszt did a good deal of literary work, and left eight books or essays of various kinds, which are still read, prominent among which is his life of Chopin, "Music of the Gypsies," "Robert Franz," etc. When we take into consideration the time Liszt devoted to teaching gratuitously, and the demands of society upon him, we are doubly amazed at his creative energy, and we must realize the greatness of the artist and the unselfishness and utter lack of egotism in the man. Liszt never failed to be interested in the talent of others and to do all in his power to aid its fruition. He was the universal friend of the composers and artists of his day. Hardly one of them but received some kindness or encouragement from him, the sun to whom they all turned for light. Equally could Liszt present to the notice of a world the operas of a Wagner, or he could bend over some humble conservatory pupil and bring his lofty intellect to bear upon her piano playing.

Miss Amy Fay.

Liszt's Inventiveness.

Liszt once told the writer that he had invented many new effects, as, for instance, the chromatic roll of octaves, to represent a storm on the piano, or the transposition of a melody to the lower part of the keyboard so as to make it sound as if sung by a baritone or tenor, as in the song "Du bist Ruh" by Schubert, or Wagner's "Gold's Liebes Ruh." Formerly the melody was always written in the treble of the piano, and the accompaniment in the bass. He sometimes reversed this.

Liszt declared towards the end of his life that sacred music was "worth while," and that he became thoroughly absorbed in his music. There is to him only one thing in this world worth while, and that is music. He feels himself a stranger to all else. This is his friend, his only friend. Commercialism is a bore and the almighty dollar is a mite of a small thing in his eyes, foreign opinion to the contrary notwithstanding.

When, however, this student has studied about half enough, and in his father's estimation, far too much, he is rudely startled by the shoulder and commanded to "face about, it is time for you to earn a living." Then follows the hunt for pupils, and from henceforth the less practice he can manage to get the better. It is considered to be his duty. There is just more successfully to be considered to be his duty. There is just more successfully to be considered to be his duty. There is just more successfully to be considered to be his duty.

My impression of the oratorio of "Christus" from the one hearing I had of it is that it is the music of the Roman Catholic Church. It is medieval, grand and imposing in style, but it has not the universality of Handel's "Messiah," or the convincing quality and depth of Bach's Passion music. I recall the quaint and primitive march of the "Three Wise Men," or Kings, when they went to behold the Saviour in the manger. But it is only a hazy memory in my mind, as I heard it so long ago. I did not keep the libretto, unfortunately.

Liszt, of course, wished to be known and judged by his large choral and orchestral works, and the way in which they were put aside and undervalued during his lifetime was a bitter grief to him, notwithstanding the apparent philosophy with which he used to remark, "I can wait." But even at the present time we do not know Liszt as we should do, as a composer, although he is justly famous for the neglect of his contemporaries. A new and complete edition of

his works is soon to be issued by the Liszt Society abroad.

It is to be hoped that this will do for Liszt what the same thing did for Bach, one hundred years after Bach's death, when his friends collected and edited his works.

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It is not the lack of talent here that gives us the apparent smaller average; it is the surrounding conditions, and, be it to our shame, the popular prejudice in favor of foreign talent.

We do not hesitate to bow to Germany as a musical giant several centuries old, but permit us to beg a little more charity towards the dwarf on this side of the Atlantic who has aspirations of giant proportions. If your young men sneer at us now the time is not far distant when they will raise their brows in wonder at some of our achievements.

QUESTIONABLE ADVANTAGES OF FOREIGN STUDY.

By ALFRED H. HAUSRAHL.

The question of going abroad is one that presents itself to every serious music student in this country.

He goes abroad sooner than is necessary it is probably because of a lack of sympathy with his work at home. If he is a piano student almost any time is so soon, so far as necessity is concerned. He should go abroad to learn rather than to study. The sympathy he craves does not consist in applause for his performances, for he knows only too well his own imperfections, but rather sympathy with his work, interest in his practice, interest in music for music's sake. Without this the student is hampered in his work, his ardor is cooled, his energy wanes.

Battle as he will against unsympathetic surroundings, he cannot subdue them; they will subdue him. He has become thoroughly absorbed in his music. There is to him only one thing in this world worth while, and that is music. He feels himself a stranger to all else. This is his friend, his only friend. Commercialism is a bore and the almighty dollar is a mite of a small thing in his eyes, foreign opinion to the contrary notwithstanding.

When, however, this student has studied about half enough, and in his father's estimation, far too much, he is rudely startled by the shoulder and commanded to "face about, it is time for you to earn a living." Then follows the hunt for pupils, and from henceforth the less practice he can manage to get the better. It is considered to be his duty. There is just more successfully to be considered to be his duty. There is just more successfully to be considered to be his duty. There is just more successfully to be considered to be his duty.

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notion of success, virtually through his aspirations, him where he now stands—whose hopes and aspirations they have blighted. We hear very little of such sentiments from the unfortunates themselves; it would mean commercial suicide.

We have with us a species of foreign art seed, the seed that was planted for a flower and developed into a cabbage. He insists that he is a flower, for the name was on the package from which he issued forth. And although he may pose as the lily of the field, he toils, also doth he spin—spins for the almighty dollar and spins some musical yarns about himself. Again, we have the foreign music-horse of doubtful ancestry who would ride over and trample upon everything American in music. He forgets that his teacher repeatedly hinted to him that his ears were too long for him to pose as a horse. Long ears and long hair seem to run up upon these shores in great abundance.

No doubt Europe cannot be surpassed as a centre for music study, because it has what we, alas! have not: the musical atmosphere; therefore all the more credit to him who develops his talent in a less auspicious musical climate. One thing we can learn here, dear German friend, and that is piano playing.

The question resolves itself down to this: give our students the proper environment and we will give Germany or any other country as good an average pianist as they give us.

It is not the lack of talent here that gives us the apparent smaller average; it is the surrounding conditions, and, be it to our shame, the popular prejudice in favor of foreign talent.

We do not hesitate to bow to Germany as a musical giant several centuries old, but permit us to beg a little more charity towards the dwarf on this side of the Atlantic who has aspirations of giant proportions. If your young men sneer at us now the time is not far distant when they will raise their brows in wonder at some of our achievements.

PRIZE ESSAY CONTEST WINNERS.

The prize essay contest for 1908 brought forth an unusual number of essays all embodying points of interest and showing that the writers had given much careful thought to the subjects. The principal gainers in these contests of this kind is, after all, the advantage one receives from practice in writing. Many of our most successful contributors have developed through the medium of the extra effort expended in competing in contests.

The essays were read by a committee of three, all of whom have had extensive experience in music teaching and writing. Every manuscript submitted was carefully read and its merits weighed. The ones most available for *ETUDE* purposes were then selected and reconsidered many times. This method has been pursued from time to time for several months and the results are in consequence entirely fair and impartial. Some manuscripts have been retained for a second consideration as we are convinced that many will prove useful for *ETUDE* use. We will communicate with the contributors as each manuscript is reconsidered.

The prize winners are:

Charles A. Fisher, essay, "A Special Class of Pupils."

Mrs. Herman Kotschmar, essay, "Class Teaching versus Private Teaching."

Julia Augusta Plumb, essay, "Directing Our Pupils' Thoughts."

Alexander Henneman, essay, "Mental Poise."

Samuel Brown, essay, "How I Established My Teaching Business."

PROFESSOR NIEKS is astonished that Sebastian Bach communicated his musical talents and accomplishments to so few of his family. He had certainly enough able branches to be placed upon—even by his first wife and thirteen by his second! No other married great composer ever came within sight of fathering such a numerous brood. Of the twenty children, many died young; and nine were daughters, of whose musical gifts we have no trace—nothing is recorded. The latter fact is rather strange, since Bach's second wife was highly gifted in this respect; and, in another extensively musical family—that of the Cooperins—the women as well as the men distinguished themselves. Sebastian was a true musicianship to four of Bach's sons; but, as a matter of fact, only two of them really count—J. C. Friedrich and W. Friedemann Bach.

IS THE PIANO A DISADVANTAGE IN EARLY MUSICAL EDUCATION?

A Continuation of the Symposium Commenced in the June "Etude."

Thomas Tappan

There is distinct evidence on every hand that, in common with nearly all other studies pursued either for utilitarian or cultural purposes, music is being regarded as more than the development of an ordinary capacity for performance. Even a few years ago a liberal education in piano playing amounted to little more than a short repertoire of compositions uncertainly performed by the student and gradually lost to every-day familiarity.

That we are doing this, better and better, is due not so much to changes in the aim and method of music instruction alone, but to the vastly more logical view we are gaining of education itself. Some of the salient points in this saner educational aim are so familiar to the reader, say of Mr. Spencer's "Education," published more than fifty years ago, that it is wonders why they were not earlier put into common practice. But we remember that while Strabo, in the first century, B. C., realized the rotundity of the earth, it was fifteen hundred years before Magellan circumnavigated it. In other words, we persevere in the direction long before we travel over its pathway.

The one essential factor in the newer music education, if it may be so called, is that: that more and more generally teachers are regarding the study of one as a tangible, thinkable reality. It is no longer sufficient unto the young player to know his keyboard and the elementary possibilities thereof; he is also instructed in the mystery of tone itself.

This has given rise to a multitude of practitioners who may be called "new teachers." They all invest the subject of music with an atmosphere as healthy as they are thorough in their perceptions; and a broader activity results. That this is a step in the direction of true progress no one will deny. After all, tone is a reality of music. Therefore, tone may become a mental possession; an intellectual perception and appreciation (whether expressed by the composer for piano, voice or violin); it always remains a thought expression; its application to instrumental means it obeys the law of application to the instrument itself, while endeavoring to preserve its essential meaning.

Therefore it is no mere passing notion that the various subjects of tone-study, now so familiar, are necessary. They are primarily indispensable. Tone-study, whether as Dictation, Voice sight-singing, takes precedence over any application to an instrument. And the reason is found in this: Formerly our music teachers had little need to anything as simple as the study of tone, for we knew that to study tone as the entity of the language of music not only makes it more familiar to the young performer, but it quickens his discriminating faculty; he plays better; memorizes more easily, and, above all in value, he is a better listener.

Now, to become a better listener is no small matter. Could we multiply a good music listener by one-third of our population we should find ourselves a music nation. It is the capacity for listening intelligently that gives music its due. It is not, as we so popularly suppose, the act of committing crimes at the keyboard.

This broader study of music in which tone as the artistic basis is respected, revered, and studied, is becoming more and more general in our public schools. Many grade teachers in the public school are producing music results in an hour per week or less that would surprise many a private teacher. This faculty which is growing and awakening in the mind of the school-boy and school-girl is, if properly guided and increased, a possession of no ordinary importance; it is a national asset. When our twenty millions of children have become singers of good music, knowing mentally even the simpler idioms of the language of music, our standing as a musical nation is secure.

E. R. Kroeger

In answer to this question, the writer says "certainly not." Indeed, the piano is a distinct advantage

to the development of musical education, and if it were not for this remarkable instrument, general musical culture and appreciation would not be where it is. To be sure anything may be abused, and there are households in which the piano is a thing of horror. But in the majority of cases it is distinctly beneficial. Most of the great composers have written some of their most beautiful and interesting works for the piano. The best teachers of the day give make pupils of these pieces and thus direct their musical taste. In this way the child grows up with a love for the best, and a desire to hear it when interpreted by distinguished artists. In regard to the question of previous ear training, no doubt much should be done which has been neglected. In our public schools, one-half an hour each day were allotted to music, and fifteen minutes of this time given to ear training, some marvelous results would be apparent. In schools where ear training is cultivated, extraordinary instances of exactness are recorded. The writer thoroughly believes that this should be a part of public school education, just as drawing is. The ear requires training as well as the eye. In fact, if all the public schools in the United States would make music education an essential in their curriculum, training the ear, and developing knowledge and appreciation, both of vocal and instrumental music, it would not be long before Americans were a really musical people, who could hold their own with those in foreign lands.

Calvin B. Cady

"The piano is just as much of a menace to music study and education as the blackboard is a menace to geometric study and demonstration."

It is true that as much as a menace to music study and expression as the teachers make it. It is up to the teachers of the pianoforte to become teachers of music, and see to it that music thinking, not note and key thinking, precedes and governs all technique. It is not as easy as it seems, but it is needed, but conception development. The student who is led to really conceive, form in thought, melody, harmony and rhythm will have little difficulty with his ears."

Herve D. Wilkins

"Whether the piano is to be a help or a hindrance to true musical education depends largely on the use which is made of it."

"Every musical instrument is a device for the utterance of musical ideas, and such instruments can be played upon by those whose powers of musical thought are very limited. Nearly every teacher will recall instances of pupils learning to correlate certain printed notes with the proper piano keys, thus translating the printed page into sounds without grasping the musical thoughts which underlie the printed page. There are at least two ways of reading piano music. The one almost entirely mechanical, merely to touch the keys which correspond to the printed notes, resulting often in a stumbling, stammering performance, an experimenting with false notes, showing but imperfectly how the music should be played. The second, and ideal manner of reading music, is to scan the printed notes, conceive the effect in every detail, and then reproduce it at the keyboard."

"Correct habits of musical performance can only be developed in the good old-fashioned way of teaching 'the thing before the sign.' Thus a child should at first learn to sing and even to play by note or 'by ear' before learning to read music, just as children learn to think and to talk before learning to read words."

"Every one would concede the absurdity of giving a child its first lessons in speech by using printed letters. It is equally absurd to try to teach pupils to read music before they shall have acquired or developed ideas of melody and tone. An excellent way is to require the pupil to play simple fragments by dictation."

"Let the teacher dictate with voice or at the key, successively, simple at first, of three or four tones, then require the pupil to reproduce the same by voice. This is the way in which many a genius has begun his musical career."

"Stories are told of Mozart, Rubinstein, and other great musicians, who, as children, took delight in 'picking out' concertos, chorales, and other compositions and melodies, by ear. Such studies awaken interest in the duldest pupil. Similarly, ideas in rhythm can be taught to very young children, by showing them how to rhythmize a simple note-succession such as a five-note scale, first, then to count four pulses or two or one to each note afterwards unequal-note-divisions may be taught rhythmic motives, such as these:



"Such rhythms played up and down on five keys would require many repetitions before 'coming even' on the starting note, and the patterns can be multiplied indefinitely so that the pupil will have learned to play quite complicated rhythms before even knowing how they would look on the page."

Lester C. Singer

"Thousands upon thousands of practical and sensible people throughout our country are paying the musical instruction of their children, and the sands of more advanced and serious students of piano are making many sacrifices to become better players and artists. Why all this endeavor? What do they want to play the piano? Whether the object is to make a living as a teacher, to play for their own amusement or to become a renowned artist, the motive back of it all is music. Music demands that some faculty in a person should be not musical to the extent of finding some enjoyment in it. This feeling is so inbred in the consciousness that people without musical training quickly feel the difference between playing that music and that which is not music. And, therefore, the object must be to play music, and to play notes."

So much attention is given to the technical work necessary to play the piano well that unfortunately the child gets so much a mechanical idea of what is cultivation of the more subtle sense to be found in the relation of tones. Many teachers endeavor to cultivate in their students this musical sense, yet it is much neglected, a fact evidenced by the great amount of mechanical and unmusical playing to be heard."

In view of these generally conceded facts, it is the most effectual means of cultivating this desirable element in piano playing? Many of the best teachers obtain good results from technical exercises for the touch and carefully devised methods of fingering, combined with their endeavors to arouse in the student their own musical feeling and enthusiasm."

"If these things are to be attained, depending much upon the individual of the teacher and the receptivity of the student. But these methods are indirect and in a large degree uncertain. Usually the development is slow, and the student is left with a feeling of uncertainty. Piano teachers are now giving a good deal of attention to ear training; they are beginning to realize that this work is a great help to student. A good ear for music has always been considered the best way of learning music, and seems to have but just dawned upon the thought that the ear can be trained as well as the finger. Why a training so important to good musicianship has been neglected I can only surmise. It is to be explained by the fact that the ear is so difficult to train, and it seems to have but just dawned upon the thought that the ear can be trained as well as the finger. Why a training so important to good musicianship has been neglected I can only surmise. It is to be explained by the fact that the ear is so difficult to train, and it seems to have but just dawned upon the thought that the ear can be trained as well as the finger."

"The basis for ear training work is found in the partials or overtones; learning to hear the partials is a good beginning, then carefully study the musical effect of these tones heard in the various positions of the triad and in the progress harmonic relations. This calls attention to the musical qualities of chords and arouses in the listener a perception of, and feeling for, these qualities. The partial tones sing and the ability to hear these tones will acquire the ability to make his instrument sing, and sing clearly, without blurring of the voices or parts."

The study should be systematic and serious, the same as technical studies; the player must learn to "discriminate in his musical effects." Any person can hear well enough, the musician must do more. There needs to be unfolded in the consciousness those subtle qualities that are obscure to the untrained ear. A systematic study of the partial tones will unfold to the student a new and broad field in the realm of music, a whole symphony of tones will be heard, the existence of which the player had not before been in the least aware of. The term feeling expresses this sense better than the word hearing, for the true musician feels these tone relations, and the musical expression is largely governed by this sense, hence the value of its development. This will not come from a process of training the fingers, but must be established in the mind the musical sense that seeks expression through the instrument. The technical equipment will be called upon to furnish the means whereby to express the feeling that exists as the motive back of the whole study of music."

The partial tones furnish the basis of the whole harmonic system. A study of the tempered scale unfolds musical effects not usually taken into consideration by the student. This is touching upon a few points of a system of ear training that will awaken the inner consciousness to a musical sense of tone relations. The possibilities for development in this direction are unlimited, which in due time will command the serious attention of musicians."

MAKING SPARE MOMENTS HELPFUL.

BY C. W. FULLWOOD

Do you keep a note-book near at hand in the lesson hours? A new thought. A suggestion should be put on paper at once, or at least immediately after the lesson. At your leisure you can amplify and whip into shape for the printed page. It may help other teachers or students."

Studio intervals can be utilized in various ways with profitable results: preparing work for the next pupil, reviewing the method, aptitude, temperament and possibilities of the pupil who has just left the studio, writing your thoughts of new details of method, a new way of dealing with old problems, reading some poetry with a natural, smooth-flowing rhythm, or doing something that will count in making odd moments result in interest and profit."

If you are a teacher in a country town consider your blessings, for you can slip out in the intervals of lessons and take Nature's tonic for tired nerves and brain. She will soothe and encourage you if you keep eyes and ears open for her suggestions and comforts. Nature study is a profitable aid for the music teacher."

John Wesley, the founder of Methodism, said: "My parish is the world." The teacher, musician or student who would be useful must not confine his art, or the studio, class of pupils, the circle of his art, or indeed to the community in which he lives. Push out into the world. In this day the printed page can bring the up-to-date musician in touch with the world of the arts, sciences and all progressive thought. The day is past when even a musician can be a one-idea man."

It is surprising what a fund of information, study and profitable thought can be achieved by utilizing the odd moments. It is said that Macaulay could master the contents of a book while waiting for breakfast. Others have studied a language by using the bag ends of hours. There is a world of truth in the old Scotch proverb: "Many a mickle makes a muckle."

In the line of professional reading many a helpful thought has come to me by reading a copy of THE ETUDE in the intervals of lessons hours. And upon vacations I generally take a bundle of THE ETUDE members with me in the country and read them in the hammock or in the old apple orchard on the farm; thus I keep in touch with my work even during the resting spell."

In fine, take care of the odd moments; they are golden treasures."

THE ETUDE

EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

In the *Mercur Musical*, Lucien Greissamer begins a discussion on the hygiene of the violin, and treats some length the methods of using and preserving that most fragile and delicate instrument. In former times, especially in Italy, it was often held against the body, so that many old instruments show a triangular mark on the back, due to friction. As chin rests did not come into general use before the time of Spohr, the early instruments will also show well-marked traces of the chins of bygone virtuosos. Antique costumes did not always permit the use of the chin, however, and this may have led to the Italian method of holding, mentioned above."

For keeping the violin when not in use, many have advocated hanging it on a wall in a dry spot sheltered from the sun's rays; but this practice has never become common. A violinist who has been exposed to the changes and harmful effects of the atmosphere. Excess of dryness or dampness are both bad, as well as frequent changes of condition. A violin is best in its case. Metal cases, however, are to be considered very dangerous, for they attract dampness. Cases of wood, covered with skin of some sort, are recommended. After being played a violin should not be put away at once, but some time should be allowed for the dissipation of atmosphere and breath to leave it. Similarly, before playing, it is necessary to let a violin grow accustomed to the atmosphere of the concert room, otherwise much retuning will be necessary."

Greissamer asserts that the violin must be kept tuned as much as possible. Any other procedure is a mistake, he claims, and destroys the vibratory power of the instrument. To show that a violin long in disuse cannot at once give promise of the richness of experience of Sivirot with the famous "cannon" violin of Paganini, preserved in the museum at Genoa. The municipal council urged him to play this instrument, an old Guarnerius, but when he tried it at rehearsal he found it would not stay in tune, and its tone was execrable. He substituted his own instrument in the concert, without saying anything of the matter, and the public went wild with enthusiasm at what they thought was Paganini's violin."

The general idea of the present has been that violins gain by being actually played; but this is not so, according to M. Greissamer. He quotes a saying of the great collector Labitte, to the effect that the worst enemies of violins are the virtuosos. It is a fact that when a string breaks the equilibrium of the instrument is noticeably disturbed for some length of time. This being so, it is probable that being in motion, rather than being played, is what benefits the violin. It becomes crystallized, so to speak, in a position ready for performance, while an untuned violin becomes set in an unsuitable position. Thus the tuning of Paganini's unused instrument probably brought it into a condition of unusual strain, in which it could not vibrate readily, and the continual shifting of the wood to relieve the strain upon it would be of little benefit. As a consequence, keep throwing the strings off pitch. As a corollary to this, M. Greissamer believes that the old violins, by continual use, have now reached a point where they are beginning to deteriorate."

Music of the Russian Gypsies.

The *Monthly Musical Review* quotes an article by N. G. Shieber on the Russian Gypsies and their music. With the exception of those in the Caucasus regions and Crimea, they have little aptitude in the use of instruments, but are almost wholly devoted to vocal music. At times, in the large cities, they form choirs which soon become renowned for excellence. There is a fairly large repertoire of songs, both in Russian and in Romany (the Gypsy songs, both in Russian and in Romany). They are given with the aid of a seven-stringed guitar. The earliest choirs were founded in the reign of Catherine II (1764-1796), and they have since that time to the present day. They have had some existence as professional entertainers, among the best being two Sokolovs, uncle and nephew. These choirs are now to be found only in Moscow or St. Petersburg, but they are as in the old apple orchard on the farm; thus I keep in touch with my work even during the resting spell."

In fine, take care of the odd moments; they are golden treasures."

There have been great women singers among these Gypsies, also. Most famous among them was Tanya, who possessed great beauty of person as well as of voice. When Catherine II heard the wonderful soloist, she took off a rich shawl she was wearing, and threw it around the beautiful Gypsy's shoulders, explaining as she did so that the Pope had given it to her as the greatest singer in the world, but she now felt that she had no longer any right to it."

The Southern Gypsies, who show more taste for instrumental music, make use of the violin, the zither, and a sort of drum called the *dhol*. They have national dances as well as songs. On the whole, their music is no less interesting than that of their Hungarian cousins, so ably echoed in the works of Liszt and in the slow movement of Schubert's C major symphony."

The Opera in Europe.

In Paris the *Revue Musicale* is republishing Mchál's "Uthah" in its supplements. This opera dealt with an Ossianic subject, and the sombre impressiveness of the poetry gave the composer the idea of leaving out the violins altogether. The gloomy color of the viola thus brought into prominence was only too effective, for it gave Gretry, after listening to the work, cry out, "I'd give a hundred francs now to hear the tone of a violin." The *Revue Musicale* mentions Tietz's account of Gluck's Debussy calls Gluck an old bore, but in his estimation no one is really great—except perhaps Debussy. The Opera-Comique has staged Rimsky-Korsakoff's "Snow Maiden." As Tchaikowsky's "The Nutcracker" due to the New York season, we may hope that other Russian operas will soon cross the Atlantic as easily as they seem to be crossing Europe."

Toscanini, our coming opera director, is spoken of by *Die Musik* as one of the very best of living Italian musicians. An excellent drillmaster, he knows just what he wants, and has been successful in Wagner as well as in the lighter schools. Something of a musical tyrant, he is an avowed enemy of the horny-handed encores which the audience tries to force a repeat of "Di Quella Pira" in "Trovatore."

Happenings in Germany.

In Germany the manuscript of Beethoven's Thirty Variations is offered for sale at the trifling price of 44,000 marks—about \$11,000. If anything like this amount had been paid to the composer when he wrote the work he would have felt a blessed relief from the humble circumstances in which he lived. When we see how the dollars pour in to the composers of "rag-time" selections and popular marches, we realize what a sad thing it is to be a genius. This was especially true of Schubert, one of whose best songs went for twenty cents apiece, while publishers made fortunes out of them."

August Spanuth, of the *Signale*, says he is not a betting man, but if he were, he would stake heavy money that Dr. Muck will some day return to Boston. If the wish could be father to the act, as well as the thought, Boston would have him back at once."

Eugen D'Albert's opera "Tiefand," with its tragic plot of true thought and feeling, has been a success in Germany, and seems to be that composer's greatest success."

New Music in London.

In London the new Symphony Orchestra continues its performances of works by native composers. W. H. Bell is the latest to achieve local fame. The "English Rhapsody" of Delius was well received. Josef Holbrooke's poem "The Viking" by Longfellow, received various comments. "It amazes, dazzles, and mercilessly shocks," said one critic. Selections from Granville Bantock's song-cycle "The Viking" were played to great applause. The "British Song" German opera "Merrie England" has succeeded in concert form, while Purcell's "Dido and Æneas," in one of its many recent revivals, still arouses mild interest."

EVERY MAN has just as much vanity as he wants understanding.—Pope.

Explanatory Notes on Etude Music

Practical Teaching Hints and Advice for Progressive Students and Teachers
By MR. PRESTON WARE OREM

RONDO IN D—W. A. MOZART.

CLASSICS of this type remind one of a beautiful piece of Dresden china or a miniature by Watteau, perfect in their artistic simplicity, refined and polished to a degree. The few detached pieces and movements for pianoforte of Mozart, aside from his sonatas, are nearly all of rare interest and beauty. Of these the "Rondo in D" is one of the most noted. It is to be found on the recital programs of many great artists and it is widely used in teaching. It is one of the most striking examples in existence of the form known as the "sonata rondo." Briefly speaking, a "rondo" is a form of musical composition in which the first or principal theme reappears after each new theme. There are usually three or more themes, each in a related key. There are various elaborations of the rondo, of which one of the most interesting is the "sonata rondo." This form partakes of the characteristics both of the rondo and of the "sonata-form," the second theme also reappearing after the final reappearance of the first theme. Curiously enough in Mozart's "Rondo in D" there is but one principal theme, which by changes in key and in treatment is made to do duty for all three themes; and yet there is no sense of monotony. The complete first theme (key of D) ends at the sixteenth measure of the piece and is followed by a subsidiary phrase of four measures in the same key. Then follows an "episode" modulating to the dominant (key of A), in which the principal theme is again introduced at the thirty-sixth measure. After seven measures the principal theme is transferred to the left hand, followed by a "coda" leading to the double-bar with repeat sign. This completes the "exposition" so-called. Following this is an elaborate and ingenious "development" or "working-out" section, taking the place of a third theme, fragments of the principal theme and its subsidiary being introduced. At the eleventh measure after the double-bar the principal theme appears in the key of G, and again, closing the "development," it appears at the thirty-sixth measure in its original form in the key of D. After eight measures it is changed to the parallel minor (D minor), modulating in the course of nine measures more to F major. Fourteen measures further on the principal theme again appears in the key of D, transferred to the left hand. Then follows an elaborate "coda" or "conclusion" at the close of which the piece quietly dies away in a *pianissimo* ending, by means of interrupted fragments of the first theme. This piece must be played with the utmost finish, delicacy and precision, chiefly employing a light finger touch. The correct execution of the various embellishments will be found in the foot notes. The accompanying figures in either hand must always be subordinated to the melody, furnishing merely a harmonic background. The melodic portions throughout must be delivered expressively and in the singing style. All marks of phrasing and dynamics must be strictly observed. Too much pains cannot be taken with this delightful masterpiece.

SAILORS' SONG AND HORNPIPE—C. KOELLING.

A VIGOROUS characteristic piece, full of the flavor of the sea. It is divided into two principal movements: the "Sailors' Song" in G minor, and the "Hornpipe" in G major. The first movement suggests a capstan chorus, the nautical name for which is "chanty," sung while the anchor is being weighed. This movement must be played in a bluff and energetic manner, the chords strongly marked. To this the "Hornpipe" furnishes a strong contrast. A hornpipe was originally an old English dance, named after an obsolete musical instrument. In modern times the term is almost exclusively applied to the characteristic sailor's dance, which is usually a quick 2-4 movement. Koelling has caught the peculiar rhythmic swing very aptly. Play this movement in a sprightly manner emphasizing the first beat in each measure rather strongly, the accompaniment staccato. Attention is called to the "boat-swain's call" beginning in the twenty-eighth measure of this movement, a reminiscence of the similar passage in Wagner's "Flying Dutchman." This is followed by a very pretty theme suggesting a low song. In the "finale" the two principal themes are cleverly combined to form a brilliant "coda" or conclusion.

ure of this movement, a reminiscence of the similar passage in Wagner's "Flying Dutchman." This is followed by a very pretty theme suggesting a low song. In the "finale" the two principal themes are cleverly combined to form a brilliant "coda" or conclusion.

SUN SHOWER, CAPRICE—F. P. ATHERTON.

This is a clever and showy drawing-room piece by a promising American composer. It is of the type popularized by Kirchner's "Album Leaf" and Vollenhaupt's "Moreau Caracteristique," but it has a freshness, vigor and originality of treatment all its own. This piece demands clean and accurate finger-work. There should be no blurring, and the numerous staccato marks should be duly observed. The flowing melody of the middle section should stand out well against the syncopated accompaniment. The fingering throughout is very accurately indicated and should be strictly followed. The entire rendition should be vivacious and buoyant, in keeping with the character of the piece.

CECILIA WALTZ—PHILIE.

THIS is a drawing-room waltz in the modern French style. While not primarily intended for this purpose, its steadiness of movement and gracefulness render it possible to be used for dancing purposes. Practically all composers since Beethoven have at one time or another been attracted to the waltz rhythm and have idealized it in various forms. Among these Chopin stands preëminent, his waltzes serving as a model for all succeeding composers. Among contemporary writers the French seem most successful in their treatment of the waltz. Philie's "Cecilia" is a good example of this type. It should be played with grace and abandon. The principal theme is to be sung in the manner of a baritone or cello solo with breadth of phrasing and large tone.

HOMEWARD MARCH—LINDSAY.

AMERICA is gradually developing a series of beautiful and expressive folk-songs, second to none in their sympathetic and appealing qualities. One of the most touching of these is "My Old Kentucky Home." In the clever little march movement now under consideration this melody is very happily introduced in the "Trio." The tendency to employ the folk tunes as the basis for musical composition is a healthy and commendable one, which should gradually be extended to larger and more important works. "Homeward March" is an interesting teaching piece which will repay careful study. It must be played with exactitude of rhythm and rather in the military manner. The "Trio" introducing "Kentucky Home" should be played with much expression.

MERRY GAMES WALTZ—G. B. FRATE.

THIS is an agreeable little teaching or recreation piece presenting several original features. Although this piece is very easy to play there is considerable variety in the harmonies, more than is usually found in pieces of this class. The theme of the Trio, assigned to the left hand, is a pleasing and interesting feature. In teaching this piece, stress must be laid on the steady swing and firm accentuation of the waltz rhythm. In all such pieces it is advisable to strive for almost automatic precision.

SPRING'S GREETING (FOR THE LEFT HAND ALONE)—F. HUMMEL.

PIECES for the left hand alone are much in vogue at present. They are found upon many recital programs, both of artists and students. While sometimes in the name of a display these pieces nevertheless serve a good purpose (the development of the left hand), and many of them possess real artistic merit aside from the ingenuity of their construction. Moreover, these pieces depend very largely upon the performer's successful performance upon the ready and skillful manipulation of the damper pedal. Hummel's "Love's Greeting" is a very good specimen of a left hand solo of intermediate grade. The melody must be well brought out by the thumb, the

remaining voices being slightly subordinated. All leaps from the bass to the treble and back must be swiftly and neatly executed. The pedal markings must be strictly observed throughout. A characteristic feature of this tuneful and well-harmonized number is the continual occurrence of the augmented fifth (C—G sharp). It imparts a plaintive and appealing quality to the melody which could be gained in no other manner.

BLOW BUGLES—R. DE VILLAC.

THIS is a very easy, but decidedly attractive little piece for young players. The imitation of a bugle call should prove interesting and instructive as well. It is far more satisfactory to use characteristic pieces with young students than dry and colorless studies.

THE PAPER CHASE—PAUL LAWSON.

THIS is another easy teaching piece, rather more advanced than the preceding. It furnishes good drill in elementary scale playing and in the *legato* and *staccato*. This piece should be played in an animated manner, with firm touch and steady accentuation.

FUNERAL MARCH (FOUR HANDS)—MENDELSSOHN.

THIS is one of the most noted of all funeral marches. It was one of the numbers selected to be played at Mendelssohn's own funeral, the orchestration being made by his friend and former teacher, Moscheles. This piece is one of the celebrated "songs without words," a form of which Mendelssohn is practically the inventor. As arranged for four hands the "Funeral March" gains much in breadth and sonority. It must be played firmly and steadily. Several rhythmic problems are presented, particularly the triplets in thirty-second notes representing "trumpet calls." These must be delivered crisply and with mathematical precision.

FLYING DOVES (FOUR HANDS)—C. HEINS.

THIS is a lively little galop, very easy to play, but brilliant and effective nevertheless. If possible, it should be played up to the indicated metronome time, well accentuated and with full, round tone.

HOMAGE TO GRIEG, MELODY (PIPE ORGAN)—GEO. E. WHITING.

A NEW and striking number for the organ, rich in melodic invention and harmonic treatment. It is taken from Mr. Whiting's "Progressive Studies," recently published. This number may be used as a voluntary for church service, serving either as a prelude or offertory. It should also prove useful and popular as a recital piece. The registration given is for a three-manual organ, but with very little adaptation the piece may be effectively handled on a two-manual instrument. The composer's ideas and color scheme should be carried out as closely as possible, according to the printed directions. This whole number requires neat and tasteful playing. The tempo should be a trifle free, not too rigid. Make a strong contrast between the principal theme played on a solo manual and the quaint and pastoral middle section with its chromatic harmonies and sequential effects.

TENDER AVOWAL (VIOLIN AND PIANO)—ENGELMANN—DRESSLER.

THIS is a bright, melodious and very entertaining number for the violin. It was originally written as a piano solo, in which form it has been a decided success. Its adaptability for the violin happened to appeal to the veteran musician and composer, Wm. Dressler, hence its appearance in its present form. This piece is of the modern intermezzo type, and as arranged by Mr. Dressler it is rather more than a violin solo with piano accompaniment. The two players should endeavor to establish a perfect ensemble.

THE VOCAL NUMBERS.

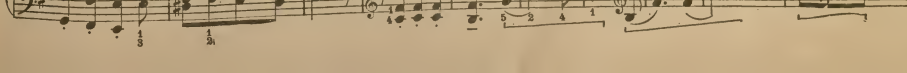
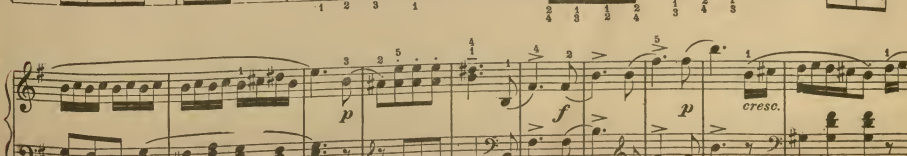
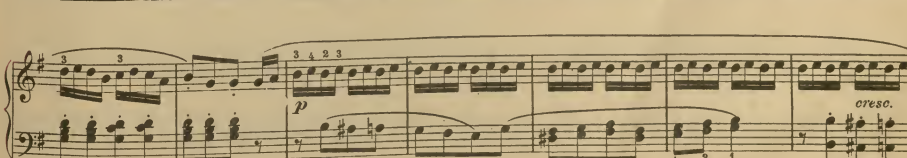
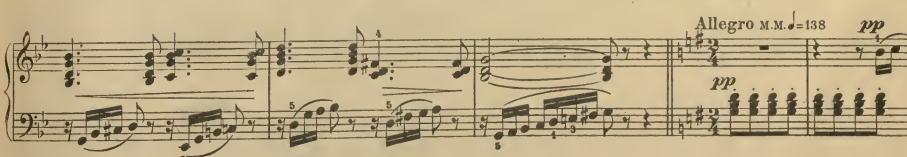
ANYTHING new from the pen of Henry Parker is bound to prove of interest. This veteran composer has had many successes, but his name seems ever fresh. There are many settings of the familiar hymn "Nearer, My God, to Thee," but a new and really good setting is always wanted. Parker's "Nearer, My God, to Thee" is one of the best things he has ever done. It is melodious, singable and impressively devotional. The music fits the text exactly and the final climax is admirably managed. The accompaniment, which is beautifully harmonized, is of such a character as to be readily and effectively adapted for the organ. This song demands breadth and pathos with a touch of dramatic quality. Geo. A. Chapman's "Singing Thru" represents a composer whose work has not previously appeared in our Etude pages. It is a quiet, tender, expressive melody affording a splendid opportunity for the vocalist, demands a warm, rich, sensuous tone, depth of feeling and a finished style. As one of a group of short songs this number should be exceedingly well liked. It is a genuine "singers' song."

SAILORS' SONG AND HORNPIPE

MATROSENGESANG UND TANZ

CARL KOELLING, Op. 392

Maestro M.M. ♩ = 88



THE ETUDE

HOMEWARD MARCH

Introducing "MY OLD KENTUCKY HOME"

THE ETUDE

FLYING DOVES

GALOP

Secondo

CARL HEINS

Vivace M. M. ♩ = 152

FLYING DOVES

GALOP

Primo

CARL HEINS

Vivace M. M. ♩ = 152

FUNERAL MARCH

"Songs Without Words," No. 27

Secondo

F. MENDELSSOHN, Op. 62, No. 3

Andante maestoso M.M. ♩ = 80

ff

mf

francioso

legato

sf

p

mf

sf

dim.

p

mf

cresc.

ff

ff

con forza

sf

dim.

sempre dim.

p dim.

pp

dim.

pp

FUNERAL MARCH

"Songs Without Words," No. 27

Primo

Andante maestoso M.M. ♩ = 80

F. MENDELSSOHN, Op. 62, No. 3

ff

mf

francioso

legato

sf

p

dim.

mf

cresc.

ff

ff

con forza

sf

dim.

sempre dim.

p

dim.

pp

pp

THE ETUDE

RONDO IN D

W.A. MOZART

Allegro M.M. = 120

p

f

mf

mf poco marcato

f

mf

minuendo

cresc.

f

p

marcato il canto

a)

b)

c)

THE ETUDE

cresc.

ff dim.

f

p

fp

f

p

de - cre - scen - do

f

p

mp poco marcato

f

mf

d)

Musical score for page 446, "THE ETUDE". The score is written for piano and voice. It consists of several systems of staves. The piano part includes complex fingerings and dynamic markings such as *mf*, *dim.*, *p*, *pp*, and *f*. The voice part includes lyrics such as "scen - do" and "cre -". The score ends with a "marcato" section.

Musical score for page 447, "THE ETUDE". This page continues the piano and voice arrangement from page 446. The piano part features intricate patterns and dynamic markings such as *p*, *mf*, and *pp*. The voice part includes lyrics such as "scen - do" and "calando e poco a poco rallent.". The score concludes with two short musical exercises labeled "e)" and "f)".

THE ETUDE

CECILIA

WALTZ

J. ERNEST PHILLIPS

Moderato

CRES.

l. h.

con molto espressioni

<i>rh.</i>	<i>rit.</i>
------------	-------------

v

♩ Tempo di Valse M.M. $\text{♩} = 50$

a tempo

cresc.

19.

百

Fine

f scherzando

mf —

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

Trio

cresc

*teuina**teuina*

Doc

rit.

SUN SHOWER

CAPRICE

FRANK P. ATHERTON, Op. 153

Allegretto brillante M. M. ♩ = 120

f *p delicate* *mf* *cresc.* *f* *cresc.* *f* *Poco mosso* *p* *piu allarg.* *a tempo* *mf* *cresc.* *rall.* *mf* *a tempo*

piu allarg. *lento* *p* *f* *Tempo I* *mf* *p* *cresc.* *mf* *cresc.* *f* *dim.* *p con espress.* *piu cresc.* *rall.*

Tempo I

Tempo I

mf *p* *mf* *p*

cresc.

f *accel.*

TENDER AVOWAL

INTERMEZZO
VIOLIN AND PIANO

Andante con grazia

H. ENGELMANN
Arr. by Wm. Dressler

VIOLIN

PIANO

p

pp

f

pp

p

leggiero

p

a tempo grazia

rit.

a tempo grazia

Arr. by Wm. Dresle

Allegretto scherzando M.M. ♩ = 112

cresc. e string. a tempo
 cresc. f a tempo
 animato
 Fine p
 animato
 Fine p
 l.h. l.h.
 cresc. rit. rit. 1 2 D. S.
 cresc. rit. rit. 8 D. S.

SPRING'S GREETING

For the Left Hand Alone M.M. ♩ = 63
Moderato con espress.

FRÜHLINGSGRUSS

FERDINAND HUMMEL, Op. 43, No. 1

BLOW BUGLES!
PETITE FANFARE MILITAIRE

Bugle Call

R. DE VILBAC

Allegretto. M.M. ♩ = 104

THE PAPER CHASE
CAPRICE

PAUL LAWSON

Allegretto moderato M.M. ♩ = 100

MERRY GAMES

WALTZ

G.B. FRATE

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

fleggiere

Fine mf

D.C. Trio*

pp legato

basso marc.

cresc.

dim.

D.C. al Fine

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

NEARER, MY GOD, TO THEE.

SACRED SONG

ADAMS

HENRY PARKER

Maestoso

Moderato, con semplicità

Near - er, my God, to Thee,

f sostenuto

cresc.

Near - er to Thee; E'en though it be a cross, That rais-eth me;

p

Still all my song shall be, Near - er to Thee, Near - er, my God, to Thee.

p

sostenuto

dim.

Andante con espress

Near - er to Thee.

Though like the wand-er-er, The sun gone down,

p

sostenuto

dalco

Darkness is ov - er me, My rest a stone: Yet in my dreams I'd be, Near - er my God to Thee,

p

cresc.

THE ETUDE

p Near-er to Thee. *pp* Near-er to Thee. *pp* Near-er to Thee.

len. *sostenuto* *p* *sempre p* *pp*

mf Allegro con spirito

And when on joy-ful wing, Cleav-ing the sky,

len. *rit.* *mf*

f Sun, moon and stars for-got, Up-ward I fly: Still all my

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

song shall be, Near-er to Thee, Near-er, my God to Thee, Near-er to

cresc. *ff* *poco rit.* *colla voce*

al tempo Thee Near-er to Thee, Near-er to Thee, Near-er,

mf Animato *cresc.* *f*

THE ETUDE

Near-er, Near-er to Thee.

f *molto* *rit.* *ff* *accel.* *f* *molto* *ff*

COMING HOME

Words and Music by
Geo. A. Chapman

Moderato *With tenderness*

1. Sweet-heart o'er the hills I roam,
2. Those last words you whis-pered low,

mp *rit.* *p*

Wait-ing for your com-ing home. Ev-'ry flow-er seems to say, You will meet me
"For your sake dear I must go," *rit.* Are my soul's one hope and cheer. I am wait-ing,

here some day; Ev-'ry bird and ev-'ry tree Bring your mem-o-ry to me.
wait-ing, dear, For your foot-step at the door, For our lips to meet once more,

mf et accel. *rit.*

1 2
All the joy of life has flown, Wait-ing love your com-ing home. com-ing home.
For your strong arms round me thrown, Wait-ing love your com-ing home.

p *pp*

HOMAGE TO GRIEG

MELODY

FOR THE PIPE ORGAN

Prepare (Sw. Oboe, Fl. 4ft.
Gt. Fl. 8ft.
Ch. Viola 8ft.
Ped. 16ft. & 8ft.

Andante con moto M. M. $\text{♩} = 90$

R. H. on Gt. 2nd time, an octave higher
con espress.
ppsw.

GEO. E. WHITING

VOICE DEPARTMENT

Edited Monthly by Experienced Specialists

Editor for July, Mr. D. A. Clippinger

VOCAL METHODS.

BY D. A. CLIPPINGER.

It is generally conceded that vocal methods differ. The belief is not without foundation that there are as many methods as there are teachers. This includes the Italian method, for which many still have a strong commercial affection. Before a standard of vocal teaching can be established it will be necessary to find where these methods differ. Then, if possible, to decide which is best, and most difficult to induce all to use it.

It may be presumed that every teacher believes he is right, and he is from his standpoint. Then the standpoint is to be considered. Leaving anatomy out of the discussion, it is safe to say that the majority of teachers believe pretty much the same thing about vocal method up to a certain point, namely, to where the tone begins. To specify, most teachers believe in having the throat free. They believe in perfect breath control as a basis for good tone production. Most of them believe in diaphragmatic breathing. Read a large number of books and you will find quite a similarity in the discussions and exercises under the head of "Breath Management." You will also find the belief about the functions of the larynx and the vocal cavities very much the same.

At present there are very few teachers who would tell the pupil to hold his larynx in one position for all tones. Most teachers would tell him to forget his larynx in making up his vocal assets.

I imagine that the majority of teachers have ceased to insist on the tongue being held persistently down. The general drift of vocal teaching, judging from the books and magazine articles, is toward a more human treatment of the vocal organs. There is a strong inclination to recognize the man behind the voice. The idea obtains more and more that singing is a question of mind rather than muscle. And yet no two people take alike.

If the way one goes about getting results may be called his method, then there are about as many methods as there are teachers. Why is it?

The difference in vocal methods is not so much in theory as in practice. Theoretically most teachers stand on about the same ground. It would not be difficult to write a creed to which they would subscribe. But the instant the pupil begins singing an entirely different element enters into the proposition and the creed is forgotten. This element is the taste of the teacher. The human voice is the most wonderful thing in the world from whatever standpoint it is considered.

Unlike every other musical instrument it admits of almost infinite variety in tone quality. No other instrument is so closely related to that intangible something we call feeling. No other instrument can express such a wide range of feeling so unerringly. No other instrument responds so promptly to the study of the individual.

If one wishes to study the voice scientifically he will find problems that never have been solved and upon which he does less can spend the rest of his days. He will find problems in acoustics that are still in doubt and he will be carried to

the limit of mathematics. The fact that the voice does respond to any and every feeling makes it possible for any musical taste to have an impression upon it. It is here that vocal methods differ.

No two vocal teachers have exactly the same tone concept. No two singers have. This is so well understood that it need not be argued. What the teacher tries to bring out in the voice is his own concept of tone quality, his own musical taste. Tastes differ. They always have differed, they always will differ. The taste of one calls for a brilliant tone. The taste of another prefers a tone that is more mellow and sympathetic. And so it goes.

Sometimes not enough attention is paid to the individuality of the pupil, and in the attempt to teach the pupil the concept the voice is forced to do things which are not natural to it and the effect is bad. This great variety in musical taste makes it practically impossible for vocal teachers even to reach more than theoretical agreement, and a theoretical agreement is of little practical value, for each one will continue to follow the dictations of his musical taste.

The general average of vocal teaching will improve as the general average of musical taste improves. This is in no sense discouraging. Musical taste is improving in this country at a rapid rate, which makes the outlook for better vocal teaching most hopeful.

INDIVIDUALITY.

BY D. A. CLIPPINGER.

It is not the purpose of this short discussion to tell what constitutes success. That is a most difficult thing to estimate in any instance. The external indications are not necessarily reliable, but are often misleading.

One may have his studio full of people all day long though he may not be a successful teacher in the best acceptance of the term. Another may have less business and yet leave a better and more lasting impression on his pupils. But the teacher who has his time well filled is, at least in his own mind and in the minds of most people, successful. For the present let that stand. How does he manage to fill his time when others, possibly better musicians, have little to do? The answer doubtless will be that he is a good singer and the others are not. But this answer is very elastic. The explanation needs to be explained.

A business education does not insure success. One of the flattest failures I ever knew was a man who carried diplomas from three prominent universities. He was not a bad man either. Technically he was equipped to operate almost any line of business. He was a combination of encyclopedia and reference library, but he was never known to earn over twelve dollars a week. This man was a type which may be found in all professions, music not excepted. It is proof that musicianship alone, although the first requisite, will not draw a multitude of enthusiastic pupils.

The habit of study may be carried to the point where the desire for knowledge completely absorbs the individual and he loses all thought of or taste for giving out his knowledge to others. Such a self-centered individual becomes most unattractive and has very little drawing power. He is merely a receptacle for knowledge, not a channel through which it flows.

If we follow this matter of success or failure to its last analysis we shall find it to be largely in the man aside from what he knows about music. His habits of mind, constituting his individuality, will have either an attracting or a repelling power. The impression the man leaves on those he meets has much to do with forming their decision when the time comes for them to study.

The teacher may not suspect it, but his measure is being constantly taken and very small things will often turn the vote against him. A beard two days old has in more than one instance cost the teacher the influence and financial support of one of the best families. To dispense with the ministrations of the tonsorial artist is at all times false economy.

The day has gone by in this country when long hair, a villainous temper and the odor of cigarettes have a commercial value to the teacher. Among the Americans who study in Europe such things are still the ear marks of genius, but to those wise enough to stay at home they have ceased to be otherwise than vulgar. In America the class of people which constitutes the only desirable following demand that the teacher must be at least externally a gentleman, and otherwise as far as they can discover.

There are daily examples of what people will do for one whom they admire, and it might be added what they will do to one whom they do not admire. There is no doubt that individual traits make for success or failure. I once knew a teacher to lose a pupil for the trifling reason that before the first lesson was finished he tried to negotiate a small loan. I happened to be the pupil and I argued to myself that if he did that every time I should never be able to catch up, so I retired from the situation. It is well to avoid one who spends his money before he earns it. Such a habit will sooner or later lead its possessor to the field where a large quantity of husks are awaiting consumption.

A Great Discovery.

A new idea is oftentimes overwhelming, and when one is the object of such a visitation he is convinced that it came to him straight out of the unknown, we never vouchsafed to humanity before, hence is brand new and original, and he hastens to proclaim it as such. Not infrequently the idea is wrinkled and decrepit from age and overwork, but it is new and glittering to him.

Many great discoveries in the realm of voice culture are of this variety. To be continually making great discoveries is a habit of mind of doubtful value. Original research is always to be commended, but judgment should be exercised in labeling the result of one's investigations. Most of us have yet considerable work to do in acquainting ourselves with what has already been discovered. This idea recalls the inventor who worked out a mechanical device certain to revolutionize one branch of industry. He tied him to the patent office only to find that several hundred others had in the past applied for a patent on the same machine.

No doubt most people have peculiarities of which they are unconscious. To say they are a part of one's disposition and cannot be changed is a very foolish statement. There seems to be the tendency in man as well as in the lower animals to revert to a lower type. To avoid this and move in the other direction one must be continually revising and remodeling his habits. While this is going on it will be well to remember that kindness, gentleness and courtesy are parts of an individuality, without which a full measure of success is impossible.

VOCAL RESONANCE.

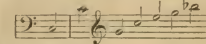
BY D. A. CLIPPINGER.

How to develop the right kind of resonance in the voice is a problem constantly confronting the vocal teacher. Resonance is the life of the tone, the vital spark, the carrying quality. It is that which makes the tone carry conviction. It makes the voice solid, compact, vibrant and yet sympathetic. It adds the quality of earnestness and sincerity to the tone, and without it no singer is properly equipped.

Let us not imagine that every voice which is not breathy possesses the true musical resonance. On the contrary we often hear voices that are so compact that they are piercing in quality. This kind of resonance is almost as bad as its opposite, the breathy tone, for neither of them possesses the element of sympathy, hence are unfitted for purposes of artistic singing.

A short inquiry into the nature of resonance will serve to elucidate the matter. First, the tones of the human voice, like the piano and most other instruments, are not simple but compound. That is, the tone consists of a fundamental and a large number of overtones, or upper partials. Without this combination of overtones with the initial or fundamental, the tone would be lacking in richness and would be somewhat of the nature of the flute.

The number of overtones in any given tone is almost infinite, but only a small number of them can be heard by the



average ear. The first six overtones of the pitch C, second space, bass clef, are given above. These can all be heard by anyone with a little practice. Says Helmholtz: "Musical tones which are accompanied by a moderately loud series of the lower partial tones up to about the sixth partial (those given above) are more harmonious and musical. Compared with simple tones they are rich and splendid." How to secure this combination of prime tone, or fundamental and upper partials brings us to the subject of sympathetic vibration.

We shall remember that cavities have pitch no less than strings. We shall also remember that a cavity can be used as well as a string. This can be easily demonstrated by striking an empty glass and then striking it while water is poured into it. It will be seen that the pitch rises as the glass fills with water. The cavities of the mouth and throat are no less susceptible to this tuning process and are capable of great variety in pitch. That cavities act as resonators is well understood. Note the difference in the power of a tone generated by a tuning fork when held in the open air and when held over a resonating tube or brought in contact with a sounding board.

When we sing we sing into cavities, not into the open air. If there were no cavities above the vocal chords the voice

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Violin Department

Edited by ROBERT BRAINE

BUYING A VIOLIN.

Next to choosing a wife or buying a good horse, I believe life has few more difficult problems than getting hold of a thoroughly satisfactory violin. The largest mail order house in the United States heads the violin department in its catalogue with the following statement: "There is no article in the world the value of which is so little known as the violin, and it has therefore been the custom of dealers to charge the customer as much as he was willing to pay, basing their prices on fictitious or imaginary qualities the instrument was supposed to possess. There are only two fundamental things which determine the actual value of a violin—materials and workmanship. Upon the grades of materials (wood, varnish, etc.) and the workmanship (model, proportion, construction, etc.) depend the ultimate results of whether the instrument will have a good tone or not. Nobody but an expert is able to truly judge as to these qualities."

The statement contains much truth. A musician wishing to buy a piano, organ, harp, wind instrument, or almost any instrument except those of the string family has little difficulty. All he has to do is to go to a reputable dealer, buy an instrument of first-class make. The chances are he will be satisfied.

Violins are in a class by themselves as regards quality. They remind one of human beings, so much individuality do they possess. Take a dozen violins, each made by the same maker from identical wood, and on the same model, and seemingly identical to the smallest particular; yet each of these violins will be different, each will possess a soul of its own, and the best of them will be worth easily three or four times as much as the poorest. Even the masterpieces of Antonius Stradivarius, the greatest violin maker the world has yet produced, differ in tone, qualities and in consequent value to the player. It is the same with the other Cremona makers. They had their failures just as ordinary violin makers have theirs.

If money is no object it is not difficult to obtain a satisfactory instrument. All one has to do is to send to dealers like Hill or Hart in London, or some of the high-class dealers in Germany or the larger American cities—dealers whose word is like that of Tiffany in regard to the value of a violin—and a violin can be obtained with a quality fitting the price.

Fine Violins Rarely Cheap.

The great majority of purchasers, however, are people who are looking for that rare combination of a violin with a fine tone, but cheap in price. The newspapers are filled with yarns about people picking up Cremona violins worth thousands of dollars for a mere song in pawn shops, second-hand

stores, barber shops, etc., or in the houses of people who have had them in the family for generations and did not know their value. Ninety-nine per cent of these stories are untrue, but people read them, and having heard that "the older a violin is the better," they often buy any old trap which they can find, thinking it is a fine old instrument because it has an aged, battered appearance. In this they are often atrociously cheated. It is not to be denied that good and even valuable violins are occasionally picked up, but this way, but it requires expert knowledge on the part of the purchaser, and to find a real Cremona in a pawn shop or second-hand store is as rare as winning the capital prize in a lottery.

A person who knows nothing about violins had best not rely on his own judgment in making a selection. The recommendation of the average music dealer is of little value either, however honestly given, unless he is a violinist and an expert judge of violins.

Most music dealers buy their violins like a grocer buys soap, from catalogue or the warehouse or from traveling man. When the violins arrive he looks them over to see if they are cracked or broken. If not he puts them on his shelves for sale. They look all right to him, but as to whether they have a good tone or not he knows nothing.

If the purchaser has a personal friend who is a good judge of violins, who is willing to make the selection for him, is thoroughly honest, and who is not an interested party, he is in luck. If the violin is to be bought for a pupil the prospective teacher had best make the selection, as it is to his great interest that his pupils have good violins.

If the purchaser lives in a small town where there is no music store he will, of course, be obliged to rely on a music dealer in one of the large cities to ship him one. Dealers are usually willing to send violins on selection with the privilege of having the music dealer return the instrument if not satisfactory, and the buyer pay the express charges both ways. Some dealers will even ship three or four violins for the buyer to select from.

The purchaser will find it much more satisfactory to patronize a large music store in a metropolitan city, which has a large violin department presided over by an expert judge of violins, who is able to advise as to which does not know violin values.

Patronize Reliable Dealers.

As a rule it is safer for a violin purchaser who is ignorant of violin values to buy from a good music house like that described above than to trust to obtaining chance bargains from neighbors, friends, pawn shops, second-hand dealers, etc. Occasionally a good bargain may be obtained, but as a rule the violins obtained in this way may be of extremely inferior quality, and the price is bad order. They are often found to have warped finger-boards, old bridges which have not been properly fitted

to the violin, crude sound posts, loose case bars, badly fitting pegs and pose bars, cracks. Repairing violins is extremely expensive if the work is done properly, and if the buyer gets the violin in bad order he will make the hold of a violin that he can make chances for him more in the end than if he had bought one in first-class order and the first place.

The ignorance among ordinary people of violin values is so great that it is often possible to pick up a violin at a tenth of its value, but this privilege is for the expert, and if the buyer of a violin has no expert to select for him, or if himself not an expert, he had best rely on the judgment and honesty of a good music house, which makes a specialty of its violin department and which has a reputation for fair dealing.

In regard to the prices of violins it is impossible to give even an approximate idea. The advice of Polonius to Laertes in Hamlet obtains in this case—"Rich be thy habit as thy purse can buy." The violinist should purchase as good a violin as he can afford. A good judge can often select a fairly well made violin, a copy of the old masters, made by German and French makers, from a music store stock for from \$150 to \$500, which will do for the purchaser who has to have a cheap instrument. New violins, hand-made, by American and European makers of greater or less reputation, can be purchased for from \$50 to \$200 or even more, in individual cases.

Real old violins range from \$25 to \$10,000, or even higher in the case of noted masterpieces by Stradivarius. An old violin made by some obscure French, German or Italian maker can frequently be purchased between the price limits of \$25 and \$150, which will be fairly satisfactory for solo work. Violin soloists of note in the musical world, as a rule, have Cremona violins by the great masters, for which they pay thousands of dollars.

AN AMERICAN VIRTUOSO'S ADVICE.

ALBERT SPALDING, the eminent young American violinist, has been signally honored in the near past with important engagements. He has played concertos with symphony orchestras in England, Germany, Russia, France, and other European countries with the greatest possible success. Mr. Spalding, in an interview with a newspaper man, recently discussed several features of his art in an entertaining manner. He said:

The Proper Position.

"One of the first remembrances I have of the violin is the tedious drudgery of locating the proper position. It is a great stumbling block, but once having acquired it, so that it comes as second nature, the rest of the work is, comparatively speaking, simplified and cheerful."

"There is a certain kind of bad position where the violin arm is in the left side. The vibrations of the violin are thus transmitted by the pressure of the arm directly to the heart, thereby tending to weaken it."

"Scales are, of course, the foundation and the entire support of the violin technique. They must be played in every manner—single, in thirds, sixths, octaves, tenths, and in very many other ways. It is very important that the slightest flaw of intonation may not be detected and corrected."

"For those who are fond of old mu-

sic a clear systematic trill, well controlled, is essential. Any one who knows a trill is good. I have found, too, that perhaps the best way to learn a trill is to make it turn each quarter note best, and then make a metronome beat of fifty or thereabouts. At the end of the study one's fingers are wonderfully limbered, and the trill comes very clearly and easily."

As to Interpretation.

"Interpretation is something so subtle and complex that unless the interpreter has an absolute conviction of what he is playing the music will solve itself into meaningless vagaries. This is why the interpreter must necessarily be a fine interpreter, if sincere, but at least there will be self-contradiction, and the thought itself it may be lacking in class."

"Association with the other arts, both plastic and literary, I have found to be of great benefit in broadening artistic horizon. There are pictures look at and books I read which can afford a violinist a great deal of help. I feel them reflected in my music. In this way certain writers and painters become identified in my mind with composers. I never can fall on Lotte's picture, for instance, his 'Prayer,' for instance, to associate delicate, inimitable line, its tone, which at first seems faded, but which afterward grows to be almost radiant, the buoyancy of all the figures, the light, the rippling of the water, the melodies, something our senses we their lovely youth and ardor. An impression and a recognition such as this, if really felt, must translate itself beneficially into our performance of Mozart."

The "Robust Player."

"Some people make the mistake believing that unless one is a robust player the classics, especially Beethoven, are debauched. The more robust and heavy technique are a dead help and means toward the more powerful pieces of the masters, but they may also become a great danger, for, inasmuch as they are beautiful in themselves, they are at times to emerge from their great walls of restraint and destroy the poetry and the meaning of the music just as a painter will forget his subject and his message when he wishes to convey in the clearest derives from a too facile pen. The technique becomes the end, and means."

The Brightest Side.

"One thing that is good always to remember is to portray the brightest side of the music. If the piece is very serious music, or if the piece is very sad and melancholy, let it be conveyed in the technique effects, which were then considered almost miraculous. There was a communicating door between the two rooms which was locked, and the gentleman guided his eye to the keyhole of the door as soon as he heard Paganini's approaching. The great maestro entered the room, unlocked the box containing his peerless violin, picked up the instrument, bowed reverently and put it back in the case without a word, as drawing the bow across the strings, and Paganini did an immense amount of practicing in his boyhood and early manhood. By his own admission, rhapsers are told that he practiced for months at a time at the rate of ten

"No composer, excepting perhaps Schubert, has left such a wealth of melody as Handel. The body of Handel touches the public more directly and conclusively than anything Bach has left us."

PAGANINI'S SECRET.

In Schottky's well-known life of Paganini is found the following: "Paganini in his talks with me often said that he intended, after giving up traveling as a virtuoso, to impart to the world a musical secret which was taught in no conservatory, and by means of which a student could learn as much in three years as otherwise could be attained in ten years of practice. I repeatedly asked him if he were not joking; he replied each time: 'I swear that I am telling the truth, and I empower you to make this known in my biography. One person who is now twenty-four years of age, Gaetano Cindelli, of Naples, knows of my secret. He played the 'cello in a most unsatisfactory manner and was considered a mediocrity. However, the young man interested me and I made known to him my discovery, which had such a remarkable effect on him that within three days he became totally different person, and everybody was astonished at the sudden change in his playing.'"

Paganini also mentioned Camillo Sivori, saying: "After fourteen years of years old when I taught him the first scales; within three days he could play several pieces, and everybody cried, 'Paganini has performed a miracle. After fourteen days he played in public. My secret, if I may call it so,' Paganini continued, 'shows the violin player how to better understand the nature of his instrument than was hitherto possible, and this is much easier than people generally think. I owe this discovery not to chance but to serious study. By applying this method it will no longer be necessary to practice four or five hours a day, and it must do away naturally with the present methods of instruction, which make the path more difficult rather than easier. Yet I must say that it would be a mistake to think that this secret, which calls for intelligence, is to be found in my manner of tuning the violin or using the bow.'"

Paganini continued his career as a virtuoso, and his secret is lost to the world, for he never imparted it to any one who preserved it for the world. During his concert tours his secretary and friends have given evidence that they never heard him practice, and to those who spoke to him of it he said that he did "mute" practice. He would go through his pieces mentally, his mind being so wonderful and his powers of concentration so intense that the mental practice seemed to answer the purpose of the physical.

A story is told of some gentleman who by much scheming obtained a room next to Paganini, at a hotel where he was staying on one of his concert tours, hoping thereby to get some inkling of his methods of practice and the methods he used to gain the technical effects, which were then considered almost miraculous. There was a communicating door between the two rooms which was locked, and the gentleman guided his eye to the keyhole of the door as soon as he heard Paganini's approaching. The great maestro entered the room, unlocked the box containing his peerless violin, picked up the instrument, bowed reverently and put it back in the case without a word, as drawing the bow across the strings, and Paganini did an immense amount of practicing in his boyhood and early manhood. By his own admission, rhapsers are told that he practiced for months at a time at the rate of ten

or twelve hours a day, and by others that he broke his health down and ruined his nervous system by his intense practice. It is well known that artists who have done much practicing as young men are apt to be discomfited with much of it in middle age. Sarasate is another great violinist who it is claimed practices very little while on his concert tours.

Mental Practice the Real Secret.

I have no doubt that Paganini's secret was simply mental practice. Many violinists and performers on other instruments do much of this mental practice. They will sit quietly in a rocking chair at home, or in a street car or train, and silently go through their pieces, either with the music or without. There are many artists also who can memorize a piece by simply reading the notes and without ever touching an instrument.

The secret of learning music rapidly without much practice is in the mind. What the mind has a clear conception of, the fingers will soon learn to execute. It is a striking example of mental practice in my own experience.

I had a pupil, a young girl of fifteen, who not only had a wonderful talent for music, but a remarkable mind and imagination as well. Accompanying her to a concert where she was to play I noticed her in deep thought in the street car and with the fingers of her left hand constantly working as if she were fingering the strings of the violin. "What are you doing?" I asked. "Just going through the last movement of my concerto," she replied. On questioning her I found that she could go through the composition mentally, tapping with the fingers of her left hand on her knee. So accurately did she do this that it was possible to follow the composition by one who was familiar with it.

I doubt if Paganini's secret would work well except with pupils who have great mental strength and great powers of imagination, as well as remarkable musical ability and great mentality.

Many teachers of the violin have noticed that some pupils will make as much headway with one hour's daily practice as others in four. This is an account of the perfect mental conception they have of what is required to be done. Take the case of "Blind Tom," the negro pianist, who was able to execute piano compositions after the manner of great men. He never seems to have done any technical work in his youth, and yet he was able to play pieces of great technical difficulty instinctively, because he gained a perfect mental conception of the composition by hearing some one else play it.

All the foregoing simply goes to show that the violin teacher should do everything in his power to develop the musical mentality of the pupil. The pupil who learns to sing at sight, so that he can read music mentally, who learns harmony and theory and who cultivates his musical memory, will save himself hundreds of weary hours of practice.

SMALL ORCHESTRAS.

Violin teachers are often deterred from forming small orchestras by the difficulty of getting wind instruments. Where really first-rate wind instrument players are not available it is much better to form a string orchestra. Wind instruments are effective from an artistic point of view only when played by artists, and it goes without saying that it is only in extreme cases

that the ordinary violin teacher can command an artistic group of wind instruments for his orchestra. Some of the conservatories in the larger American cities wind instruments are only used when concerts are given. On these occasions professional players are engaged for all the parts except the violins, who are students of the conservatory. Other conservatories rely on students for all the parts, except possibly French horns, oboes, trumpets or instruments which it is difficult to obtain in the student body. This certainly is a great advantage to these student wind instrument players, but the general effect at concerts or recitals is often crude, as a trombone or a cornet is often a terrible engine of destruction in the hands of an ambitious amateur.

The string orchestra is possible, however, to the violin teacher who has even a limited number of pupils. If he can do nothing else he can have all his students play compositions in unison with the accompaniment of the piano. While Nickisch was conducting the Boston Symphony Orchestra I once attended a concert where one of the soloists was ill, necessitating the substitution of his orchestra number for the piece on the program he was to play. As a substitute Nickisch had all his first and second violins (twenty-four in number) play the Moto Perpetuo (Perpetual Motion) by Paganini, in unison, with piano accompaniment. The tone of the violins all playing with "spring bowing" was as of one man, and made a marvelously beautiful effect. The piece making a big hit with the audience.

A great variety of combinations can be used with the string orchestra by using music arranged for combinations of two, three or four groups of violins, the music accordingly; or the combination of first and second violin and piano is very good. This combination was quite a favorite one of Prof. Jacobson, the eminent violin teacher of Chicago some years ago, for practice purposes for the violins. He also used full orchestras at times.

Again, the full quartet for first and second violin, viola and cello, or violin, piano and cello, can be used with good effect. This ensemble work is of the greatest possible advantage to the students, and as soon as the orchestra is in position to do good work, it can be used for recital and concert purposes effectively.

ENCORE PIECES.

Every violinist should have in his repertoire a large number of short pieces to be used as encores. Many of these compositions are played with the mute and are particularly effective in concert work after the violinist has played a piece of the brilliant, showy variety. An eminent violinist at a concert I attended recently played as one number three "Cradle Songs"—"Berceuse" (pronounced as nearly as it can be indicated in English spelling "Bair-say-himee"). They were programmed as follows:

Three Berceuse—A.....Reynard
B.....Hauser
C.....Godard

These three cradle songs are not difficult, but are all real violinistic gems, and are not beneath the notice of the greatest artist, as well as the average violin student. On the occasion referred to above the audience was greatly interested and seemed to enjoy these three lovely cradle songs greatly. Other solos in which "tone" and not showy execution constitute

the chief beauty are the "Largo," by Handel; the "Swan," by Saint-Saëns; "Air," by Bach, arranged for the G string by Wilhelm; "Minute," by Bocherini; "Cantilena," by Bolm; Berceuse in G by A. Simon; "La Cinquantine," by Gabriel Marie; "Serenade," by Viennet; "Pavane," by Haydn; "Spring Song," by Mendelssohn; "Evening Song," by Schumann; "Simple Confession," by Thome; "Cavatina," by Raff.

All of these pieces can be played with good effect by students who have even a limited knowledge of position work and are of the highest artistic character.

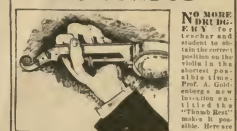
VIOLIN QUERIES.

A. L. F.—It is of course not impossible that your violin is a genuine Stradivarius, but these instruments are extremely rare. The number of experts who could give you an authoritative opinion as to its genuineness is also extremely small in this country. There are a few, however, in New York, Boston, Chicago, and some of the larger cities. You would have to send your violin to one of these experts for an opinion.

A. R. C.—Do not on any account have your old violin revarnished, if it is, as you say, a fine old Italian instrument. This process detracts greatly from the value of an old violin. Collectors whose buying has much to do with fixing the price of these instruments will have nothing to do with an old violin if the varnish is not in the original state.

H. C. J.—The violins of Carlo Bergonzi range very high among Cremona violins for their tone qualities. Indeed, so highly do some violinists regard them that they consider them very little inferior in tone to those of Stradivarius, although others do not rank them quite so high.

VIOLINISTS



It matters the least, think and dream as you will, the player in the first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, seventeenth, eighteenth, nineteenth, twentieth, twenty-first, twenty-second, twenty-third, twenty-fourth, twenty-fifth, twenty-sixth, twenty-seventh, twenty-eighth, twenty-ninth, thirtieth, thirty-first, thirty-second, thirty-third, thirty-fourth, thirty-fifth, thirty-sixth, thirty-seventh, thirty-eighth, thirty-ninth, fortieth, forty-first, forty-second, forty-third, forty-fourth, forty-fifth, forty-sixth, forty-seventh, forty-eighth, forty-ninth, fiftieth, fifty-first, fifty-second, fifty-third, fifty-fourth, fifty-fifth, fifty-sixth, fifty-seventh, fifty-eighth, fifty-ninth, sixtieth, sixty-first, sixty-second, sixty-third, sixty-fourth, sixty-fifth, sixty-sixth, sixty-seventh, sixty-eighth, sixty-ninth, seventieth, seventy-first, seventy-second, seventy-third, seventy-fourth, 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Mr. and Mrs. JOHN DENNIS

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REMEMBER THEM, JULY 20 to AUGUST 22 in Denver, Colo.

Shenandoah School of Music

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Over 200 Students from 15 States

We teach everything in the music world from piano to organ. New buildings, modern equipment. \$10 to \$100 per session. For catalogue, write to: Shenandoah School of Music, Dayton, Va.

CHICAGO SCHOOLS

The Western Conservatory

Twenty-fourth Year

E. H. SCOTT, President

Steinway Hall, Chicago

A high-class institution devoted exclusively to music. Those in attendance are encouraged to be not only pupils, but also earnest students. Musician-ship implies not merely proficiency in execution, but also a thorough knowledge of musical analysis and principles of interpretation.

Latest Methods and Superior Facilities

The System of Instruction—Private Lessons, Lectures, Class Recitations in Harmony and Theory, Sight Reading Exercises, Ensemble Drill, (eight pupils playing together upon four pianos, like an orchestra), Normal Talks and Recitals. All Lectures and Class exercises are free to regular pupils.

Out-of-town Pupils are cheerfully provided with boarding places and given every helpful attention as strangers in the city.

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SCHOOL OF SINGING

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Sherwood Music School

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Miss Georgia Kober and Mrs. E. T. Tobey, Assistant

Begin Monday September 7th with increased advantages in all departments

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MUSIC, DRAMATIC ART, MODERN LANGUAGES.

Unsurpassed Faculty of twenty. Course of study based on modern, progressive educational principles. Special department for the training of teachers. Diplomata, Teachers' Certificates granted by authority of State of Illinois.

Special Course for Advanced Students. Dramatic Department under direction of Hart Conway.

Unparalleled Free Advantages. Special Rates to Talented Pupils or Ladies and Means.

Twenty-third Season begins Thursday, September 10th, 1908.

Catalogue mailed free on application.

JOHN J. HATTSTAEDT, Pres.

Please mention THE ETUDE when addressing our advertisers.

THE MUSICIAN'S SUMMER.

BY CARL W. GRIMM.

There should be a time for all things,

a time to work and a time to rest.

We must rest in order to be able to work

well. Therefore every day ought to have

certain hours devoted to leisure or

recreation. But it seems that the

strenuous life of to-day requires of

many teachers and students that they

do all their work in one part of the year and

their resting at another, this latter time

being considered the vacation or recuper-

ating time. Especially is this the case

with those who live in the large cities.

What a delight to leave those noisy streets

and rush into the country to commune

with Nature! After having been forced

to stay for some time in a great city,

every human being longs for the moun-

tains, forests, lakes, rivers or streams.

And how refreshing are such trips to

the mind and body! Solitude is then often

the best society, and after such retirement

one returns strengthened for new work.

Those who live in small towns and have

the advantages of beautiful country near

at hand often feel the reverse and desire

to spend their vacation time in the large

cities, such a change is very beneficial,

because it tends to enlarge the mind, at

the same time affording them relaxation

from their accustomed labor. Towns

possess human interest and historical as-

sociations and are often beautiful too.

Their museums of art and sciences are

highly interesting and instructive. The

vacation time is the best time for retro-

spection and for laying out plans for the

coming season and preparing for it.

Many famous performers and singers

prepare their repertory in vacation when

they live in the country. If you have an

aim in view to succeed in art you will

not wait for convenience, but will make

your vacation time as useful as possible.

You possibly can, attend music teachers'

conventions in order to meet fellow-

teachers and exchange views and experi-

ences with them. It will not do for a

teacher to become isolated; it is apt to

make him narrow-minded and old fog-

gy. Intercourse with other teachers

will undoubtedly show you better ways

of solving vexing problems and help to

cheer you up. During vacation time you

can make a point to study other sub-

jects than music, for example, the great

works of history, biography or literature.

Young teachers may find it a useful

change to go to some summer school and

improve themselves during the vacation

time. Idling is not resting. There can

be no enjoyment where idleness begins a

purposeless to-day and looks forward to

tomorrow. We ought to feel that we

are doing nothing. Advanced pupils

who work hard during the season feel the

necessity for a vacation as much as the

teacher, and to such students the same

advice how to spend the summer vacation

can be given as to teachers. Serious stu-

dents, who by their school studies are

prevented from devoting as much time to

music as they desire, often give more time

to it during vacation. They increase the

number of lessons and practice in the

morning hours, really the finest and most

refreshing of the whole year. If your

teacher is going to be absent let him out-

stay at home during the summer it is

never profitable to let them neglect the

music practice entirely. They forget so

much and it requires so much weeding

out of bad habits afterwards that it is

an hour's practice in the early morning

is certainly not asking too much of the

young, when they have the whole day for

hard and music study will not seem so

hard to them as when they miss lessons

and school studies begin together after a

long period of doing nothing. In piano

playing the fingers have to be kept in

continual practice in order not to mis-

take what they have acquired. A teacher

who has been housed too much in his

studio during the music season will work all

the better after a change of occupation dur-

ing the summer. But he ought to have

leisure hours even in his busy season

because only alternate work and rest can

endure. "Life is not only for work, it is

for one's self and one's friends."

A MUSICAL MOUNTAIN.

Few people to-day, beyond the circle

of old-time prospectors, know much

about the musical mountain of the

Truckee mining district in Nevada.

It is situated on the Truckee River, and

Pyramid Lake, and was discovered in

1867 by a party of prospectors.

The mines in that vicinity create

much excitement at the time, and

every human being longs for the moun-

tains, forests, lakes, rivers or streams.

And how refreshing are such trips to

the mind and body! Solitude is then often

the best society, and after such retirement

one returns strengthened for new work.

Those who live in small towns and have

the advantages of beautiful country near

at hand often feel the reverse and desire

to spend their vacation time in the large

cities, such a change is very beneficial,

because it tends to enlarge the mind, at

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ing the summer. But he ought to have

leisure hours even in his busy season

because only alternate work and rest can

endure. "Life is not only for work, it is

for one's self and one's friends."

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Q. What is French pitch?

A. Hansel and Bach had a certain pitch of their own, and each com-
posed down the ages has had a pitch of his own.

Ans. The ravanastrom was the origin of the violin.

Ans. Jan Kubelik and Leo Schulz are two well-known performers of the viol family.

Ans. Symphonies are small kettle-drums. They look like a cauldron, and are covered with leather.

Ans. The kinds of things done by a violin are pizzicato, legato and appogiato.

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