11-1-1908

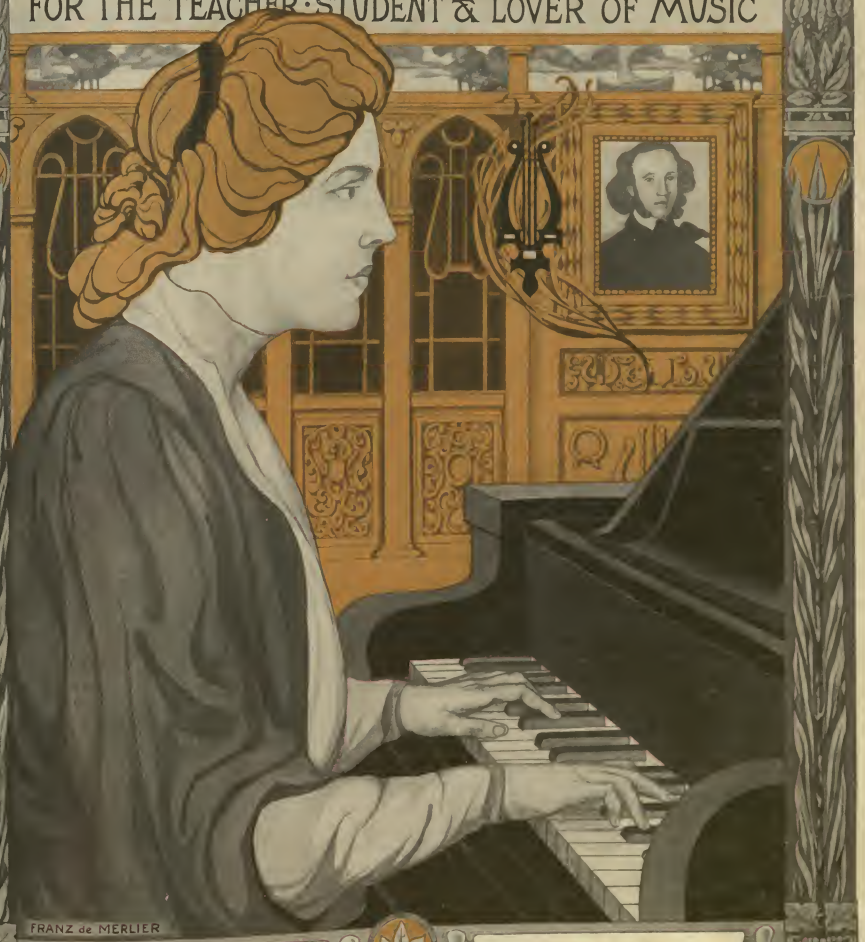
Volume 26, Number 11 (November 1908)

James Francis Cooke

NOVEMBER 1908

THE ETUDE

FOR THE TEACHER · STUDENT & LOVER OF MUSIC



FRANZ de MERLIER

PRICE 15 CENTS

$1.00 PER YEAR

Theodore Presser, Publisher, Philadelphia, Pennsylvania

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Subscription, $1.50 per year. Single Copies, 15 Cents. Canadian Postage, 25 cents. Foreign Postage, 72 cents.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

Remittances should be made by post-office or express money orders, bank check or draft, or registered letter. United States postage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

DISCONTINUANCE.—If you wish the journal continued an explicit notice must be sent us within four months after the paid up subscription expires. Explicit directions will be sent at the time of expiration.

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date to which your subscription is paid up, which serves as a receipt for your subscription.

MANUSCRIPTS.—All manuscripts intended for publication should be addressed to THE ETUDE, 1712 Chestnut Street, and should be written on one side of the sheet only. Contributions on topics connected with music-teaching and music-study are solicited. Those that are not available will be returned.

ADVERTISING RATES will be sent on application. Forms close on 10th of each month for the succeeding month's issue.

THEODORE PRESSER,
1712 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia P. O. as Second-class Matter.

CONTENTS

"THE ETUDE" - November, 1908.

Edited by JAMES FRANCIS COOKE

Editorial 689
Important Musical Activities Abroad, By *Arthur Elson* 690
Stephen Heller ..... By *E. R. Kroeger* 691
From Brain to Fingers ..... By *Leslie B. Dana* 692
Thorough Familiarity with the Keyboard, By *Charles E. Watt* 692
Sugar Coating Exercise Work ..... By *Perle V. Jervis* 693
The Mental Attitude ..... By *D. A. Clippinger* 694
Superstitions of Concert Pianists, By *Algernon Rose* 694
Effective Piano Practice, By *Katherine Bemis Wilson* 694
How I Earned My Musical Education, by Homer Norris, William C. Carl, E. E. Truette, Perley V. Jervis, Robert Braine, John Phillip Sousa and Emil Liebling 695
A Special Class of Pupils ..... By *Chas. A. Fisher* 697
American Students Should Study in America, By *Sidney Silber* 698
What the Masters of Music Have Accomplished in Old Age ..... By *Arthur Elson* 699
Musical Atmosphere in America, By *Rupert Hughes* 700
What Constitutes Beauty in Piano Playing, By *C. E. Watt* 701
Classical Music as a Basis of Pianoforte Instruction ..... By *Fehr Le Couppey* 701
Do a Little Each Day ..... By *Carol Sherman* 701
Explanatory Notes on ETUDE Music 702
Teachers' Round Table, Conducted by *N. J. Corey* 727
Surprises ..... By *E. A. Johnson* 728
The Poor Beginner ..... By *D. A. Clippinger* 728
Voice Department, Edited for November by *F. J. Benedict* 729
Organ Department 732
Violin Department ..... Edited by *Robert Braine* 734
Children's Page 736
Club Department 737
Questions and Answers 741
The World of Music 743
Publisher's Notes 738
Recital Programs 742
Testimonials 741
Professional Directory 743

MUSIC.

A Calm Sea ..... *P. Renard* 703
Shepherds' Dance ..... *M. Moszkowski* 704
Les Chasseurs a Cheval (4 Hands), *Wm. Adrian Smith* 706
Basket of Flowers ..... *A. Carreno* 710
Valse Pittoresque ..... *J. F. Freyinger* 712
Amourette ..... *L. Jezael* 714
Doll's Asleep ..... *R. De Reef* 715
Catch me! ..... *R. E. De Reef* 715
To a Portrait ..... *Geo. D. Martin* 718
A la Saltarelle ..... *S. Karg-Elert* 719
Boy Soldiers ..... *J. E. Hummel* 721
Chanson Russe (Violin and Piano), *H. Tolhurst* 716
On the Road ..... *C. W. Kern* 717
Allegretto in E-flat (Pipe Organ) ..... *E. M. Read* 722
When Love Wakes up from Sleep (Vocal), *C. W. Bischoff* 724
Dolly Dimples (Vocal) ..... *C. C. Robinson* 725
Forget-Me-Not (Vocal) ..... *W. H. Pontius* 726

TO OUR READERS

The Editor wrote a notice to use for an advertisement for a special purpose. When it was printed it was such an inspiration, and it was so true, that we decided to print it in The Etude for this month as an advertisement. You will find it on page 740 of this issue.

That notice mentions particularly what some of our subscribers have missed by allowing their subscriptions to expire three or four months ago. We want you to read this advertisement and we are going to make an offer in connection with it. To every new subscriber that is sent in by one of our own subscribers we will send these back numbers of The Etude, from July to December, 1908, and the entire year of 1909, for $2.00, and in addition this subscription will carry with it all premium offers.

We could list in these columns premiums by the score that would be particularly attractive and valuable for musical persons. There are so many of this sort of premiums on our complete list that we prefer to send to everyone interested that Complete Premium List. A postal card will bring it to you; let us send it to everyone of our subscribers who is enough interested in The Etude and the work it is doing and the success of the paper as to be willing to try and send us one new subscription.

Magazine Clubs. Fast approaching is the season when our thoughts turn towards next year's reading. "What shall we take this year" is now a difficult and complicated question. There are so many magazines and periodicals all clamoring for attention.

We have given this question much thought, resulting in a list of a few magazines which we offer in combination with The Etude. The list will be found on page 682 of this issue. We offer only the *best* magazines in their respective classes, magazines that it is a pleasure to recommend, and we believe we have managed to suit the taste of everyone.

You may send either new subscriptions or renewals in any of the "clubs," unless otherwise specifically indicated by the word "NEW," and the various magazines may be sent to the same or different addresses. You will find our prices as low as can be had anywhere, and we will gladly quote prices on any combination containing The Etude. Also, premiums will be given on Etude subscriptions sent in clubs, just as though they came in separately, which brings us to

Belt Buckles. On page 741 will be found an offer of extremely attractive Belt Buckles for ladies, given as premiums for from one to ten subscriptions. There never was a time when a pretty belt buckle was not most acceptable, and these are worthy in every way. Read that offer.

The Designer is a fashion paper. It contains about one hundred pages to an issue. It is about the size of the *Woman's Home Companion* or the *Ladies' Home Journal*. It is attractive in contents from a useful as well as a recreative point of view. The above notice is gratuitous on our part and we mention it only because we can offer a years' subscription to The Etude and *The Designer* both for $1.70.

Perhaps even a better bargain than *The Designer* and The Etude is The Etude, *The Designer*, *Modern Priscilla* on the *New Idea*, three papers for a year for $2.00. *New Idea* is another woman's paper devoted to useful hints, fashions and fiction, and *Modern Priscilla* is a needle work magazine. The papers can be sent to different addresses.

THE EDITOR'S COLUMN

CHRISTMAS IS COMING.

You are doubtless thinking about the eternal question of Christmas presents. Why not give a Christmas present worth while, a present that will bring your memory back to the recipient twelve times a year, a present that can be saved and which if preserved will be just as valuable ten years from now as it is to-day. Take up a bound volume of The Etude for one year and then compare it with what the subscription price ($1.50 per year) would purchase in a book store. Make the parents of your pupils, or your musical friends acquainted with this fact. There is no other way in which the musician or student may invest $1.50 so that it will bring him from 500 to 1000 per cent. a year on the capital.

A NATIONAL PROFESSIONAL DIRECTORY.

You will find upon page 743 of this issue a directory of teachers and artists which through its publication in The Etude is the most widely circulated directory of its kind in existence. It will go to a musical audience forty times as large as the seating capacity of the great auditorium of Carnegie Hall, New York.

It gives teachers and musicians an opportunity to hand their professional cards to the very people who are most likely to require their services. More than this, it doubtless has a larger circulation right in your own district than any local musical medium of standing.

Any professional of good standing can have his or her name and address inserted in this directory at the slight cost of twelve dollars per year. To send a professional card to as many people as buy The Etude monthly would cost you in two-cent postage alone $2500.00. The Etude offers you an infinitely better service at the rate of one dollar per month. Better because The Etude never goes in the waste paper basket.

GETTING SOMETHING FOR NOTHING.

We are always suspicious of the man who offers something for nothing, but there is certainly no way in which the musician and student can get greater value than through The Etude. Take the following pieces for instance. They have already met with a considerable sale and their retail value is fifty cents each. They are new pieces and have appeared in The Etude recently:

Sun Shower, Atherton; Dream Idylls, Martin; March Triumphale (4 hds), Rathbun.

These three pieces alone cost at retail the price of a subscription for The Etude for one year. During the year over one hundred and fifty pieces were printed, aside from the articles, departments, etc. Do you know of any paper in existence offering the subscriber so much? Does this not come near getting a very great deal for nothing!

PICTURES.

A subscriber recently wrote us: "I like The Etude because you give us something more substantial than pretty pictures." We believe in pictures, but we do not believe in pictures that are not pertinent, educational or necessary. We know that the reader is after the knowledge, the sound, thorough information that The Etude brings to him every month. He wants this information presented in the most attractive and "appetizing" manner possible. He does not want dry crusts, nor does he want articles too complicated for his musical digestion. A diet of confectionery soon becomes nauseating. Let us have the sound, substantial matter first, and then if a really good picture comes along—a picture that will add merit to an article—let us have that, too. What do you think? We will be glad to hear from you.

THE ETUDE

Copyright 1908 by THEODORE PRESSER.

VOL. XXVI. PHILADELPHIA, PA., NOVEMBER, 1908. No. 11.

EDITORIAL

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

SOMETIMES there come days when everything seems to go "dead wrong." The hours slip by like vessels laden only with forlorn hopes, demolished ambitions and lost ideals. Our whole little world appears to be moving backward. The hours of practice, the pages of harmony exercises, the miles of scales all seem to avail nothing.

Such days have come to you and me; and it is hard to fight discouragement and disappointment. Yet we know that the only way is to keep on fighting. To give up for a second is to fail. The very moments of apparent failure often anticipate success. Numbers of unexpected new pupils may be on their way to you now. You may be on the verge of receiving the coveted church appointment. Some publisher may want just that very song or article that has been returned a dozen times. The best way is to live in a realization of the convincing philosophy of the gentle, serene, loving Emerson, when he said: "We do not know to-day whether we are busy or idle. In times when we thought ourselves indolent, we have afterwards discovered that much was accomplished and much was begun in us. Every ship is a romantic object except that we sail in. Embark, and the romance quits our vessel and hangs on every other sail in the horizon."

AN English university professor recently secured a position in an American university. He possessed the conventional European idea that culture and education in this country were limited to a little circle of Eastern States. His duties called him to attend several Chautauqua assemblies in the West, and upon his return to England he said to his former associates: "It is simply beyond belief. The country is in a state of intellectual debauch. The thirst for knowledge, and culture, and the determination to be informed upon scientific and artistic subjects, are unique and entirely different from any similar condition that has ever existed in any country."

Are you keeping in touch with the best in the Chautauqua movement? We say "the best" because in late years the name Chautauqua has been appropriated by scheming managers, and the institution has been brought into disfavor in many localities. In 1878 Bishop John Vincent, of the Methodist Church, started the Chautauqua movement. It took its name from the beautiful Lake Settlement in western New York where the first Chautauquas were held. The central idea was to conduct a course of home study through the medium of especially planned text-books, which might be readily taken up and used by circles of congenial friends with ambitions to better themselves. This course of self-study was then to be supplemented by a kind of convention or assembly in the summer months, at which the most noted specialists on the subjects being studied might address the students. The scheme was religious in intent, but non-sectarian. The idea of combining education with a summer vacation appealed to thousands. In the course of time music became an important part of the work of the Chautauqua. Mr. Wm. H. Sherwood, Mr. N. J. Corey and many other well-known contributors to THE ETUDE have been influential in developing the musical side of the Chautauqua work. Other settlements or assemblies were organized in other States, and the movement soon became national.

The obvious profits arising from such assemblies were not to be concealed from the managers of lyceum bureaus. One particularly capable manager conceived the idea of sending a "traveling Chautauqua" to districts which were not within the reach of a permanent assembly. A corps of lecturers and musicians of national repute were assembled, and this organization was sent with a special train from town to town. A large tent was carried, and the advertising and business management was excellent. Next came the imitators of this system, and during the past season two hundred Chautauquas were given, which were little better than the old-time circus. The managers were unscrupulous, and the very word Chautauqua in some Western districts spells "fraud." This is an unfortunate condition, as the real Chautauqua movement is a valuable one. It systematizes and puts within reach of the public the advantages and delights of higher education. It is a movement that the music teacher and the music student may join with great benefit. Consequently, you should do everything in your power to see that the real Chautauqua movement is promoted and the fraudulent ones discouraged. If you live in a rural district and some blatherskite press agent comes to town and tries to persuade your friends that an organization of pseudo-scientific lecturers, bell ringers, cheap magicians, renegade ministers, moving picture machines, canvas men and side-show operators is an "educational movement," then it is your opportunity to expose this hybrid vaudeville circus, and at the same time present the merits of the real Chautauqua. The real Chautauqua will always aid the teacher and student. The higher the intellectual status of the community, the more need will there be for the services of the able teacher of music

THE virtuoso machine is here at last. We are not so surprised that the machine has really come as we are to think that American inventive ingenuity has not put forth such a contrivance heretofore. This new labor-saving invention is not a device for playing a piano by mechanical means. It is an apparatus designed to manufacture the player himself. The whole instrument could be placed in a hat-box—that is, a hatbox large enough to accommodate one of the enormous hats that ladies of alleged "fashion" affect. There is a motor driven by electricity, similar to that which operates an electric fan. This motor puts a series of four wooden levers in motion, and the fingers of the performer are placed upon these levers and moved up and down at almost any degree of mental advancement from the kindergarten to the postgraduate in a great university, in acquiring a kind of mind control that he could not achieve in any other manner. How it does it is not so much our concern as the fact that it does it, and that the results are everywhere evident. The New York *Times* gives the following instance of an experiment in an English school. Similar experiments have been made in many American schools with results equally satisfactory:

"An illustration of the efficacy of music in the treatment of the feeble minded occurred at the home for youths of this description belonging to the Metropolitan Asylums Board at Witham, where a great change has been effected since the introduction of a brass band. The master of the home stated that ever since the interest of the boys had been aroused in the instruments given them to play they had advanced by leaps and bounds toward complete sanity, some of the most obstinate cases having recovered. It has become recognized in the ing levers and remove all barriers between you and the coveted Brahms Concerto, the Liszt Fantasia, or the Chopin Ballade.

We have a suspicion that this new substitute for work will prove like all other substitutes—useless. One might as well devise a substitute for air, food, water, love, as try to find a way to virtuoso heights that will avoid honest, earnest, persistent practice. The mind must guide the fingers from within. Fine playing is simply a matter of disciplining the fingers to obey the highly-trained and musically-educated intellect. Good old-fashioned keyboard practice is the machine which has made our Liszts, Tausigs, Henselts, Rubinsteins, Paderewskis, Reisenauers, Rosenthals and Joseffys. You might as well try to get a machine to do your thinking for you as one to do your practicing.

THERE is one great educational advantage in music that we do not believe can be brought into public notice too frequently. It is an advantage which every parent should recognize. Moreover teachers in their interviews with parents should always endeavor to emphasize this one particular point, as it reveals to the parent the great truth that music is an essential part of the child's general education and should not be regarded a pastime or an idle accomplishment. We refer to the fact that in no other study does the pupil acquire the mental discipline that the study of music affords.

Educators are perfectly familiar with this truth. When parents come to realize it, the teacher's social position, and sequentially his financial condition will be greatly raised. We are continually presenting this side of the question in THE ETUDE and teachers will find it to their advantage to draw the attention of parents to articles in the magazine upon this subject.

The wonderful effect of music upon the mind is one of the greatest mysteries of all time. That it does have a remarkable affect there can be no doubt. The ancients recognized it, and tried to explain it. At times it was the problem of the hour in Greece and Rome.

Psychologists of our day have pondered over the subject but have apparently been quite as unable to reach a satisfactory solution as their less scientific predecessors 2,000 years ago. The fact remains that the study of music assists the student, of any degree of mental advancement from the kindergarten to the postgraduate in a great university, in acquiring a kind of mind control that he could not achieve in any other manner. How it does it is not so much our concern as the fact that it does it, and that the results are everywhere evident. The New York *Times* gives the following instance of an experiment in an English school. Similar experiments have been made in many American schools with results equally satisfactory:

institution that the band boys were distinctly superior to other patients. Several boys whose cases were regarded as hopeless before are now quite rational."

THE INVENTOR OF THE NOCTURNE.

Sir Frederick Bridge, the genial and able British organist, who recently toured Canada, gave a lecture at Gresham, England, upon John Field. The *London Musical Herald* gives the following synopsis of this discourse upon one of the most unique characters in musical history:

Born at Dublin in 1782, John Field was called "Russian Field" to distinguish him from Henry Field. His grandfather, an organist, and his father, a theatre violinist, made him practice so hard that he ran away from home, but he had to return. The father got engaged in London, and apprenticed John Field to Clementi for a premium of a hundred guineas. Clementi taught him, and also employed him regularly as a salesman in his pianoforte shop, where the shy and awkward youth produced astonishing effects from the instruments. When he was twenty, John Field was taken by Clementi to Paris, Germany and Russia, his playing being considered extraordinary. A visitor expressed surprise that Clementi and Field were discovered doing their own washing. Sir Fred. Bridge was not going to be outdone by that story; he had had to black his own boots in Canada.

HOW THE NOCTURNE ORIGINATED.

Field appears to have been the first to use the term "nocturne" in connection with pianoforte pieces. Some writers had given the impression of a sombre night in imitating this form, but the true nocturne pictured a breezy or moonlight night. Chopin and all who followed owed much to Field for introducing this form. Field was easier than Chopin to play, and probably for that reason a reviewer of Chopin's nocturnes when they appeared showed his preference for Field, saying where Field smiles, Chopin makes a grimace, where Field shrugs his shoulders, Chopin wriggles his whole body, where Field gives us a pinch of snuff, Chopin gives us cayenne pepper. As to the illustrations, attention was called to the wonderful filigree work, the simple harmonies, the charm and fertility of the melodies. In the Rondo Scherzando from the Sonata in E flat, there was a touch of the Irish jig. Certainly his Irish nature was revealed there.

What a sad muddle Field made of his life! Lazy habits and growing fondness of drink were his undoing. He gave lessons while lying in bed, and sometimes fell asleep. One pupil refused to pay for his lesson. Hummel visited him in the guise of a German merchant. Field, having played, invited the visitor to play. Immediately the pipe dropped out of Field's mouth, and he said, "You are Hummel. Nobody but Hummel could play with such inspiration."

Field died at Moscow in 1837. He had been extraordinarily successful there and in St. Petersburg as a teacher and concert promoter. While traveling he had to go into hospital at Naples, and was rescued by a Russian family, but his health was broken. Field had the gift of saying small things perfectly. If he had possessed a better balanced head and moral fibre, he might have said great things. He was not successful in sonatas. Field had perfect finger action and employed very slight movements of hands and arms. That method, said the lecturer slyly, would put him completely out of favor today. And he did not have long hair.

Field alone could be compared with Chopin. Liszt said of Field's nocturnes, "They remain new alongside many works that have since become old." We should keep his memory green. We should be proud that in those early days he put forth a new form which was adopted by no less a composer than Chopin. His nocturnes could be had in quite accessible and good editions.

"The musician in search of self-improvement is not the only one to find intellectual nourishment in the fields of genius other than his own. The concert artist by broadening his knowledge, his acquaintance with the world, and increasing his capacity for thought, finds many a help in augmenting the power of his artistic experience."—*Lessmann.*

One secret of success is to arouse interest, incite ambition and stimulate the patient, plodding student by encouragement.

IMPORTANT MUSICAL ACTIVITIES ABROAD.

BY ARTHUR ELSON.

In the *Quarterly of the International Musical Society* Finnur Jónsson contributes an article on harp playing in the North. By quotations from the Eddas and other early works he shows that this instrument was sometimes used in solo passages as well as for accompaniment to chants or recitatives.

The harp is probably the most ancient of instruments, for it undoubtedly developed from the twang of the bowstring. Thus the nanga, a typical harp of the negro races, is shaped like a bow with five strings. Nearly every ancient civilization possessed some form of harp—Assyria, Egypt and Judæa, for instance, while in Greece and Rome the more symmetrical lyre or kithara was used.

The Irish claim to have originated the harp, or at least its usual shape; and Galileo credits them with the invention. It was probably the Irish harp that the Roman legions brought back from Britain, and its use in the Apulian city of Arpi may have given the instrument its name. Max Müller, however, claims a Teutonic origin for the word.

It is certain that Ireland, and especially Wales, gave the harp great prominence in ancient times. The old Welsh laws mention it as one of the three things necessary to distinguish a freeman from a slave, and in consequence it was made exempt from seizure for debt. The minstrel was always respected, and with harp in hand might wander freely, even in the camp of an enemy. As early as 495 Colgrin, besieged in York, received assistance from his brother, who went through the hostile camp disguised as a harper. King Alfred is said to have adopted a similar expedient against the Danes four centuries later.

To be unable to play the harp was a positive disgrace in the early days. Bede states that it was usual at feasts for each guest in turn to sing and play upon a harp that was always handed around. Once the poet Cædmon, who had neglected music for more serious studies, found himself confronted by the instrument at a banquet. Unable to bear the humiliation of the resulting confession of inability, he felt forced by his shame to leave the hall. A similar story is told of Themistocles and the lyre in ancient Athens.

The harp was prominent all through mediæval times, especially in the hands of the Minnesingers of Germany. The early harp differed from the concert instrument of to-day chiefly in having no pedals. The invention of pedals to alter the pitch of harp strings is credited to Hochbrucker, in 1720, and Paul Velter, in 1730, but the idea was developed in its entirety by Sebastian Erard, in 1810. The concert harp of Erard was tuned in C flat. It had seven pedals, one for each note of the scale. Pressing each part way will cause two pins on a disc to clamp the strings and raise the pitch a semitone, while further pressure will operate more discs and raise the pitch another semitone. A hundred years of success have attended this form of harp; for the chromatic harp of the last decade does not seem to be a great success in spite of the patronage of the Paris Conservatoire.

A NEW SYSTEM OF ORCHESTRAL SCORING.

In *Die Musik* is an excellent suggestion for a unified system of orchestral scoring. The vagaries of our present system arise from the fact that the old orchestras did not have so many players as our present ones do. Often one man was called upon to play several instruments in the course of one concert, and the device of transposing was invented to make things easier for him. Thus the oboe player at one time handled also the English horn, a larger oboe sounding a fifth deeper. By having his notes written a fifth higher than wanted he was enabled to obtain the actual tones required by using the same fingering as he would if trying to get the written note with the oboe.

The same situation is found with the clarinets. The C clarinet plays the tones as written; the B flat clarinet sounds a tone lower, so when D is written and the D fingering used, C is actually sounded. For the A clarinet E flat must be written and fingered to produce C for the actual tone. The reason for this diversity lies in the fact that it is not easy to modulate on the C clarinet, so that a special instrument is used for keys with many sharps or flats.

The horns show a still different situation. It was at one time usual to write the horn parts always in C, and to bring those instruments into the key of the piece by inserting metal crooks of the required length. But the "horn in F," with a crook long enough to bring its scale into that key, shows the richest tone-color; so that some composers have called for that, and made it, transposing when necessary. Thus a composer could use the F horn in a piece in G by writing the part in D instead of C.

All these anomalies and certain others that exist in the score bring about a condition very like that of the Dutchman's clock, which struck seven when the hands pointed to a quarter of four, and thus informed him that it was really twenty minutes past nine. Composers are beginning to see that there is no need for this cumbrous system, now that instrumental performers are sufficiently numerous and skillful. Weingartner and others have suggested some simplifications, but Stephani has now gone beyond them and offered an absolutely unified score system. Both are contrasted with the older method.

In the common system, matters are made more involved by the use of the alto clef for viola (C on the third line) and the tenor clef for the bassoons (C on the fourth line). Taking also piccolo, English horn, horn in G, clarinet in A, and contra-bass (the last written in the bass clef), we find that a unison in tone will involve a different position on the staff in each case. The Weingartner idea involves bass clef for bassoons, no transposing for horns or English horns, and a figure 8 on the upper or lower line of the staff to show transposition up or down an octave (as in piccolo or contra-bass). The Stephani system is far more radical:—No clef, but the notes are to have the same pitch as in the G clef; 8 on the top line is to show transposition an octave up; O to show transposition stopped; and on the lower line 1, 2 or 3, to show transposition one, two or three octaves down. The idea is simple, neat and effective and the reviewer gives it his best wishes for success.

OPERATIC NOVELTIES.

Novelties abroad are chiefly in the field of opera at present. Strauss is said to have chosen Molière's "Tartuffe" for a libretto; and the German master of musical irony ought to make a success of such a subject. Other forthcoming operas are Sormann's "King Harald," Elsa Klapperzehen," by von Waltershausen, and "Une Fête de Violette." by Brandt-Buys, of Austrian birth but Dutch descent. Josef Krug-Waldsee offers "Das Begrabene Lied," for tenor, mixed chorus, and orchestra. The score of an old Nicolai symphony is rediscovered at Wildungen. Mahler has a new symphony ready for Prague, but whatever grudge he owes that capital is not recorded. Vienna buys Schubert's birthplace as a Schubert museum. To alter the quotation,

"The city claimed the house of Homer dead,
Through which the living Homer begged his bread."

In Italy, Virgilio Ranzata's opera, "Jus Vetus," for Milan, treats a thirteenth century subject. Wolf-Ferrari's "Joyaux de la Madone," to be given at Berlin, deals with popular life in Naples. England is applauding the musical play "Butterflies," as arranged by W. J. Locke. Brussels is to hear Tinel's "Katharina," Février's "Mona Vanna," and "Eros Vainqueur," by De Breville.

The Paris opera season will include Massenet's "Bacchus," Salvayre's "Solange," Rousseau's "Leone," Garnier's "Mytil," "Sanga," by De Lara, and "Pierre le Veridique," by Leroux. Lucien Lambert won the Deutsch prize with his "La Penticosa." Other winners were D'Ollone, Bouval, Missa, Maréchal and Camussi. A piano sonata by Dubois is receiving high praise.

When "Siegfried" was recently given at Canterets, a conscientious bill-poster wrote to "Henri-Richard" Wagner for instructions. The address for forwarding is still unknown.

In Neumann's reminiscences of Wagner, he speaks of a Vienna concert where the hornist, Levy, broke down on a note in a Beethoven symphony. The playwright Mauthner, in a front seat, laughed at the mishap. "You shouldn't have laughed," said Levy, when Wagner brought them together afterwards; "I have often been at your comedies, but have never laughed at them."

"One must have associated with men of superior genius to comprehend how their conversation influences the development of our peculiar capacities, but the lessons of their experience and the light shed by their general conclusions."—*Chas. Gounod.*

STEPHEN HELLER—HIS LIFE AND WORKS

By E. R. KROEGER

Richard Wagner once said, in regard to his musical studies: "It suited me personally to rest content with the acquaintance of the principal men, the heroes and their main works. For aught I know, this may have had its drawbacks; anyway, my mind has never been stuffed with 'music in general.'" For a man like Wagner—a genius with a mission—he doubtless was right. But how many capable composers would be altogether neglected if all of us followed his plan? Fortunately, the public at large is willing to listen to the lesser as well as to the greater men, so it is not only the "heroes" who have a hearing.

The great men, the "epoch makers," from the time of Palestrina down to the present day, number about sixteen or seventeen. Then there are a number of composers of decided talent, whose works have met with much favor, but who have not been particularly influential in directing the trend of the main channel of the history of musical art. Among them Stephen Heller deserves a prominent place.

His Musical Training.

Heller was born at Pesth, Hungary, May 15th, 1815. At an early age he had pianoforte lessons from Franz Brauer, a good musician, with whom he played duos on two pianofortes in public. He also studied harmony under the organist Cibulka. He was sent to Vienna, where he had lessons from Carl Czerny, the great pedagogue, and Antoine Hahn. At thirteen his father took him for a tour through Hungary, Poland and Germany, where he gave concerts, excelling especially in improvisation.

After three or four years of wandering, he settled in Augsburg, where he gave pianoforte lessons and studied composition under the director of the opera, a Frenchman named Chêlard. Here he made a close study of the great masters, Haydn, Mozart and Beethoven, which altered his views as to his work as a pianist and composer. He wrote several serious works, which he sent to Schumann for review in his *Neue Zeitschrift für Music.* He was much encouraged by Schumann's cordial recognition of his talent.

At this time he moved to Paris, where he lived during the remainder of his life. For awhile his sojourn there was rather melancholy, for Heller had a diffident nature and did not endeavor to frequent the brilliant salons, where he could have met many influential persons. So he gradually discontinued public playing and settled down into a quiet existence, dearly beloved by a few friends but personally almost unknown to the public at large. His compositions, however, constantly met with more and more appreciation on the part of the public, so Heller had the satisfaction of knowing that while the musical world knew him but little, yet his pieces were played all over Europe and America, and that the interest in them was constantly increasing. He died at Paris, on January 14th, 1888, where his remains were interred.

The Etudes.

Of all his works his *Etudes* are probably best known. They certainly occupy a unique place in pianoforte literature. From the standpoint of technical improvement to the student, they leave much to be desired. But in cultivating good taste, expression, rhythm and phrasing they are unequaled. Before they were written, these features were left entirely to pieces or to *Etudes* in advanced grades. The technical studies of Czerny, Kalkbrenner, Cramer and Clementi were almost entirely without the characteristics which combine to give what is generally known as "style." The cultivation of the fingers was the main thing. Since Heller's *Etudes* were written many other composers have essayed the same field, but all of their productions lack the distinction which his *Etudes* possess.

It is difficult to state which opus number contains the most beautiful studies. Opus 16 probably appeals most to the more mature player, but from the opus numbers 45, 46, 47, 90, 125 one can find many of the most exquisite and individual pieces written by Heller, or indeed by any other composer for the pianoforte. The *Preludes* (opus 81 and 119) and the *Album for the Young* (opus 138) may also be included. In fact, in all of these *Etudes*, *Preludes* and *Album Leaves* there is much from which the player can derive the most artistic and intimate enjoyment.

Noteworthy Pieces.

Besides these, he has composed two series of pieces, which contain great beauty, musical worth and originality. These are his *Promenades d'im Soli-*

Stephen Heller.

taire (opus 78, 80 and 89), and his *Nuits Blanches* ("Restless Nights"), opus 80. These "tone poems" are most fascinating in their poetic charms. They are full of imagery, and to select favorite numbers is a difficult matter. Whether they be reflective, mysterious, calm or impulsive, they are equally captivating. Then there are also the three sets of pieces called *Im Walde* ("In the Forest"), opus 86, 128 and 136, which bring to the mind all sorts of forest pictures. His *Eclogues* (opus 92) and his splendid *Scenes Pastorales* (opus 50) belong to the same category. While Heller has trod the same ground as Schumann in these compositions, yet they well stand comparison. Some of Heller's finest work is to be found in his *Nocturnes* (opus 91, 103) and his *Serenades* (opus 56 and 131). In the first of opus 91 (in G major) he has written a most tender and expressive piece. The second (in E major) is surely one of his loveliest creations, full of sentiment, plaintiveness and poetry. The third (G minor and major) is colorful and passionate. The first number of opus 131 (in A flat) is a most beautiful melody. *Serenade* (opus 56) is a unique and absorbing piece. Almost equally attractive are two *Intermezzi* (opus 133), which are quite different in character, being brilliant and yet somewhat contemplative.

Heller has written much in dance form, evidently having Chopin as a model. While he has fallen short of the great Polish master in originality and merit, yet many of these pieces are well worth while. It may surprise many to learn that he has written seven *Tarantelles* (opus 53, 61, 85, 87, 137), a *Venitienne* (opus 52), and a *Saltarello* (opus 77), which is based upon a theme from Mendelssohn's "Italian Symphony." So many music lovers only know the celebrated *Tarantelle* in A flat (opus 85, No. 2), which is really inferior to some of the others. Heller's *Walzes* (opus 42, 43, 44, 59, 62, 93 and 145) are charming, but are not to be compared to Chopin's. His *Valse-reveries* (opus 122) are really little gems. The *Polonaises* (opus 104 and 132) are not equal to those by Chopin or Liszt, although the first of 132 is conceived on a large scale.

The Sonatas.

The *Sonata* has offered Heller a congenial form in which to clothe his inspirations, but singularly enough his four works of this nature (opus 9, 65, 88 and 143) are scarcely known. The first of these (in D minor) is rather an experiment and does not show the composer at his best. The second (B minor) is cast in a lofty mold. It is grand, although gloomy, but it maintains its elevated character to the end. The second movement (entitled *Ballade*) is certainly one of the finest things Heller ever wrote. It is thoroughly modern and is full of "mood." The third *Sonata* (in C major) is replete with health and vivacity. Interest in it does not flag from beginning to end. This *Sonata* certainly should appear on recital programmes, but our representative pianists confine themselves to such a limited part of the great domain of pianoforte composition that they overlook many beautiful works well worth hearing. In fact these artists neglect Heller entirely for some unknown cause. The fourth *Sonata* (B flat minor) has much in it of great interest. The slow movement (*Legende*) is especially attractive. Other works by Heller on a large plane are the *Scherzos* (opus 8, 24, 57, 108); *Caprice* (opus 27, 28, 64, 112), and the *Fantasie Caprice* (opus 113).

The *Scherzo Fantastique* (opus 57) is particularly brilliant and the *Caprice Symphonique* (opus 28) is one of the composer's most sustained efforts. Among other original works of Heller, some unusually attractive are the six *Traumbilder* (opus 79), four *Arabesques* (opus 40), studies from "Der Freischütz" (opus 127), three *Ballades* (opus 115), *Varieties* (opus 118), *Songs Without Words* (opus 120), Voyages *antour de ma Chambre* (opus 140), four *Barcarolles* (opus 141), and four *Mazurkas* (opus 148).

Transcriptions.

Heller had genuine talent as a transcriber, and his transcriptions of the songs of Schubert and Mendelssohn are among the best of their class. Die Forelle" of Schubert and "Auf Flügelm des Gesenges" of Mendelssohn are known and played everywhere. In the early period of his career he fell in with the custom of the period and transcribed many operatic arias by the leading Italian and French composers, but these have gone the way of similar arrangements by all transcribers excepting Liszt. Better than these, however, are his *Capriccs* on themes by Mendelssohn (opus 72, 76 and 144), his *Variations* (opus 133) on a theme by Beethoven, and on Schumann's "Warum" (opus 142). The lovely pieces for violin and piano which he wrote in collaboration with H. W. Ernst, the violinist, and published under the title of *Pensées Fugitives* (opus 20), must not be forgotten in this list of Heller's principal works.

His Refined Style.

All in all, Heller had a rare and refined gift for composition, and a special aptitude for writing in a "playable" manner: i. *e.* his music is particularly adapted to the idiom of the pianoforte. In a few instances he approaches greatness (in his *Sonatas* opus 65 and 88, *Prelude* in C minor from opus 81, *Nuit Blanche*, No. 14; *Varieties*, op. 118, No. 3; *Polonaise* in F minor, opus 132, No. 1). While some of his compositions are excellently suited for performance in recitals, yet the greater part of his music is of an "intimate" nature, to be played in the quiet of the drawing room rather than on the concert platform. But this music has its place as well as that of a more bravura kind, and there are thousands of people who bless Heller for having given us his beautiful *Etudes*, *Preludes*, *Promenades*, *Forest Pieces*, *Restless Nights*, *Nocturnes*, *Serenades*, and *Album Leaves.*

FROM BRAIN TO FINGERS.

BY LESLIE B. DANA.

At a certain conservatory of music it happened that there was a class of six pupils just a little below the advanced class, and it was a question whether or not they could be made to "catch up" and graduate the following summer. It was finally decided that these six should be given a test, and that those who were successful should be considered equal in technique to the graduating class. The six students were apparently of equal ability, and in order that it should be a real opportunity for comparison each was given the same piece to prepare, and in honor bound not to practice more than a given number of hours.

At the time of the examination the instructor of course heard the piece in six different stages of preparation—as no two people learn with exactly equal facility—but there was such a wide gulf between the best and the worst that it hardly seemed possible the two performers had started on the same terms. It led into a most salutory investigation as to ways and methods of practicing, and it appeared that the unfortunate young man who stood lowest was the one who had actually been through the piece the greatest number of times.

"What did you use while you were practicing?" the instructor asked, with barely concealed impatience.

"The piano, of course," says Master Literal, "and my fingers, and the printed music."

"But my dear boy, why didn't you use your brains?"

Master Literal was promptly shown the way he should have practiced. Under the instructor's guidance he examined the construction of the first difficult passage. It was bristling with accidentals, but a little analysis showed that there was method in their seeming "madness," and when the boy really understood the first eight notes, the remaining sixteen followed as a matter of course. The time and accent were considered, and then Master Literal was told to think that group of notes all out, first looking at the piano, then with his eyes shut. He then played it slowly, without a single hesitation, or glance at the printed notes, and at the third repetition had acquired a moderate speed, not high as his first effort, but with the execution perfectly clear and finished. He had studied it with his brain before attempting it with his fingers.

"Now you are ready to practice it as often as seems neeessary," said the instructor. "You will find that where you could play a difficult bit like this a hundred times, mechanically, you will accomplish better results by playing it a dozen times, after you have thought it out. Do you know how you seemed before? Like a man who has been told that he must hurry to reach a certain point, and who at once sets out to run, without waiting to learn in what direction the point lies."

It is probable that every teacher of music, during the first few years obviously given over to "gaining experience," happens upon a pupil like Master Literal, who thinks that the more times he can get over a certain number of notes, the better he will know them. Master Literal learned to see his mistake. In a technical exercise, for instance, he was taught it is not the number of times one plays it, nor even the number of hours one devotes to it. It is a question of brains. Before you start to run, first find out in what direction you should go.

A simple exercise of five notes up and five notes down was surely not given you to improve your facility in sight reading. Use your brains. Find out why it was given you, its "raison d'etre, and practice it with that end in view. It is possible to gain more from one exercise than some students will get from the whole book.

Useful and Useless Repetition.

Take, for example, that study of Cramer's which you find so tedious to practice—the second one in the book (Von Bülow). Of what use to play it through a certain number of times each day? You could probably read it well enough at sight. Ah, but do you know the purpose of that particular étude? It is to inculcate perfect steadiness and serenity into your ten fingers. You are to hold the melody notes, gliding sweetly and smoothly, with the proper crescendo and diminuendo, from one to another, and all the while your little groups of five and six notes are to sing sotto voce, each with an expression of its own, a little swell to the highest note, or the middle or climax of the phrase, and then down again. You cannot learn to play this way without careful thinking.

You must practice this at first with exaggerated slowness. If your brain is not used to hard work, you will have to do a very few measures at a time, and then rest. You must actually govern your fingers to such an extent that you could stop any one of them, at any time, at any given point, from the time you set it in motion to the time you relinquish the key. You must be able to play the two pages through with such reserve that not a key will sound, although you strike each one with firmness. That is what it means to have your brain control your fingers. And after you can do this, "without gritting your teeth," as Master Literal puts it, you will find that you have an entirely different conception of this étude, and that you can appreciate a "singing tone" when you hear it, whether in your own fingers or the fingers of M. Paderewski.

Sight Reading.

In the matter of reading at sight it is a fact that some students seem to have a gift for this, and some do not. Yet this faculty can be cultivated Your "natural sight-reader," if he could analyze his method, would tell you that his mind is always a measure or so ahead of his fingers, so that his difficulties are straightened out, or at least noted, before he gets to them. It goes without saying that a practical, working knowledge of scales, arpeggios, and chords will often enable you to "grasp the situation" with promptness and certainty, and if you will form the habit of really noticing these, whenever you run across a new combination, you will not stick twice at the same one, in whatever guise it appears. And you will be letting your brains save your fingers, as old-fashioned people used to tell us to let them save our heels.

What is your plan for memorizing music? Do you play it over and over until you "catch on"? And then does it ever leave you in the lurch when some time, from nervousness or other causes, you depart one finger's worth from the way you have always practiced it?

Try analyzing your piece. A knowledge of harmony is considered a necessity to any phase of music-study. but, lacking this, try a little ordinary intelligence, such as you would bring to bear in any piece of workmanship. Consider it as a whole. See how many parts there are, how they differ, how they are divided and connected. Note the changes of time or key, and, if you do not know find out how much liberty a composer is allowed in this direction. After you have some idea of the piece as a whole, study the parts.

You ought to get your piece well into your head before you get it very far into your fingers. Use your brain in the first place—to find out where you are going. Then, when you come to technical difficulties, you will be free to give the time to your entire attention. It is not a bad idea to pick out the difficult passages and make them into exercises, to be studied with your other exercises at the beginning of your day's work. Ascertain just what makes it difficult, for you, and work on that basis. Be able to think it through smoothly before you play it—know just what you are trying to do.

When you have really memorized a piece you will be able to hear it with your "inner ear," at will, note for note; you will be able to write it, note for note. any time you care to try. You will never have the least fear of forgetting it, knowing that you have taken it apart and can put it together, and therefore your execution will be free from nervousness, and you can give yourself entirely up to the fitting mood. That piece will have become a part of your very self.

It is infinitely better to know one piece in this thorough way than to half-know a dozen, but you will find, after the first victory or two, that your brain will perform parts of this work almost automatically, and that your memory has improved amazingly. Knowing one piece will help you to know the next one. Your playing will have gained repose—it may be that you have studied for some years and yet have never known the feeling of absolute assurance which comes when you really know a piece, know that you know it, and know that you can play it. Paradoxical as it may seem, a feeling of absolute repose is necessary for the most passionate expression. Your mind and heart must be at rest concerning all tangible things, you must be free to be possessed by the pure music.

And that is what your brain can force your fingers to accomplish for you—freedom!

THOROUGH FAMILIARITY WITH THE KEY-BOARD.

BY THOMAS E. WATT

The keyboard of the piano stands as the visible manifestation of the various keys which are used in writing music, and as such it should be perfectly familiar to any one who aspires to become anything of a master in pianoforte playing. To the beginner the keyboard looks like the scale of C major, and black keys which may be used as sharps or flats by degrees to frame in our the scale of G, and D, and all the others in sequence, and to a certain extent he becomes familiar with each of them, but very few students indeed see the keyboard as it naturally is, with each individual key standing as the basis of one major and two minor scales, and a minor scale before his sight as clearly as a picture.

But it is not impossible to attain familiarity with the keyboard until this is the case, and no student should rest satisfied until the pupil has reached the stage of advancement, which may properly be called the first milestone in musical art and which should be reached in the course of a couple of years by any child and very much sooner by grown people.

To attain this end it should be made an invariable rule in lessons that all technic given in C should be carried out in G, when the pupil is first given that key, and then in D, A, etc. Thus the pupil will by degrees, learn the scales, chords and arpeggios in each key in successive order, and when this is thoroughly accomplished and D flat is as familiar as a C not only as regards scale and arpeggios but also in all technical exercises so far in hand, then the use of all this material, taking the keys in chromatic order, should be begun. That is, the skilful pupil should be played in C and at its close, instead of stopping on C, it should creep up a half step and continue through the league in D flat, this followed by D, then E flat and so on in chromatic order to the end of the key circle. Other exercises should be treated in the same way and then the scales and arpeggios should be taken in the same order until there is a perfect familiarity with the keyboard from this point of view.

The minors should be treated the same way—first studied in the natural order of progression, and then thoroughly learned with the keys taken in chromatic order—as e, C minor; C sharp minor, D minor; D sharp minor, etc.

After these are sufficiently sure in mind, the twelve of scales should be taken together—C major, C minor, D flat major, C sharp minor, D major, D minor, etc.

There is in reality no possible ground for the preference that many pupils have for flat keys over those in sharps, or in fact for any particular key more than any other, and such preferences grow entirely out of the fact that certain keys are for some reason or another more familiar than others, but when the pupil has been carried through all the majors and minors in the way indicated above he is absolutely sure of all keys and will laugh at any one who contends that F is an easier key than F sharp or that C is much the easiest key for he will know as a matter of fact that C major is a harder key to play than D flat and that no arpeggio of the whole list is so difficult as the one in that key.

Neither is this schedule one of intolerable length it merely requires that the teacher shall lessen after lesson, faithfully advance the circle a peg or two, and he should know in his heart that his pupil is not past the first stages of piano playing until the keys taken in chromatic order are as an open book to him

FROM RUBINSTEIN'S NOTE-BOOK.

"Music is an aristocratic art."

"Posthumous works of celebrated composers very seldom add fresh leaves to their laurel crowns."

"In my opinion students of composition before attempting to write for an orchestra ought to write only for different groups of instruments. It is absolutely astounding what Beethoven had to say in his Five String Trios."

"Formerly there were almost everywhere small, ugly concert rooms and theatres, nowadays you find instead large, elegant concert rooms and theatres, but——"

"'Songs without words' is a very good title for compositions which might be called expressive melodies—frequently one meets with 'songs without words' which might be more appropriately called 'words without melody.'"

Sugar Coating Exercise Work

PERLEE V. JERVIS

The average teacher finds that he has to work under certain limitations; eliminating from his pupils the few who are studying for the profession and the still fewer who have unusual talent, there remains a large percentage of his class who have only the average amount of musical endowment. Many of these do not study from any innate love for music but because forced to by their parents, and with nearly all of these private practice ranges anywhere from half an hour to two hours a day

This article considers the average pupil, not the professional or the genius.

Probably no one will dispute the statement that without technic there can be no artistic playing. The question as to how far exercise practice *per se* is necessary to the acquisition of an artistic technic, has interested the writer for many years, and after a long teaching experience, he has reached certain conclusions which have been proved true for him even though they may run counter to tradition and popularly accepted beliefs.

These conclusions are:

Individual Methods Essential.

1. That no two pupils can be developed along exactly the same lines, each pupil must be studied and treated individually. It would seem that this should go without saying, yet how many pupils there are, victims of a "method," who have been put through the same routine technical grind whether they needed it or not, with the result that all love for music has been killed and indifference or disgust substituted therefor

2. That if a love for music and intensity of interest can be developed in the pupil, her effort to realize a musical concept will often be followed by remarkable results, the technic will frequently take care of itself. To illustrate the writer has a pupil, a musical girl aged eleven who heard Paderewski play his own "Menuet" recently. She came to her next lesson "perfectly crazy," as she expressed it, to learn that piece. Though she had been playing only third grade pieces, the writer taught by previous experience, yielded to her entreaties and gave her the piece. In three weeks time she played it from memory in a way that would have astonished anyone who had not had the same experience with other pupils. This child had very little technical equipment and practiced usually but forty-five minutes a day, but while learning this piece could hardly be kept away from the piano, often practicing over two hours. To one who can read between the lines this experience throws a flood of light upon the subject of interested practice.

Music and Technic Inseparable.

3. That the musical and mechanical should go hand in hand and never be separated in the practice. This may be disputed by the reader, the writer can only say that long experience has firmly convinced him of the truth of the proposition. Why is the playing of many pupils so entirely lacking in musical value? Is it because in the struggle to acquire technic they have divorced it from music, forgetting that technic is not the ability to strike the greatest number of notes in the shortest possible time?

4. That the exercises used should combine the musical and the mechanical and should deal with principles rather than with abstract mechanics.

Indispensable Exercises.

5. That there are very few exercises that are indispensable in the development of musical and artistic playing, in fact the only ones that the writer cannot get along without are the Mason two-finger exercises, for the reason that they unite the musical and the technical and are founded upon principles of the utmost importance in the development of musical playing.

6. That a great deal of time is often wasted in the doing of unnecessary things. For instance, in the whole range of piano literature how rarely, in proportion to the vast number of compositions, do scale passages occur? In Schumann and some of the later composers not at all. One can study hundreds of the most beautiful pieces, ranging from the easiest to the most difficult, without ever meeting a scale passage. What is the sense then of forcing the pupil to practice scales for so many hours daily? Undoubtedly scale practice, when *properly done*, "imparts to the playing certain qualities of fluency neatness and consistency in running passages," to quote Dr. Mason, but how many teachers get the average pupil (whom we are considering) to practice scales properly, that is with the mind concentrated and the ear ever on the alert in the effort to realize beautiful tone quality and perfect equality? Very few. What the pupil in many cases does realize is ennui, disgust, and aversion to practice. Ten minutes of scale practice daily, properly done, will add more to the technic than hours of what passes for practice.

Now the writer believes in the development of technic in the highest degree, but it must be a technic that enables the pupil to play a composition with a musical touch, exquisitely shaded, with beautiful tone coloring, artistic pedalling and warmth of feeling. Will the daily grind that many pupils are forced to go through develop such a technic? Possibly, though the rarity of musical playing would seem to negative the answer.

The Daily Problem.

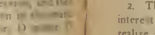
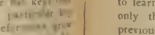
Now this is the problem that confronts the teacher. He must take the average pupil as he finds her and make her play as musically as is possible. In order to do this he must first awaken a love for music, so he proceeds to give her an hour or so daily of exercise work for two or three months! The writer knows of one pupil who was made to practice exercises and scales three hours daily for four months, before she was allowed to play a piece. Our pupils ask for bread, we give them a stone; they hunger for music, we give them mechanics. Logical, isn't it? And yet we wonder why they dislike practice.

Next the teacher must make the pupil practice," and practice does not mean sitting at the piano working the fingers for an hour, with one eye on the clock and the mind wandering in space. Now the only way to make a pupil practice is in psychological language "by the presentation of appropriate stimuli to induce a reaction," in other words to awaken the pupil's self-activity. The writer has never found exercises to be "appropriate stimuli;" in most cases the only reaction they ever induce is a reaction against music.

Getting Technic from Pieces.

In considering the foregoing facts the writer many years ago determined to do away with the monotonous exercise grind and, using as few exercises as possible, get the technical development from the study of properly chosen pieces. The technical practice was cut down to twenty minutes or less as described in the May ETUDE, and the balance of the time devoted to piece study. The immediate results were most gratifying. Pupils manifested such an interest in their study that the practice problem solved itself, there was a marked increase in musical values and improvement all along the line. In thus making use of pieces, of course the teacher must thoroughly understand the principles of technic and apply them to the piece in hand.

A Practical Example.

As an example of how technical study may be had in a piece, take the scale passage measures 29 and 30 of the Paderewski Menuet. This passage consists of six groups of four notes each. Count four, one count to each sixteenth, accenting count one through the entire passage; play thus twice through the two measures. Now count four, one, two, three, four, thus the accent is transferred to the second note of each group, giving rise to this rhythm:  ; play twice, then commence with the third count, which gives this rhythm:  ; commencing with the second count, gives this: 

If further accent practice is needed, the passage may be divided into triplets and the accents transferred in the same manner. Now play through the passage staccato, forte, pianissimo, crescendo, and diminuendo twice each. Then play the first five notes slowly twice, after which exactly double the speed and play twice; follow this by a dash for velocity, thinking the tones as a unit and playing the last note with a crisp finger elastic touch followed by an instantaneous loosening of all the muscles of the hand and arm. When this can be done, enlarge the unit to six tones, practicing in the same way. and continue adding a note at a time till the entire passage can be played at a high rate of speed.

By the time the prescribed number of repetitions has been completed the passage has been played 132 times. How often do you find a pupil who would play a scale that number of times? Yet the writer rarely has pupils object to this dose. In the first place they do not realize how many repetitions they are making, and then they feel that they have something to show for their work, something that can be played for their friends, which is not the case with exercises or scales.

Every difficult passage in the piece should be treated in the same manner as the one just described. In this Menuet we have octave, scale, arpeggio, trill, and finger passages. The trill in the right hand can be turned into a good finger exercise by dividing it into groups of four and giving it the same treatment as the scale.

It may be objected that to play the passage in this way takes up most of the practice hour; here the teacher must use his own judgment and common sense. The number of repetitions may be cut down to as few as are thought necessary. Any passage that the pupil plays easily, of course needs little practice.

Systematizing Practice.

The writer's method of study is to have the pupil learn the piece through slowly; the difficult passages are then singled out and numbered. Then, commencing at the beginnning of the piece, passage number one is practiced for a day or two; it is then dropped and number two given the same amount of time, to be dropped and followed by number three, and so on to the end. Now a return is made to the beginning and the same process repeated till the piece can be played as well as possible.

This dotation practice is productive of more rapid results than long continued work on one passage, as in the interval which elapses between dropping and taking it up again the sub-conscious mind works over the passage and gradually ripens it. a psychological fact that the teacher may make much use of with remarkable results.

In developing technic by means of pieces it is the custom of the writer to give the pupil frequently a composition much in advance of his powers. This piece is memorized and worked up to as high a degree of finish as is possible at the time, then dropped entirely from the practice. After an interval of two or three months it is taken up, practiced thoroughly, and again dropped; this process is repeated from year to year until the composition can be played easily. Many pieces can be rotated in this way, the pupil steadily gaining in technic and finish and eventually building up a repertoire available for use at short notice.

Pieces Containing Good Technical Study.

Finger work.

Aragonaise, Massenet; Moonlight, Bendel; Nocturne, Brassin; Idyl, Op. 30, MacDowell; Brooklet, Heller; May Bells, Koelling; Song of The Brook, Lack; Scotch Poem, MacDowell; Shadow Dance, MacDowell; Etude de Style, Ravina; Etude Mignonne, Schuett; La Fileuse, Raff; Spring Song, V Hollaender

Staple work.

Impromptu, Op. 36, Chopin; Romance Etude, Mason; Balancelle, Wachs.

Arpeggio work.

Magic Fire, Wagner-Brassin; Polonaise, C♯ min., Chopin; Sorrentina, Lack; The Two Larks, Leschetizky; Fifth Nocturne, Leybach, Prelude E min., Mendelssohn; Silver Spring, Mason, Kamennoi Ostrow, No. 22, Rubinstein.

Chord work.

Novelette, MacDowell; Prelude C♯ min., Rachmaninoff; Novelette in F, Schumann; Gavotte B min., Bach-Saint-Saëns.

THE MENTAL ATTITUDE.

BY D. A. CLIPPINGER.

Success in any undertaking depends largely upon the mental attitude. Those who succeed in what they undertake are they who begin in no uncertain state of mind. Uncertainty means doubt and doubt spells failure. He who doubts lacks confidence in himself. The lack of self-confidence carries within itself a belief in the superior strength of the opposition, hence the battle is lost before the first gun is fired. He who doubts is full of fear, and fear is the forerunner of calamity and disaster. It is the student's worst enemy. It implies a belief in failure—a state of pessimism into which no one should allow himself to drift.

The belief that musicianship comes not by hard work, but is the gift of grace, is the Ignis fatuus that has lured many a musical aspirant on to failure, but the understanding that the gift of grace is a capacity for hard work, and that all difficulties fade away in the presence of industry and perseverance has led many a one to splendid success.

The state of mental uncertainty in which many if not most students of singing approach the subject, is what makes teaching difficult. It is difficult for the teacher in that he known satisfactory progress cannot begin until that condition of mind is changed. In many cases it is chronic and responds very slowly to the efforts of the teacher. Such a state of mind closes the channel through which development flows, and the student is in a condition of mental stagnation in which he is likely to remain until he sees his mistake. That this attitude has no foundation in fact is seen in that it affects alike the talented and untalented.

It is oftentimes well-nigh impossible to convince one upon whom nature seems to have settled a particularly large endowment that he has any possibilities. It is as difficult as it is to convince another that he should be leading the music in a prayer meeting instead of aspiring to grand opera. In both cases the mental attitude is wrong, and neither one will find his niche until it is changed.

Another mistaken mental attitude is that of a misconception of the value of music study in the general development of the individual. It is surprising that the great majority of those who study music attach to it no educational value. Science, literature and languages are accepted as parts of an education, but to most people music is only a pastime, an accomplishment with the same educational value as whist or golf, and never rises beyond mere entertainment. So long as this attitude is dominant very few people will study as seriously and for as great a length of time as is necessary to become musicians. And yet we wonder why we have no national school of music.

The superficial manner in which most people study is a very long distance away from musical creation, and it must be confessed has very little educational value. But if music were studied with the same concentration and determination as are other branches of learning, it soon would be seen that it is worthy of one's best efforts, and its educational value would be apparent. Most of us have yet to learn that dishonesty may begin at home, that we may practice it upon ourselves as well as upon others.

Among music students this often takes the form of shirking. If one is not in the right attitude toward the subject of singing he is sure to find many things that seem in the nature of drudgery, consequently are to be shirked as much as possible. These things would not be drudgery if the student had a proper conception of their meaning and value.

The Desire for Public Appearance.

The desire among students to get before the public long before they are ready is another misconception which teachers constantly have to correct. This attitude of mind is a great hindrance to the progress of the student in that he is unwilling to do the work necessary to a good foundation, but is constantly attempting something beyond his ability. Unless the teacher can succeed in changing this state of mind, and it is often a most difficult thing to do, he would much better dismiss the student. There can only be ultimate failure for such a one, and it is almost certain to be charged to the teacher.

In self-defense he should hold such a student to the proper course. If the student is unwilling to do this he should be asked to transfer his allegiance to one who will have more consideration for his desires.

In conclusion, then, it will be seen that time and effort mean little in the prosecution of any branch of study unless the student has the right mental attitude toward it. In this attitude there must be hopefulness, cheerfulness, honesty, industry and perseverance. To one who approaches the subject in this state of mind difficulties are of no importance. Success is sure.

SUPERSTITIONS OF CONCERT PIANISTS.

BY ALGERNON ROSE.

A WIDESPREAD belief amongst pianists is that the owners of modern pianos do by degrees endow them with their own characteristics of tone and touch—whether hard and commonplace, or responsive and sympathetic.

The superstitions of concert pianists are often charming. One distinguished player invariably offers up a silent prayer to his instrument, invoking its aid in performance, before he begins to play. On no account will he enter a concert room by the artists' entrance, it being unlucky to his playing if he goes in by the back door.

Another great artist, when acknowledging the applause of an audience, after bowing to the house, makes a point of salaaming towards his piano. At the same time, he turns the money in his pockets for luck. To change his luck on one occasion, this same pianist, when dressing for a concert, put on his underclothing inside out.

It is no good laughing at such eccentricities. Every man is entitled to have his beliefs. If isolation makes a man faddy it must be remembered that, of all artists before the public, the pianist, before becoming really great as an executant, is of necessity isolated, and given to self-communion and introspection during the many months and years of practicing he must pass in his chrysalis stage.

One of the greatest musical favorites, before and after playing each piano solo, makes a practice of ceremoniously washing his hands in warm water, as if, like Pontius Pilate, he intends to throw the onus of the effect of his playing on his audience.

Hungarian, Russian and Celtic musicians are most susceptible to queer fancies.

Concerning the concert grands themselves not a few have proved talismanic. A piano unlucky to one player has closely identified itself with the successful career of another.

On the other hand, instruments of unequaled musical qualities have been destitute of the gift of bringing success, although nearly all players have been received with a storm of applause whenever they have played in public on the twin of the unsuccessful piano.

When choosing a concert grand, the superstitious artist, anxious to make a great success, should remember that his best guide and mentor will be the maker, who, although he may disbelieve the superstitions of the nervous emotionalist, is intimately acquainted with the subtle properties of each of his instruments.

EFFECTIVE PIANO PRACTICE.

KATHARINE BEMIS WILSON.

So many hours in the average student's life are wasted in listless practicing, that too much cannot be said or written that may in any way assist to remedy this great drawback. Even artists of the piano have outside influences that would detract from the strict concentration of the ordinary individual. But the true artist has trained his faculties for years, and often under the greatest strain goes through his concert program with apparent ease. Until the student conquers himself, and is able to entirely throw off the influences of the outside world during practice hours, and only then, can he expect to secure the results that he is striving to obtain.

Time For Practice.

Set apart the hours for practice that you know are the best for you mentally and physically, and remember that it is not the great number of hours you practice that will count, but the manner in which you spend the time. Four hours of thoughtful daily practice will accomplish much more than six hours of practice done in a disinterested, careless manner.

Promise yourself that you will devote this regular time to the piano every day, and let no foreign influence interfere with the keeping of your word.

Concentration.

The greatest key to success in the world is concentration. The mind must learn to fix solidly upon the subject in hand, and to rule for the time being all extraneous influences.

Do not allow the mind to dwell upon numerous trivial things, while the fingers are trying to work almost entirely by the muscles alone. It is only by the united action of the mind and muscles that you will reach the seats of the mighty. Remember that Ovid, the old Roman poet, said, "It is the mind that makes the man, and our vigor is in our immortal souls."

Unless you practice giving your entire attention to the task before you, you can never reach your goal. After once forming the habit of concentration, your practice hours will become the most enjoyable hours in the day, and you will see a ray of light opening up before you that is brighter than you ever dreamed.

Technic.

It you are practicing four hours a day, spend one of them in vigorous technical work. And it is well to make that the first hour of your day's practice, for two reasons. Firstly, because you will have what is the most uninteresting part of the work for most students, over with in the first hour, and secondly, the remainder of your practice will be much easier on account of the elasticity that will be gained by an hour's work on finger-exercises.

A very attractive and beneficial manner to practice finger-exercises, is to transpose them. This keeps the mind and fingers both equally busy, and prevents monotony. Practice one exercise diligently until you can transpose it into all the keys, and when you feel that it is conquered, begin to learn another. In this way you will soon have a great number of interesting exercises that you can play smoothly and intelligently. Later when you reach the hours for the practice of the piano-solo, you will find that both mind and fingers respond in a surprisingly quick manner to the beauties of the composition which the composer intended you should draw out. You will find hidden meanings that you never before fathomed, and the loftiness and grandeur of your chosen work will dawn upon you with greater perception than ever before.

Strive then to work for the true and real in piano playing, aiming high, diligently working, and endeavoring to increase in knowledge every day, and the gates of success will be opened unto you.

"THE life of music flows onward in melody or in various melodies, side by side; it is important, above all, to preserve this life undisturbed and unadulterated in its flow, and in its entirety—just as it is the first duty of man to be, above all, true to himself and to his calling."—*Adolph Bernhard Marx.*

How I Earned My Musical Education

A Collection of Short Articles by Representative Musicians and Teachers upon a Subject of Particular Interest to Many Students

AMERICA is peculiarly the land of "the self-made man." Our boys and girls are wideawake to the great opportunities and limited restrictions. In no other country is it possible for the young, ambitious worker to accomplish as much with as little financial backing or family influence.

In England the difficulties set in the path of ambitious youths are almost insurmountable. By the apprentice system he is often expected to pay for the privilege of doing work that on this side of the ocean yields him a living income. In Germany the custom of the parent is to divide his fortune among his daughters and let his sons secure fortune by "lucky" marriages. It is next to impossible for a young man in Germany to develop his professional or commercial work in less than twice the time it takes to accomplish the same work in America.

We all have a great admiration for the man who has met difficulties and overcome them. We like to hear of Elgar working quietly and steadily in an obscure little English village; we like to learn of the way in which Paderewski rose above circumstances and from the underpaid, unknown teacher in a small conservatory worked himself up to become the great virtuoso of the day; there is a romance in the story of how Tetrazzini struggled for years and eventually triumphed. No less significant and encouraging are the stories of the teacher and musician in America who with little assistance have won their way and are now reaping the benefits of their diligence and persistence.

Mr. Carl, Mr. Truette and Mr. Norris are organists who have been unusually successful in securing large incomes from their work. Mr. Jervis, Mr. Braine and Mr. Liebling have also found teaching profitable. Our readers will doubtless be interested in Mr. Sousa's characteristic and witty letter.

Homer Norris.

I can't recall when I first thought that I was to become a musician; more correctly speaking, I can't recall a time when I thought of anything else. From my earliest recollection my one thought was music, and this without any special musical environment. A very small State of Maine town, miles from a railroad, offers little in the way of stimulus in the direction of art. But Annie Louise Cary was born in this town of Wayne, Maine, and when I was very small was winning glorious fame at home and abroad as America's greatest contralto. News of her successes filtered in from time to time and fired my imagination. My first musical instrument was a "dulcimer," constructed of strands from an old hoopskirt. My first real musical instrument was a wonderful accordion, bought from a rival, with two dollars gained picking and selling blueberries.

I was always trying to construct things that would give out different musical sounds. There were two little melodians and one old-fashioned Chickering piano in town. Once in a while there were Sunday evening "sings" at the homes where the melodions were cherished. The piano was never heard. I was terribly stupid in all school studies. Mathematics made me crazy. English grammar was an almost unknown quantity thirty-five years ago in the average home in a New England town. When I was twelve years old I went to work in a small woolen mill. I shall never again experience the extraordinary emotion that almost suffocated me, when, in glancing out of the mill window one morning, I saw a cabinet organ unloading in our yard. From this time nothing kept me from my beloved organ. I practiced hours every evening.

Soon after this my mother sold our pretty little country home and moved to Lisbon Me. Here I worked in a grocery store and had a better-schooled teacher. From Lisbon we moved to Auburn, Me., where my mother kept boarders. I helped her in a general way about the house. She bought me a piano and I began lessons with Mr. B. F. Wood, who has since become prominent as a music publisher. Mr. Wood was one of the most painstaking, hardest-working teachers I have ever known. He produced results. There are many musicians holding responsible positions today in our larger cities who to a very great degree owe their success to Mr. Wood. I began to look for pupils and began teaching at fifty cents per lesson. Then I began pipe organ lessons with Mr. Wood and first played in the little Methodist Church in Lewiston, Me., at the salary of one dollar per week.

Of everything except the rudiments of music I was very ignorant, and I didn't know it. How my cheeks burned when a kind-hearted woman whose children I was teaching took me aside one day and told me that if I wished to succeed in music I must learn something about the English language! I began a course in a night school and about committed to memory "Kerl's English Grammar" or commercial work in less than twice the time it takes to accomplish the same work in America.

We all have a great admiration for the man who has met difficulties and overcome them. We like to hear of Elgar working quietly and steadily in an obscure little English village; we like to learn of the way in which Paderewski rose above circumstances and from the underpaid, unknown teacher in a small conservatory worked himself up to become the great virtuoso of the day; there is a romance in the story of how Tetrazzini struggled for years and eventually triumphed. No less significant and encouraging are the stories of the teacher and musician in America who with little assistance have won their way and are now reaping the benefits of their diligence and persistence.

Mr. Carl, Mr. Truette and Mr. Norris are organists who have been unusually successful in securing large incomes from their work. Mr. Jervis, Mr. Braine and Mr. Liebling have also found teaching profitable. Our readers will doubtless be interested in Mr. Sousa's characteristic and witty letter.

Homer Norris.

I can't recall when I first thought that I was to become a musician; more correctly speaking, I can't recall a time when I thought of anything else. From my earliest recollection my one thought was music, and this without any special musical environment. A very small State of Maine town, miles from a railroad, offers little in the way of stimulus in the direction of art. But Annie Louise Cary was born in this town of Wayne, Maine, and when I was very small was winning glorious fame at home and abroad as America's greatest contralto. News of her successes filtered in from time to time and fired my imagination. My first musical instrument was a "dulcimer," constructed of strands from an old hoopskirt. My first real musical instrument was a wonderful accordion, bought from a rival, with two dollars gained picking and selling blueberries.

I was always trying to construct things that would give out different musical sounds. There were two little melodians and one old-fashioned Chickering piano in town. Once in a while there were Sunday evening "sings" at the homes where the melodions were cherished. The piano was never heard. I was terribly stupid in all school studies. Mathematics made me crazy. English grammar was an almost unknown quantity thirty-five years ago in the average home in a New England town. When I was twelve years old I went to work in a small woolen mill. I shall never again experience the extraordinary emotion that almost suffocated me, when, in glancing out of the mill window one morning, I saw a cabinet organ unloading in our yard. From this time nothing kept me from my beloved organ. I practiced hours every evening.

Soon after this my mother sold our pretty little country home and moved to Lisbon Me. Here I worked in a grocery store and had a better-schooled teacher. From Lisbon we moved to Auburn, Me., where my mother kept boarders. I helped her in a general way about the house. She bought me a piano and I began lessons with Mr. B. F. Wood, who has since become prominent as a music publisher. Mr. Wood was one of the most painstaking, hardest-working teachers I have ever known. He produced results. There are many musicians holding responsible positions today in our larger cities who to a very great degree owe their success to Mr. Wood. I began to look for pupils and began teaching at fifty cents per lesson. Then I began pipe organ lessons with Mr. Wood and first played in the little Methodist Church in Lewiston, Me., at the salary of one dollar per week.

Of everything except the rudiments of music I was very ignorant, and I didn't know it. How my cheeks burned when a kind-hearted woman whose children I was teaching took me aside one day and told me that if I wished to succeed in music I must learn something about the English language! I began a course in a night school and about committed to memory "Kerl's English Grammar" or commercial work in less than twice the time it takes to accomplish the same work in America.

When I was eighteen I had saved enough money to take me to the New England Conservatory, in Boston, for part of a winter's term. I returned home and resumed my class with a small increase in price of lessons. Then I was offered the position as organist at the Free St. Baptist Church, in Portland, Me. I went to Portland on Saturdays, returning home on Mondays. The next winter I again went to the Conservatory for a term. I was offered the organ at the Harvard St. Church in Boston. The salary was not as large as at the Free St. Church, but it brought me in touch with a larger life and I took it. Harvard St. was at that time one of the Baptist churches fostered by the late Daniel Ford, owner and publisher of the *Youth's Companion*. Mr. Ford had already made the Ruggles St. Baptist Church popular by an expensive male quartette, the singers of which he absolutely controlled, and by the fine organ playing of Mr. H. M. Dunham, teacher of organ at the Conservatory. The peculiar style of vocal music superintended by Mr. Ford filled the church at every service. Later I went to the Warren Avenue Baptist Church. Mrs. E. Humphrey-Allen was soprano and was then in her best singing days.

Study in Paris.

I graduated from the Conservatory in theory under Mr. Chadwick, organ under Mr. Dunham, and piano under Mr. Turner. One day Mr. Ford sent for me and asked me, to my utter astonishment, if I would like to go to Paris for a year under Guilmant. It resulted in my studying in Paris nearly four years. I studied organ under both Guilmant and Gigout. My principal work, however, was done with Mr. Theodore Dubois in theory, harmony, counterpoint and composition. Soon after my return home Dubois was appointed director of the Paris Conservatory. Upon my return to Boston I succeeded Mr. Dunham at the Ruggles St. Church, Mr. Dunham going to the wealthy and exclusive Harvard Church in Brookline. I played at Ruggles St. twelve years. From Ruggles St I came to St. George's Episcopal Church, New York City. I have been at St. George's four years this last Easter.

Young students, prepare yourselves for the best. As a rule, occupation in your chosen profession will present itself a little before you feel your are ready for it. Don't hesitate to undertake the work presented. If a very greatly-desired position falls to another, believe it is because there is something better awaiting you. The greatest disappointment I ever experienced in my professional life was when I failed to secure a position in a certain Portland church which I greatly desired. If I had won it I might still be there. Don't hesitate to undertake any sort of honorable work which will send you farther on in your studies. One of my most prominent pupils at the present time spends six hours a day waiting on tables in a cheap restaurant. What of it? Remember Brewster's Rest. "Who has one end in view makes all things serve."

William C. Carl.

The man who pays his way is the one who succeeds. Time and opportunities are often neglected if the generosity of friends are depended upon. The incentive for work is always in evidence when the student has to rely on his own resources, and the successful artists are usually those who have been obliged to work their own way. If a man has the talent and ability, and no financial aid, then borrow the money or work for it. The keynote is "work." Not a few hours each day, but devote all the time possible, with not a moment to spare. Be a doer and not a talker. Never be discouraged. Work right on. There is always a place for the man who wins.

I began playing in church at the age of fourteen. After three years of continuous serving the committee awarded me with a pair of opera glasses, the only salary received.

The next position was with a large and wealthy church, where I remained for exactly eight years. At the start the salary was one hundred and fifty dollars for the first year. I had a large class of pupils, who paid at the rate of fifty cents a lesson, and the work frequently continued until late in the evening. I would have my dinner with me, and eat it while walking from one house to the next. This continued for several years, the fees gradually increasing until I had saved about six hundred dollars. With this small amount I sailed away to study with Mr. Guilmant, in Paris. When this was exhausted I was fortunate enough to borrow more, and in that way able to remain and continue. I averaged ten or eleven hour practice each day, living with the strictest economy—at times I would cook my own meals, or eat in the cheapest of restaurants—or would board "en pension." It mattered little, for I was in earnest, and meant to get ahead. I reported for home papers, and in that way received free entrance to many of the best concerts.

On the return to America, in 1891, I was immediately engaged as organist and choirmaster of the Old First Presbyterian Church, New York City. In a short time my indebtedness had been paid, thus demonstrating the practicability of my venture. My motto is "never love a music." Art is long. To accomplish even the smallest things every moment must be utilized to advantage. When this is done, then work coupled with talent is bound to succeed.

E. E. Truette.

The problem of how to earn a musical education, when the aspirant has but little musical knowledge to start with is one which is fraught with many difficulties. If the would-be musician has sufficient elementary musical capabilities to indicate that some degree of success is possible, his courage, if coupled with determination and tenacity, will surely carry him to the goal in due time. If, however, he has nothing to start with but a desire to become a musician, and has had no elementary training by means of which he could judge whether or not he is fitted by nature for the career of a musician, the best advice that can be given to him is to pause and reflect well.

Failure will inevitably be the result if the aspirant does not possess the right kind of temperament and mental capacity to absorb, retain and utilize musical instruction, if he does not possess the strength of character and pluck to enable him to grasp each opportunity and brush away every obstacle, and, lastly, if he does not possess sufficient physical strength to withstand the privations which may become necessary in the course of his student days.

The methods which have been adopted by young aspiring musicians to enable them to study and pay their way are as varied as the dispositions of the aspirants, and the degrees of success are varied in a like manner. Two individual cases which have come under the writer's personal knowledge will serve to illustrate the points touched upon in the foregoing.

A young man who had some elementary musical training came to Boston, from quite a distance, hoping to become a pianist and instructor. Having not funds it was necessary for him to secure some kind of employment. He was fortunate enough to secure, within three days' a position as clerk in a large dry-goods store, at a salary of eight dollars per week. This position took all his time from 8.30 A. M. to 5.30 P. M., with the customary allowance of time for lunch. A well-known instructor gave him lessons, after business hours, at reduced rates, and secured for him two young pupils (beginners). This young man had always been accustomed to home comforts and surroundings. The change to a strange environment, without the companionship of friends and relatives, made it im-

possible for him to recover each night from the fatigue of his daily labors. His piano practice was gradually reduced and in a few weeks he became discouraged and returned home a physical wreck.

Another young man came to Boston about the same time with the same object in view. He possessed about the same musical capability to start with, but had a different temperament and possibly a better physique. This second young man had borrowed on a personal note the sum of $200, guaranteeing to pay the interest and a certain part of the principal every three months. He engaged an inexpensive room, hired a fairly good piano and commenced his lessons and practice in earnest. After completing these arrangements he went in search of some kind of employment, and by good fortune he secured a position as clerk in a small music store, where the hours were not very exacting. This brought him in contact with many musicians and he frequently had opportunities to do copying and transposing for singers and violinists. A little later he secured a few piano pupils and was engaged as second bass in a double quartet in one of the small churches.

He was a diligent student, learned quickly, retained what he learned, and made the most of every little opportunity, steadily gaining every month. Notwithstanding the fact that he was not very robust in health and frequently was obliged to relax his ardor to recover from fatigue, he pursued his course so judiciously and successfully that in his second year he secured a large class of pupils, which enabled him to give up his clerkship in the store, and accepted an engagement as choir director in a small church.

Now, it must not be understood that the progress of this young man has been all sunshine, for, on the contrary, he has encountered and overcome many hardships and privations. There have been times when failure seemed to be inevitable, but at last his courage and tenacity won, and to-day he is a well-known musician, with a reputation extending to many quarters of this country.

Perlee V. Jervis.

My father was a business man with the average business man's poor opinion of a musician, so when at the age of fifteen I determined to study for the musical profession, I met with the to be expected parental opposition, which was finally removed on condition that I should earn the money to pay for my education. It was a condition that seemed hard at the time, but one of which I now realize the wisdom. I obtained a business situation at a salary that was just large enough to pay for a lesson once in two weeks, and at once commenced to study the piano with Dr. William Mason, and theory with Dudley Buck. As I had to leave for business at 7 A. M., and did not get home until 7 P. M., my piano practice had to be done between 5 and 7 A. M. and 8 and to P. M. That even at that time I was making a noise in the world is evidenced by the fact that a choleric neighbor who heard the piano going at that unseemly hour in the morning and again upon his return at night jumped to the conclusion that it had been going all day, and forthwith lodged a complaint against me with the city authorities, alleging that I was a public nuisance! After five years of business life I had saved enough money to enable me to give up my position and devote all my time to study. Just then Dr. Mason sent me my first pupil with the cheering statement that she had driven him to the verge of insanity and would probably do the same to me, in which respect she "made good." She was a crotchety maiden lady of about fifty, with rheumatic fingers and not a spark of musical ability. Any struggles I may have had since are not to be compared with the agonies I endured with this first pupil. This cloud had a silver lining, however, as she sent three of her friends to me for lessons, who in turn brought other pupils that enabled me to continue my studies carefree.

Robert Braine.

My musical education has been entirely the result of my own exertions. My father took no interest whatever in my musical studies, as he wished me to become a business man like himself. I grew up in a musical atmosphere in Cincinnati. My determination to become a professional musician was reached when I heard the Theo. Thomas Orchestra play a symphony by Beethoven at one of the Cincinnati Musical Festivals.

I learned solfeggio and the art of sight singing in the public schools, and learned elementary piano playing without a teacher. The violin was a passion with me, and as my father showed no desire to provide me with an instrument, I made my first violin myself, as I was quite handy with tools. It was a crude affair but I learned to play a few tunes on it. My aunt then enabled me to buy a cheap violin, and I took a few lessons from a neighborhood teacher as long as my pocket money held out. I then became acquainted with a violinist, a Leipzig graduate, and an excellent musician. He was in need of some one to paint vocal exercises on large charts for use in the public schools where he taught, and for this I promptly struck a bargain with him, he to give me lessons and I to paint the charts. I advanced rapidly and he took me into his string quartet. I next got a position at $10 per week to collect for a newspaper, which left me a good deal of time to myself in which to give a few lessons and to pursue my own studies. I then studied the violin, piano and voice with good teachers.

I worked night and day and finally saved enough to go to Europe for further studies. Returning to America I soon secured a large teaching business and my troubles were over. Later I visited Europe again.

I would say to the student who feels the call to the musical life strongly enough that there is always a way.

Emil Liebling.

There have undoubtedly been instances where students, anxious to secure a musical education and hampered by lack of sufficient funds, have materially aided themselves by taking up temporary employment of clerical or commercial nature. Some years ago two young men came to me from Indiana; they possessed some means but wished to husband their resources; by renting an inexpensive room and doing their own cooking they reduced expenses to the least possible modicum, and a position as ushers at the Auditorium furnished them with quite an amount of pocket money and the opportunity of hearing all the Thomas concerts and operas, thus combining the *utile cum dulci*. One of them is now the leading and most successful teacher in a central Illinois city and owns his home.

A very estimable young lady from the far West fills a responsible position with one of our leading piano houses in order to round out her vocal education. She also has a church position and earns enough to pay her lessons and living expenses. Several others have secured an income by doing office work or waiting on table at the Young Women's Christian Association Building, and not a few assist at noon at restaurants.

These are a few cases which have come under my observation, but while these possibilities seem encouraging, they are not so in reality. Making a living and studying music at the same time do not go together; either occupation takes one's entire time, strength and resource. Burning a candle at both ends is invariably noticed by the candle. It involves a serious risk to go to any large city for an extended course of music study without ample funds; there is nothing more depressing and unfortunate than financial worry; the mind, in order to receive full benefit of instruction and amenable to new impressions should be perfectly easy, and unless this mental attitude exists, lessons are apt to be wasted, practice becomes drudgery and nothing is accomplished.

Most unfortunate are those who arrange to give lessons in families in exchange for board. This results in a hybrid position, something between a companion and a servant; much work is exacted and when the young student wishes to attend to her own practice the piano is usually inaccessible. Another fallacy is that of supposing that playing accompaniments is a commercial asset; the few who have succeeded in this specialty are far outnumbered by the many who have made a dismal financial failure. Adversity may have its uses but the pale and intellectual student who burns the midnight oil in a cold garret does not necessarily turn out to be the successful man. I find that many leading professionals have received their education and training on the installment plan so to speak; worked, earned money awhile and then studied; by repeating this operation several times much can be accomplished. I had it to do in my early days and found it not a bad plan; it takes exceptional physical and nervous strength to reach a grade of artistic development commensurate with the exacting demands of the present age, and it stands to reason that the preliminary period devoted to study should not be interfered with by other interests, responsibilities or occupations.

John Philip Sousa.

The struggle for existence after I left the parental roof and the school room was terrific. Looking back and down the Road of Life I can see the whitened bones of many of my companions who perished in the fight for place and power. Why did they fail and I succeed? From the earliest period of my professional life I had confidence in my ability to win out. A momentary reverse increased my persistency; a lack of appreciation increased my combativeness.

In reply to your query "How I earned my Musical Education," I beg to state I did not earn it. That is my father put up for it.

It sounds wonderfully romantic and mysterious when we read of one of our profession coming into this cold, cold world with nothing on but a big yell and even lacking a golden spoon in his toothless mouth. It brings large and luminous saline tears to my sad optics when I read of the weary days and sleepless nights spent by the average musical genius in his salad days. How I shudder when I read of one of the starters in my profession fired by a wild ambition, but minus the wherewithal, paying for his tuition by sawing wood, carrying water, digging sewers, in fact, working at any of the numerous dollar a day jobs, and then reading how finally, he, with indomitable will and dauntless courage emerged from the subway of doubt and despair into the bright sunlight of a full-fledged harmonist, contrapuntist, composer, theorist, violinist, pianist, organist and yellow clarinetist.

No, Mr. Editor, between two most earnest and capable teachers, two most loving and doting parents, splendid boy companions, a rose garden of American beauties of music school girls, I cannot see where my struggle came in. Golly, but I'd like to go back and do it all over again.

MUSICAL FACTS.

THE first oratorio was written by Cavaliere, who lived during the latter half of the sixteenth century. It was first performed at a church in Rome after the death of the composer.

Peri and Caccini, two Italian composers, are said to be the founders of opera, their first opera, "Dafne," being first heard in 1594. The founder of Italian opera as we now understand it, however, was Alessandro Scarlatti.

The first public opera house was opened in Venice in 1637.

Lully, the founder of French National Opera, was the first composer to write an overture as an "opening" piece of an opera.

Haydn is known as the "father" of the string quartet.

The earliest form of scale (*mode*) known was the Greek, which is said to have been introduced in the sixth century before Christ.

The art of composition is said to have had its birth in the Low Countries (Holland) during the latter half of the fourteenth century.

Monteverde (1567-1643) was the first to use the chord of the minor seventh without preparation.

Rameau (1683-1764) was the first to put Harmony on a scientific basis.

The term Sonata, meaning "sound-piece," was originally a general term for instrumental pieces, in contradistinction to Cantata, a "vocal piece."

Couperin (1668-1733) was the first to use the Rondo as an independent instrumental art form.

Gluck was the first to identify the overture to an opera with the work it preceded.

The organ came into use in church services in Western Europe during the ninth century, though it is said to have been used in Spain as early as the fifth.

The oldest form of piano was the *Clavichord* or *Clavier*, and was first made in the fourteenth or fifteenth century. The first celebrated maker of the modern pianoforte was Gottfried Silbermann, of Dresden (1683-1753).

The harpsichord was used as an accompanying instrument in the orchestra to the end of the eighteenth century.

"THE enthusiastic applause of the public is naturally the aim of the musician; but true strength and reward he finds only in the applause of those who thoroughly understand and feel with him."—*Carl Maria von Weber.*

Prize Essay—Contest 1908

A Special Class of Pupils

By CHARLES A. FISHER

CHARLES A. FISHER.

Charles A. Fisher owes his early musical training to his father, a well-known musician of Baltimore, Maryland. Beyond this he is mostly selftaught, except for such instruction as he imbibed from the late Professor Fritz Fincke, and also from Edward Bellwidt (for many years the chief assistant of Stockhausen) at Frankfort-on-the-Main. After teaching and leading choruses in various parts of the country, Fisher located in St. Paul in 1892 as a chorus director and teacher of the voice.

Of the human material that presents itself to a teacher in the course of his laborious career, all cannot be moulded into "crack" pupils. This may be accepted as an axiom. From among the number, even, of the select few—the especially talented and particularly promising—upon whom the teacher bestows extraordinary care and attention, some half dozen at best, perhaps only one or two, perhaps none at all may ever succeed in astonishing the public as virtuosi.

It has been frequently asserted, by musical authorities of ability and experience, that no additional accomplishment in technic—that indispensable requisite of the artist—may be hoped for after a certain period in the life of a musical executant has been reached; a period ranging, say from the age of twenty-five to thirty. Passing beyond that limit, the virtuoso may develop in comprehensive artistic breadth, in profundity of grasp, in sublimity of conception, in masterful control of emotional susceptibility; but the essential technical equipment must have been achieved at an earlier age.

The ambition to attain prominence by becoming known as the instructor of at least one distinguished artistic celebrity is perfectly natural and likewise justifiable from various points of view. However, considering how narrow is the chance of having this ambition crowned with success, it would seem advisable not to allow it to become too dominant a factor in the teacher's work—to view the possibility more philosophically, leaving its realization more to chance. Too much of this sort of striving is much like becoming stricken with the Presidential fever, an obsession which has so seriously impaired the usefulness, disturbed the equanimity and undermined the principles of so many statesmen of superior ability. How inestimable have been the sacrifices of capable teachers in their aspiration for this very problematic species of success! There is no use caviling at the ultra-ambitious. The world needs them, no doubt, and we shall always have them with us, in all professions. If their strenuous efforts prove futile and bring them nothing but disappointment, it is their own affair.

There are many teachers, especially in the smaller communities, who must and do content themselves with imparting knowledge and contributing to the elevation of taste, in the more or less narrow circle of amateurs they manage to gather about them. It is rather as a word of encouragement to these than for the purpose of finding fault with the ever-zealous for distinction, that these lines are penned.

Teachers of Adults.

There is a growing demand in this country, not restricted to the fair sex alone, but also including the men—the busy business men of our fractionally strenuous age—for a better acquaintance with the principles of the art, the dissemination of which is our mission. They find, amid and in spite of the hubbub of commercial pursuits, that there is a hiatus in their education.

Many of them are past the age-limit above referred to. They are well aware that no great degree of technical attainment awaits their efforts. They do not expect it. There are other objects than a display of virtuosity with which to dazzle their circle of friends and acquaintances to be attained by such pupils. These objects will add greatly to the enjoyment of life, and, ultimately, to the general well-being of the community in which that life is to be passed.

Even in so great a musical centre as Vienna there lived, not so very many years ago, a singing teacher who was a very capable instructor and an excellent musician, who finally restricted his teaching entirely to this class of pupils. For a number of years he directed with much success a *mannerchor*, made up largely of gentlemen of means engaged in mercantile and professional pursuits. For this society he composed many pieces of merit, and many of its members were his private pupils.

The musical world has never heard his praises trumpeted; he has acquired no international reputation as the teacher of this or that great operatic star. Devoting himself to the work that fell to him in his circumscribed sphere, he has managed to live the life of a gentleman in easy circumstances, with the distinct advantage, however, of being continually occupied in an agreeable manner. For the space of a generation he was active in the musical life of Vienna, furthering the cause of good music to the full extent of his ability, highly respected by professional and amateur musicians, as well as by the intelligent community at large; likewise envied by a few.

It goes without saying that pupils of the sort we are considering must be handled with some tact; it would hardly do to attempt to initiate them into the beauties and mysteries of art-appreciation along the lines of elementary pedagogy, such as we apply in imparting five finger exercises to the young. Grown people are inclined to feel a little ill at ease when they come to place themselves in the hands of a private teacher; there is always the implied confession of a hiatus, to be filled up, and confession are embarrassing.

Tact and discretion on the part of the teacher are of great importance: the instruction must be conducted without any publicity—the lessons must be private indeed. These pupils are not of the sort to bear being exploited; some cases, in fact, will bear nothing but the strictest incognito.

This solicitude is perfectly comprehensible and calls for prompt appreciation on the part of the pupil, teacher, at the very outset. The fact that the pupil, having passed our age-limit, waives all expectation of acquiring technical finish, ought, of itself, to entitle him to especial consideration. The sense of diffidence, the vapor of embarrassment once dispelled, such students frequently succeed in making astonishing progress.

A Successful Life.

There is a case on record, in the North of Germany of a merchant who, having spent all his life building up a successful business, from which he retired at the age of fifty-one or fifty-two, acquired sufficient technic to play a Beethoven sonata, with great correctness and with much expression. He had never attempted to play any instrument in his youth, and had passed his fiftieth year before receiving his first instruction in music. This was an exceptional case, it must be admitted, and therefore all the more worthy of note.

However, it is by no means necessary—nor even desirable—for everybody to attempt to play Beethoven sonatas. There are many people in the world, beyond our age-limit, who have played at them from early youth, without learning to perform a single one of them with any degree of accuracy. The case of the North German merchant is merely cited to show what may be accomplished technically, by extraordinary will power, based upon extraordinary aptitude and guided by a good teacher. As far as the abortive attempts of the great host of piano pupils to master that much-abused instrument are concerned, and hopeless as many cases may appear, it is, nevertheless, much of a question to what extent so much apparently fruitless effort is to be considered as dead waste.

It carries music into the family circle, permeates the home life, serving, not infrequently, to awaken in older members of the household the dormant desire to acquire at least an acquaintance with the subject. Who shall say how much of this effort is wasted when all of it is, by slow degrees, trending toward a better, a more intelligent appreciation, in the aggregate. It makes more listeners, of whom (as so admirably expressed in an article by Mr Finck, in the February ETUDE) we are so lamentably in need.

It is a hopeful sign that parents are beginning to insist, more and more, on having their boys "submit" to instruction in music as well as their girls. The coming generation will give to music more men listeners.

More Listeners Needed.

Even our own generation will give us more men listeners. As our country becomes more settled, our business conditions better adjusted, our intense commercial activity more nearly regulated, the desire for sport and for the extravagances of mere outward display tempered and confined within reasonable bounds, more men (beyond the technical age-limit) of intelligence and spiritual aspiration will give thought to the tone of music, endeavoring, as far as may be, to make up for the neglected opportunities of youth.

People leave our shores annually, by the cabin-load, for purposes of culture in foreign lands. They listen to the best music Europe can give them. They stand face to face with the great works of art, done by the famous masters who have long since departed. And they find that these things do not move them. They are intelligent, thoughtful people. "Asti Spumanti," in unlimited quantities, at Naples and a gondola ride on the Grand Canal at Venice do not, of themselves, content them. They return home with the conviction that if they would appreciate art even superficially, they must have at least some inkling of its principles. It is idle for anyone to hope for any enjoyment in the contemplation of the greatest of paintings, if he have absolutely no knowledge of artistic technic; it is absurd for him to expect to be moved, except in the vaguest sort of way, by a Beethoven symphony, if he "doesn't know one note from another."

It lies with the intelligent teacher to enlighten him; and it is the singing teacher who is most liable to be applied to in such cases. Most people have some modicum of voice and the musical enthusiast, even though he may be considerably beyond our age-limit, naturally makes up his mind to have it cultivated; a very laudable ambition, no matter if he have very little use for it in the way of musical performance. It is here the opportunity usually presents itself for the teacher to make a propaganda for the cause of good music. Nor let it be overlooked that his class of instruction is not only remunerative but, likewise, by no means thankless.

There are many compensations in the profession of private teaching. There is one advantage about it that is beyond price; your pupil who has passed our age-limit and comes to you to have his voice cultivated, with the incidental prospect of having the path to a better appreciation of music pointed out to him, is never handicapped with a mother or with a maiden aunt who knows it all. These uncomfortable advisors having themselves—mayhap—performed in the days of their youth before certain professors of imperishable memory, are ever ready to help the unhappy teacher in selecting suitable pieces, or in insisting upon laying out a proper course of instruction for their darlings. Much as the advancement of art is indebted to women and indispensable as is their assistance, it is the teacher who is able to interest the men of his generation in the subject, for whom we are most in need.

AMERICAN STUDENTS SHOULD STUDY IN AMERICA.

BY SIDNEY SILBER.

[While it is undeniably a fact that some of the old world music centres possess musical advantages peculiar to themselves and which serve to broaden the American student who has the means and time for travel and observation, it is also unquestionably true that during the last twenty-five years the musical culture of America has advanced at such a remarkable rate that for the main essentials leading to higher musicianship there is now absolutely no necessity for an American student to go abroad. As the writer of the following article indicates, the student is often handicapped in many ways which would not arise in his home land.—THE EDITOR.]

JOSEF HOFFMAN, the distinguished piano virtuoso and musician, in one of his recent highly instructive contributions to the *Ladies' Home Journal* remarks very pertinently on the necessity of going abroad to continue musical study. Among other things he says: "While this slogan (to have studied abroad) still exercises a certain charm upon some people in America, their number is growing less year by year, because the public has begun to understand that the *United States affords just as good instruction in music as Europe does.* It has also been found that 'to study abroad' is by no means a guarantee of a triumphant return. Many a young student who went abroad as a lamb returned as a mutton-head. * * * If you insist upon a European teacher you can find many of the best in America. Is it not simpler that one teacher from Europe should go to America to teach a hundred students than that a hundred students should make the trip for the sake of one teacher? * * * To quote a case in point let me say that in Berlin I found Godowsky's pupils to be almost exclusively Americans. They come from various sections of America to study with him and with no one else. But during the eighteen years he spent in Chicago they did not seem to want him. Perhaps he was too near by! Why this self-deception? Without mentioning names, I assure you that *there are many teachers in America now who, if they should go to Europe, would draw a host of students* after them and some of these excellent men I know personally. *It is high time to put an end to the superstitious belief in 'studying abroad.'*"

Finishing Touches.

The number of American students who reap the benefits which Europe at the present time offers over America is deplorably small. These leave their native land after a thorough grounding in not only the study of some particular instrument, but also of all allied subjects. They know in advance what Europe has to offer, they know the proper masters to consult. The result is that they add to what they have already thoroughly mastered and assimilated and broaden artistically—become musical cosmopolitans as it were.

The vast majority of students, however, who annually overrun Europe leave America with beautiful visions of "becoming great." They leave in a hurry and worst of all—return in a hurry! All too prevalent are their ridiculous pretexts of "going to Europe to put on the finishing touches by becoming pupils of Professors So-and-So." On returning, we find them disappointed dreamers inadequately prepared to enter the profession as useful propagandists for the highest and best in art. They have dabbled in methods, have acquired a smattering mayhap of German or French, but worst of all, they have not "found themselves." What they have, is borrowed, and even that possession is not of lasting benefit, since it has not become a part of themselves.

An Old, Old Story.

The average music student upon arriving in Europe finds himself sadly deficient in harmony, counterpoint, composition and the history of music. What does he do? Off he goes "to take a few lessons to brush up in these branches." Then he engages the services of some celebrity (*i.e.,* if he is fortunate enough to gain a hearing) and becomes a pupil of Professor So-and-So, only to repeat this experience in short time with some other master. Since he has heard that it is all-important to breathe the much-talked-of "musical atmosphere" which Europe is said to offer in unlimited quantities, he hurls himself headlong in the great current of musical events, is jerked hither and thither and ends, as end he must, a disappointed dreamer. All too late does he realize that art, like excellence (with apologies to Matthew Arnold), "dwells among rocks hardly accessible, and a man must wear his heart out before he can reach her." Only this unfortunate wears his heart out too soon. Too late does he learn that that most delicate of plants—art—requires slow and sane growth.

Had he remained at home and looked about him closely he would have found in close proximity many competent instructors well equipped to furnish an infinitely more rational course of study, and what is more, at infinitely reduced cost.

Activity at Home.

America is to be congratulated that it is now waking up. Already our foremost periodicals are doing a great work in disallusioning our nation and a number of musical weeklies are waging a just war against the shibboleths of foreign pianists by American piano manufacturers. It is to be hoped that they may prove victorious and that many of the pernicious practices and influences now being brought to bear upon the masses may soon be effectually eradicated. The American artist and musician may then come into his own. Let us hope that Americans may likewise awaken to the folly of sending half-baked music students abroad.

There is but one rational course to pursue in this important matter. Only he who is thoroughly grounded in musical study and technically equipped is justified in leaving this country to avail himself of the broadening influences of foreign study. He should go to Europe primarily to become a musical cosmopolitan, just as a liberally educated person in any other higher walk of life may be materially benefited by travel in foreign lands. Musical culture—that finer breath and spirit of musical learning —will then prove a blessing and help to himself and his fellow-men.

Let us not close our eyes to the tremendous progress which America—young though it be—has already made in musical understanding, appreciation and advancement. Let not the best of our land, impelled by the highest motives, but unfortunately ill-advised, leave our country before they have exhausted all the opportunities and advantages which America already holds in the way of music study.—From the *Western Musical Herald.*

ESTIMATING ONE'S ABILITY.

BY WILLIAM BENBOW.

To "know thyself" is one of the most difficult attainments. Autobiography is full of mistaken self-estimates of the writers' ability and intrinsic worth. It is almost always the good but over-confident swimmer who goes beyond his depth.

Evidently in these cases there are factors that have been overlooked, or there are unexpected circumstances for which too little margin has been allowed. Every musician can testify that when it comes to performance the thing that gave him most trouble was some factor that never before gave him any anxiety. We make most mistakes at places where we felt strongest. We are familiar with Bach's experience in sight-reading in the house of a friend to whom he had expressed the belief that he could read anything at sight. So the friend selected something quite innocent-looking but intricate, and set the trap for Bach, who, visiting him, saw the manuscript on the instrument and began playing. But he stumbled and hesitated so often that his friend began to laugh, whereupon Bach acknowledged that one could not play everything *prima vista.*

One of the commonest studio experiences is to hear a pupil say of an assigned piece. "That looks easy." Some pupils feel humiliated when given a selection not quite so black-looking as usual. Sometime ago a young lady was playing her study, and after plodding through it remarked, "That isn't very difficult." I reached for the metronome and asked what the indicated speed was. We set it at ♩=132, and I asked her to play the first two measures (sixteenth notes) with right hand alone. What a fumbling! Then I set it down at 100. Even this was a killing pace. Finally we backed down to 72. But the "humble pie" did her good and she "knew herself" better.

Are We Too Confident?

We Americans are usually so cocksure that it sometimes requires frequent bumps to reduce us to a fair self-appraisement. Hardly a new pupil comes to us one now but professes to have learned "all the scales." Very well. "Try F sharp minor scale." Result, halting, repeating, wrong intervals, etc. And this strikes at the very root of our common fault. We are not thorough enough. A little girl was complaining that there was "no music in the scales" and she could not learn them because she did "not like them." I said, "Do you *like* to say 3×1=3, 3×2=6, 3×3=9, etc., for ten minutes at a time in school?" "No, I don't like them a bit, but there I *must* know them." "So you *must* know these scales, whether you like them or not, if you want to make progress and get ahead as you do in school." Scales are good for weighing—even would-be pianists.

Another good method of self-weighing is to take a piece of music, begin at the very beginning, look at everything and ask "why?" *E. g.,* the Italian term, what does it mean? Why is it Italian, not English? The staff—why five lines? Were there ever more or less than five? The clefs—why such odd shapes? Why do we use the bar, anyhow?

A young music teacher in a thriving town was unexpectedly called upon to play the piano for choir rehearsal. Her polyphonic studies had not been as thorough as they should have been. Suffice it to say, her experience in reading vocal score that night gave her great concern and occupation for several weeks, during which she came back to her Bach and found that after all there is something more than mere academic interest in his fugues.

Attaining Perfection.

Again, here comes a bright, industrious young fellow, who reports having practiced a half hour daily on his etude. He plays the first two braces fairly well, but beyond that he hesitates more and more, and finally goes all to pieces on a zigzag figure that requires a rather unusual fingering. Abashed, he complains, "Bah! I went over that measure fifty times yesterday without a break and I had it down fine." "I believe you," I answered, "but you see for yourself that it is one thing to play over it fifty times and have it go smoothly the last time, but it is quite another thing to come here and play it right off correctly the first time. Yet that is the only perfection that is worth while for you or for anyone listening to you."

It is sometimes very hard to explain to the vast majority of students that it is not enough for them to get the tempo, the notes, the fingering and the indicated expression. In fact, is not that all? Well, we all know the Chopin waltz in C sharp minor, Op. 64, No. 2. But here comes Paderewski, and—we don't say so, but—we are surprised that he should include such an easy composition on his program. But ah! what is it that wakes the poet in us as we listen? It's the fragrance of the rose, the soul in the eye that no one can paint. Here is the supreme test. Here is where we "know ourselves" in the twofold sense of having our own sense of æsthetic beauty revealed to us and of having the shortcomings of our own performance brought home to us so impressively.

"Music is both an *art* and a *science.* As a science, it includes the theories of sound and of musical composition."—*Dr. Crotch.*

"Music belongs as a *science* to an interesting part of natural philosophy, which, by mathematical deductions from constant phenomena, explains the causes and properties of sounds to a certain series, which perpetually recurs and fixes the ratio which they bear to each other, or to one leading term."—*Sir William Jones.*

What the Masters of Music Have Accomplished in Old Age

Remarkable Instances of Musical Activity and Intellectual Fecundity Late in Life

By ARTHUR ELSON

WILLIAM PITT, in immortal words, once defended himself against what he termed "the atrocious crime of being a young man." He afterwards outgrew this condition, it is said, but his words were a notable, if sarcastic, tribute to the superior position of old age. In earlier times we find the renowned Cicero, in his *De Senectute,* patting himself and his fellows on the back for their consummate wisdom in deciding to become old men. "Old age cannot run, or jump," he concedes; it would stand little chance at ancient or modern Olympic games; but it can do almost anything else, he claims, and history would seem to prove him right.

Classic Instances.

To begin with, Cicero himself delivered, in his old days, certain stirring orations, without which our present high school courses would be less complete, if less puzzling, than they are at present. More active triumphs were won by his great contemporary, Cæsar, whose crowning glories as ruler and legislator were won in the evening of life. In fact, during his youth he was somewhat of a fashionable idler. Once, leaning against a marble pillar at the luxurious baths, he was seen to scratch his head carefully, so as not to disturb the parting of his hair. "That man will never amount to anything," said a spectator; but he changed his mind some years later.

In later times Galileo was an old man when he evolved his unheard of idea of the earth's revolution about the sun, and was persecuted for his originality by the Church of Rome. Columbus, too, was worn with age and disappointment when Isabella sent him forth on his way to discover a new continent. In our modern day old age has its greatest opportunity and instances like Gladstone taking up Spanish as a pastime when over sixty, or old Lord Kelvin weighing the infinitesimal "electrons" that make up the atoms of all material substances, prove amply that achievement grows with years.

In music, the list of men who have won fame late in life, or added new glory to their youthful triumphs, includes nearly every name of first rank. There is a two-fold reason for this; for genius itself grows by exercise, and public recognition often comes slowly. In fact, many great composers spent their early years in a constant struggle with poverty; but persistence and ability finally won the day, and

Hans Sachs' Fertility.

At the close of the middle ages we find a redoubtable champion of old age in the burly figure of Hans Sachs, of Meistersinger fame. Among the many members of his school he was the only one to win any lasting renown. The "Singspiele" (song-plays) of Germany found in him an able composer. They existed as early as the thirteenth century, when they grew apart from the miracle plays. Later on they became coarse and vulgar in style, but were raised to new dignity by the work of Sachs. That gifted cobbler of Nuremburg lived well over the allotted three-score and ten. As the real hero of Wagner's noble comedy, he is faithfully portrayed to modern audiences, except in one particular; for he did not remain single in his old age, but made a second marriage. The union turned out very happily, for his young wife felt great pride in his fame and position.

Palestrina and Di Lasso.

Practically contemporary with him were the two great contrapuntal masters, Orlando di Lasso and Palestrina. Both led a career of constant activity, ending only near their death at an age well over sixty. Di Lasso led a life of comparative ease. After an adventurous youth, in which he was kidnapped more than once because of the beauty of his voice, he became choirmaster at the Munich court, where he lived in honor and comfort. But Palestrina had a long struggle with hardship and jealousy. Poor, and often underpaid by his clerical employers, he worked on faithfully with a fidelity to art ideals that wins the highest admiration and serves as a noble example.

At the end of the following century we meet with two preëminent figures in the shape of Bach and Handel. Born in the same year (1685), they have often been called the "Siamese Twins" of music. However misleading this title may be in respect to their works and styles, they were certainly alike in the energy and activity they displayed in old age.

Bach's Great Achievements.

The genius of Bach was one that bloomed fairly early in life, and at the age of eighteen we find him already active as organist and composer. Most of his great "Well-Tempered Clavichord," as well as his chief piano works, was written before he reached the turning point of life at forty years of age. But in the twenty-five years that followed, he produced an enormous number of cantatas, oratorios and other large works, and the world could ill afford to spare the wonderful "St. Matthew Passion."

The home life of Bach has always been an edifying spectacle, because of his domestic tastes and large family. His first wife was his cousin, Maria Barbara, and from this union six children resulted. A year after her death he married the beautiful singer, Anna Wülken, and thirteen more children appeared. When they grew up to their musical heritage, they formed an imposing array, and concerts at home became the order of the day (or perhaps of the evening) in the Bach household. In spite of the almost unavoidable poverty that was always with him, Bach led a life of happy usefulness that arouses enthusiasm in all who study it.

Handel's Greatest Work.

Handel's activity during old age was even more marked, and had it not been for the work he began when over fifty-five, and carried on for nearly twenty years longer, until his death, in 1759, he would scarcely be known to-day, except to students of early music, and would rank about with Scarlatti. This is because the chief part of his life was devoted to opera, and in those times opera was an arbitrary grouping of airs, duets and concerted numbers that was put *hors de combat* by Gluck's freer style, and is now wholly forgotten. In its day, however, it was vastly popular, as may be seen from the length of Handel's operatic career in London, and the fierceness of the factional fight that made rivals of him and Buononcini. But now nothing remains, and of the thousands who admire the breadth of the famous "Largo," few could name the opera ("Xerxes") from which it came originally.

When Handel gave up opera, in 1741, he was at an age where many would be forced to retire; but in the years that followed he built up an entirely new career, and by his great oratorios rebuilt a shattered fortune and won a name that endures to-day. Surely, with Handel as a model, no one need despair because the years have relled by.

A Great Loss.

With Mozart we reach a composer who died young. He was carried off at thirty-five. Such a life as his always arouses the question, "What might he not have done if he had lived longer?" Again an unconscious admission that the greatest triumphs come in old age. And if this is true of Mozart, how much more does it apply to Schubert, who died when barely over thirty, and yet left us such master works of melodic expression? In the last years of his life he was planning to take up the contrapuntal studies which his youthful genius had neglected, and the world probably lost many noble symphonies by his death. The words of the poet Grillparzer well summarize the career of Schubert:

"Fate has buried here
A rich possession, but yet greater promise."

Beethoven's Richer Years.

Beethoven, dying at fifty-seven, was not much more distinguished in age than in maturity; but even with him the passing years brought ever-increasing power. In the midst of poverty, deafness and worries caused by a scapegrace nephew, he found relief from his troubles in composition. In the works of his riper years were not so numerous as those of his earlier periods, they were more intricate in development and titanic in conception. To this time belong the five final piano sonatas, the last great quartets and the Choral Symphony. At the end, Beethoven felt that what he had produced was unimportant in comparison with what was still in his mind. He planned a great Requiem and a tenth symphony, some sketches of the latter being in existence.

Cherubini (born in 1760) was another master who developed a new career in old age, though unlike Handel he is better known by his earlier successes. The whole of his middle life was devoted to opera, and the successes of his "Médée," "Faniska" and "Les Deux Journées" form an epoch in the history of the Parisian stage. Yet, after 1810, he began a career as sacred composer, which lasted more than thirty years. Even if he is more widely known by his operas and their overtures, his position in sacred music was decidedly higher than in secular.

Rossini was another who changed his style in middle age. After a career of success in the florid conventions of Italian opera, he felt the influence of the broader Parisian school, and produced a real art work in his "William Tell;" his old age was barren, for he wrote no opera after this.

Schumann, who fused the beauty of the romantic school with a depth and earnestness that make his music always inspiring, died at the age of forty-six. Mendelssohn died about eight years younger, after a career in which his graceful genius showed a remarkably quick and precocious development.

With Brahms we reach a composer of longer life. Reacning sixty-four, his later years were rich in results. Had he been cut off at forty, the world would have lost his great "Ode of Destiny," and would not have heard a single one of the four noble symphonies whose subtle depth of feeling and "sweet reasonableness" now charm the entire musical world.

The Remarkable Case of Verdi.

Verdi is another instance of a composer to whom old age brought new gifts and new triumphs. Born in 1813, he grew up in the atmosphere of the Italian singing-opera, and his first period of work reflected the prevailing style. But with "Rigoletto" and "Il Trovatore" came a greater vigor and freedom of style. Not until nearly sixty, however, did he reach his true development with the production of "Aïda." It was well after that age that he wrote his great Requiem. The powerful music-tragedy "Otello" was the work of a man well past seventy, while the inimitably dainty "Falstaff" was produced in the composer's eightieth year. The real greatness of these works, when compared with the earlier operas, affords a spectacle of growth in old age that is unparalleled in the annals of music.

Liszt was another of the musical giants whose energy and creative activity seemed to bid defiance to the lapse of time. In his threefold capacity of pianist, teacher, and composer his life of seventy-five years became one long manifestation of energy and enthusiasm. His long career at Weimar, where he grew to be the central figure of the world's musical culture, had scarcely begun when he passed his fortieth year.

Wagner's Triumph in Old Age.

The career of Wagner affords not only an example of continual development, in ideals as well as in power of execution, but shows a nature so unswerving in its fidelity to art that it could give up years of work to an end apparently hopeless. Born in 1813, by the time he reached forty Wagner had completed "The Flying Dutchman," "Tannhäuser," and "Lohengrin." These master-works were as far above "Rienzi" as that was above "Die Feen," and "Die Feen" above the juvenile effort at tragedy in which he killed off all the characters and carried on the last act with their ghosts.

But now, poor and in exile, with most of his works unappreciated, Wagner followed his inward ideal still farther from the beaten path. By essay and discussion he developed those theories of opera, or music-drama, which resulted in the glorious triumphs of his later works. But at the time when he began these wonderful musical dramas and epics he had no idea they would ever be produced. For years his work was animated solely by devotion to art; he never expected to see his great "Trilogy" performed, but merely wished to leave to posterity a practical example of his theories. The world should be forever grateful to him for those years of patient effort and devotion.

Many other composers can boast of successes in old age—triumphs which should encourage all with the hope that faithful and earnest effort, even in middle life, cannot fail to bring ultimate success. In Russia we find the soaring genius of Tschaikowsky rising to greater and greater heights until carried off by an untimely death. Rimski-Korsakoff, too, in the more modern national school, continued his activity to the close of his life at an age of over sixty.

In the ranks of performers, as well as composers, there have been notable examples of success won late in life. That artists may continue a career well along into age is shown by the now historic example of Patti. That they need lose nothing in vigor and energy is amply proven by the present power and brilliancy of Carreño. But there are not lacking instances of sudden success comparatively late in life. The name of Campanari brings one case to mind, while the recent triumph of Tetrazzini is another. It is doubtful, however, if instrumental performers can gain fame after attaining mediocrity in middle age, for to them the physical disability of approaching old age is a serious obstacle.

The Teacher's Prospect.

With teachers, however, no such trouble need be feared. To them the years bring a continually broadening experience that is of the highest value in their work. There is a constantly growing sense of power in work well done that should aid them in keeping up some degree of enthusiasm, even in the most trying conditions.

In all intellectual work there is continual growth. The recent dictum of Dr. Osler, that the vital forces are on the ebb after forty, has been misquoted into an assertion that men deteriorate in every way when past that age. Nothing could be more untrue. There comes a gradual diminution of physical force, and any occupation depending directly on great physical activity may suffer. But instrumentalists do not need the strength of laborers, and any slight loss in power is more than offset by a gain in maturity of expression and interpretation. If old age matters little at first in their case, it matters not at all with teachers and composers, where the effort is wholly intellectual. To all those adults, then, who are struggling in obscurity the message of the past should be one of hope. If even the greatest have had to wait and work for recognition, the rest of us should not complain too much if our rewards are sometimes slow in coming.

THE SENSITIVE PUPIL.

BY M. SNYDER.

TEACHERS should be careful, oh, so careful, in their manner towards the sensitive pupil in their classes. Much harm can come from an unwise word or look of yours. It was my pleasure to visit a studio not long ago, and it was then that this subject presented itself very forcibly.

A little girl came shrinkingly and timidly for her first lesson from this teacher, having taken two years elsewhere. "Annie, you will please play over the scales now," said Miss B. Annie began, stumbled, then began again, and finally managed in poor manner to get through C major. Miss B.'s amazement was great. "Why, Annie, I am surprised! A little girl who has been taking music lessons for two years, and can not play her scales; I am shocked!" Her tones and expression proved her words.

Annie became more nervous as the teacher found more "surprising" and more "shocking" blunders. Of these she freely spoke, not in a grave and kindly manner, but in horrified tones and words. At last the hour was up, and the pupil was not sorry, judging from the little woeful face.

Since then I have thought often of Annie, wondering if she found a sense of pleasure in her work, and if she were practicing with enthusiasm and a stout heart. I can hardly think so. I have instead a mental vision of a dejected, sad little figure, practicing in like dejected and listless manner. What could the child's musical future be under this unwise teacher?

There is nothing more hurtful to a pupil's progress than the consciousness of their own dullness. When this consciousness does exist the pupil will be nervous and ill at ease, causing a confused mind, and greater and more frequent mistakes will be the result.

Be patient and painstaking with the sensitive ones.

MUSICAL ATMOSPHERE IN AMERICA.

BY RUPERT HUGHES.

[In a recent issue of *Smith's Magazine* Mr. Rupert Hughes writes upon the question, "Have We a Musical Atmosphere?" Although Mr. Hughes takes a somewhat pessimistic view, his observations are so interesting that we take pleasure in reproducing some of them with the kind permission of the Editor of *Smith's Magazine*.—THE EDITOR OF THE ETUDE.]

UNFORTUNATELY for American music, our country suffered a double handicap at its start. To reverse the racing procedure, it carried weight for youth.

It is said that if you would make a good man you must select his grandmother with caution. Artistic America is only now living down its careless choice of its mother country. We were unwise enough to be settled by English people, who were not merely non-artistic, but strongly anti-artistic.

In the first place, England has always been a very unmusical nation; and, for all its great admirals, generals, poets, philosophers, novelists, painters, playwrights—and what not?—has never turned out a first-class composer.

Furthermore, the Pilgrims and the Puritans, who disagreed so bitterly on so many points of doctrine, were piously conjoined in the belief that almost all music, and absolutely all instrumental music, was bad and of the devil.

In music we search in vain for any composer who has emitted a note "heard round the world"—unless we should except Mr. Sousa, to whose marches Chinese, Turks, Afghans, Russians, French and all have hiked many an easier mile. Of course, numerous American composers and compositions have had a hearing abroad, but they have not had much vogue or influence.

In 1841 two French papers pirated a story, "The Murder in the Rue Morgue," just written by a young American named Poe. This started a European vogue for his prose, to which Baudelaire added by his translation of Poe's works. And our bibulous young Virginian soon became the most conspicuous author America had contributed to the world.

But the very things that kept America from giving Franklin and Poe their due have kept back American music. Our most respectable people remember of Benjamin Franklin that he was too fond of women, and of Poe that he was too fond of whisky. Morality as the censor of art has always handicapped it. It may be legitimate to send the artist to jail, but it is wrong to put the stripes on his muse and label her on the blotter as a disorderly character!

For generations musicians were looked on with disfavor in America. Worse yet, their bad reputation came, like old Dog Tray's, from the company they kept. It was Music herself who was considered disreputable. To be seen in her escort was a disgrace that reflected on a man's whole family.

"There is no musical atmosphere in America," almost everybody says. What is musical atmosphere—why should there be one?

Musical atmosphere is a something that one breathes and moves about in. It is a public spirit that envelops and sustains the creative artist, and carries abroad the vibrations of his compositions. A general sympathy with music in its larger sense is what America has most lacked, and is only now gaining.

Can you imagine a group of aldermen getting together in any town or city of the United States and laying aside the discussion of a street lighting appropriation or a trolley franchise long enough to debate a question of municipal music? If you can imagine that, you have a large future as a fiction writer. Free band concerts in the parks and on the piers—oh, yes! They make votes, even if the music they play gives the judicious the earache, not to say heartache. But can you conceive of a committee in any American city, county or State issuing bonds to finance the education of a promising young violinist or pianist? If you dreamed of such a thing, would you not wake up from the shock and forswear Welsh rabbits? Perhaps that's the trouble—the American Music Pegasus is a Welsh rabbit!

Yet nothing is commoner in Europe—continental Europe—than official support of music and musicians. If a little town in France or Germany or Italy finds in its midst a brilliant prodigy with more genius than gold, it is very likely to provide him with a stipend that will feed him and clothe him respectably until he gets on his feet. Musicians are given the official recognition that visiting mayors and such dignitaries are accorded here.

The countries of Europe furnish subsidies to conservatories, opera houses and theatres, and govern them with State officials and commissions. This increases the tax somewhat, but so does our luxurious grafting system. The State of Pennsylvania was taxed to pay for the Capitol robberies more than enough to support a colony of musicians for a century. But graft is normal here; State interest in art would be abnormal. A composer in this country with an ambition to write grand opera had better go to the surgeon for its excision than to the county council for its nutrition. If he writes a great symphony, he may hear it once or twice at an orchestral concert; but such opportunities are few and far between.

"It's a long time between symphonies," as the composer of South Carolina observed to the composer of North Carolina.

Various of these United States equip magnificent universities, agricultural schools, manual training schools, reformatories, insane asylums and poorhouses, but they do not give any heed to sustaining and encouraging any of the arts. I admit that officialism has its bad points. State subsidies for art mean politicians and graft and tyranny. But everything human implies its seamy side, and without the seamy side we cannot have the velvet or the brocade.

The United States supports its West Point and Annapolis, and trains young men in Murder as a Fine Art, but of no other art does it take cognizance. It even pays the military and naval students a salary while they study, and provides them with official duties and a pension—all that they may learn to shoot straight and turn the enemy's flank. But there is no West Point where the young idea is taught to paint straight, sing on the key or turn a melody with skill.

Official State recognition of the art of music would mean much. It will come when the endowed theatre comes—to-morrow. Our neglect of music springs from the same cause as the neglect of the drama—our Puritan origin. We are not yet convinced that acting is as important and useful a profession as stump speaking or political advancement by way of kissing babies and flattering negroes. The actor is not yet treated as a useful citizen. It is only yesterday that the musician had much the same rank. Of course, certain great musicians and great actors have always had their share of adulation, but so they had when they were officially outcasts and vagabonds in Rome, Byzantium and Elizabethan London. This was in spite of, not because of, their theatrical abilities.

Acting as an art, music as an art, and every art as a profession have not been generally and officially recognized in this country. That is why we lack "atmosphere" in America. That is why some of our best composers, like Kelly and Hadley, go abroad to live. There their art is a species of nobility; here it is something to live down.

But this has been more true of yesterday and this morning than it is of this afternoon and to-morrow. A great awakening is taking place all over the country. Publishers are publishing more and better native music. Orchestras are playing native works more and more. The public is beginning to take greater and more intelligent interest in the better music writers. We are showing a ferocious hunger for information and guidance. Books on "how to understand music" find a vastly increasing audience. People are being so thoroughly trained to comprehend the classics and the standard foreign artists that they are becoming more and more ready to listen analytically to our own new men. Automatic piano and organ players and wax or rubber records are placing good music within the reach of everybody, to study, to grasp and love. Nowadays old men who could not call a single piano key by name can pull a throttle and engineer the performance of a symphony, or sonata, or an aria of the highest quality.

In consequence, American music is beginning to have an American audience. When there is a demand, the supply soon follows. All over this country there is an almost jingoistic desire to know and like native composers. When one of the best of them, MacDowell, recently passed out of creative activity a fund was raised for his future, and all classes of men showed a knowledge of at least his name and rank.

This is a sign that day is breaking in the East. The sun is coming up with a rush. It is the duty and it should be the pleasure of all Americans to know what their fellow countrymen are doing for the musical glory of our race.

WHAT CONSTITUTES BEAUTY IN PIANO PLAYING.

CHARLES E. WATT.

As teachers and pupils we are so apt to put our whole attention to technic, and so prone to magnify its importance, that we very frequently lose sight of those attributes which constitute the real beauty in piano playing as evolved by the artist. Not that technic is unworthy of consideration, for as a matter of fact it is the absolute "means to the end," and it is impossible to evolve a good pianist without a continually growing technic—and one too that reaches out in a multiplicity of directions, but it is not after all the only *sine qua non* in music and is only the vehicle through which the musical intelligence may reach the keyboard easily and effectively.

Many pianists can play brilliant passages, and pieces full of rapid scale work, who utterly fail in making any slow movement effective, and this is of course because of their lack of tone quality and the utter absence of an adequate *cantabile*. Technic lies at the basis of the ability to make the piano sing of course, but it is a different kind of technic from that which goes into brilliant passage work and as such must be studied in a very different way.

The piano is not a singing instrument naturally, and in order to *make it sing* one must gain the proper legato from listening to the singing voice. Phrasing too will be best understood by making it as nearly as may be an imitation of the natural breathing which governs the punctuation in vocal work, remembering of course that the piano may use much longer phrases than is possible for the voice. The meltingly beautiful effects of an artist's playing depend very largely indeed on his *legato* development and his care in phrasing—yet these are the two things not only most difficult to teach the young pianist, but also the two he most cheerfully and persistently ignores.

On the other hand there must be a careful and a consistent development of brilliant tone quality, and for this it is impossible to study the scales and all the other stock phrases of the pianist too much. Even presupposing, however, that there is present a good degree of brilliancy in scale passages and a fair amount of tone quality for singing passages, there yet remains a vast amount of finish to be acquired before beauty in all its aspects can be said to be present in any startling degree and this will be found only through a careful study of analysis.

Style in Playing.

If the work under consideration be of a *lyric* nature, then the melody must be differentiated from the accompaniment as regards tone quality and it must also be made of a *cantabile* which is fairly vocal in its effect, and it must be phrased with care and intelligence. If it be a *thematic* composition, the principal motifs must be pointed out vividly and all the imitations must be indicated coherently, if *harmonic*, care must be taken that the chords be produced solidly and the various voices so evenly that the effect will be the same as that of four voices singing a hymn, if *canonic*, either strict or free, the voices must each one be made absolutely independent of the others, and in more complicated polyphonic passages the effect of each voice must be as distinct as though there were actually several people playing separately, each one as firmly and strongly as any other one, if *antiphonal* effects are introduced the true significance of this style of writing must be held in mind, if *echo* or any other musical phenomenon or imitation be introduced it must be made true to the original, and finally, when *bravoura* compositions are in hand they must be given with such technical finish as to be made to sparkle under the fingers.

Something of what is meant by all this detail may be found by examining a single little piece, *i. e.*, the hackneyed "Narcissus" by Ethelbert Nevin. This is played, or has been played, by thousands of amateurs, but it is doubtful if one out of each hundred that has studied it has ever played it with a proper appreciation of its varied content.

Melody.

To begin with the meltingly beautiful melody, which is its chief charm, occurs three times on various degrees of the staff—and, whether high or low, it should be played with a perfection of legato and with an abundance of shading and climax building. Then, the second part is strictly in the harmonic style in so far as the right hand is concerned and the chords should be delivered exactly together and with such clever manipulation of the pedal as will give a genuine organ effect. The third part is a perfect example of canon, and as such the left hand which begins on second count should be an exact copy of the right hand part which began on the first count—that is, not only should the notes be played exactly, but also every particle of shading, should be given in the second voice exactly as it was in the first—this passage is beautifully artistic as well as distinctly intellectual as written by Nevin, but as given by the usual student it loses every vestige of interest, for the canon is lost sight of entirely and the left hand becomes a mere jumble of notes instead of the exact and beautiful imitation it is intended to be. And so with any piece that may be taken up, not only must it be studied from the standpoint of correct technic and consequently correct tone, but it must also be considered from a multiplicity of analytical standpoints else there will be present in the playing merely the bald outlines as suggested by the printed notes and nothing at all of the inherent beauty which was in the composer's mind and which can be recreated by careful interpretation.

CLASSICAL MUSIC AS A BASIS OF PIANO INSTRUCTION.

BY FELIX LE COUPPEY.

PIANO instruction ought to be grounded on the study of classical music, which, if I may be allowed to express it, is the healthiest food for students. The style of this music, always elevated, simple and natural, preserves them from a certain tendency to affectation and exaggeration, toward which they allow themselves to be led too often. Moreover, classical music presents a neatness of form, a finish of style, which helps in developing the feeling of time, of rhythm and of accentuation in our pupils. In its relation to execution, it seems as if it had been expressly written for the purpose of giving flexibility, equality of strength and perfect independence to the fingers. Furthermore, leaving the didactic side of the question to examine it from an artistic point of view, there will be still reason to doubt. What modern productions, indeed, should we dare to compare to the masterpieces of the old school, to the sublime inspirations of Mozart, of Bach, of Beethoven? The most brilliant talents of our day are the first to bow before the illustrious names of these great artists of the past. I am well aware that the few adversaries of classical music will say that the works of the great masters present difficulties of interpretation which render their study impossible to young pupils. I will agree on this point so far as concerns Bach, Weber and Beethoven, though the latter has written some easy music. However, this objection will entirely disappear if the repertory of the other composers of the last century be examined attentively. In Haydn there are some very easy things, all of exquisite elegance and beauty, and Mozart's works also comprise easy compositions, every page of which reveals the refined passion so characteristic of this divine master.

Be Broad in Your Methods.

In a less elevated order Clementi, Dussek, Steibelt, Cramer, Hummel and Field have likewise written a host of pieces, such as sonatas, rondos and airs with variations, which are all excellent for the study of the piano, without presenting any serious difficulties. Indeed, the resources are as abundant as they are varied. Any method which confines one to a single style becomes an enemy to progress; and in expressing my preferences for classical music as a basis of piano study, I do not wish to reject modern music absolutely. On the contrary, I advise that it be studied in small proportions, as it imparts a certain kind of variety which will often serve to awaken a pupil's taste and judgment.

Besides, it is well to be familiar with all kinds, with all styles, and it would be absurd to reject any particular music for the sole reason that it does not bear a great master's name. To-day every body writes for the piano, and from this mania for composing there results a surplus of mediocre music, and frequently the teacher has a long and difficult task in making a judicious choice for his pupil. In this situation he will act prudently in giving the preference to works signed by artists of unquestionable talent; at the same time he ought to have enough originality, enough independence of judgment to accept such productions as may seem good and useful to him, even if the author be obscure and completely unknown.

DO A LITTLE EACH DAY.

BY CAROL SHERMAN.

In my classes I frequently find that the reason why so many of my best pupils have periods of discouragement is that they try to do too much at one time. They are very ambitious and seem disappointed if I give them a short passage to study. They almost invariably want far more than they are able to do. They are unwilling to go slowly. It is a part of their Americanism. I often tell them that I wish that I had a great flying machine that would take them all over to Germany just for one day. They wouldn't find the kind of instruction given them very different except for the fact that we American teachers seek to get results from our pupils by making them interested instead of making them obey like trained animals, but my little foreign excursion party would at least find that the German children get their great results by working slowly and steadily. They do a little each day and they always do that little well.

The great Beethoven said, "Drops of water wear away a stone in time, not by force but by continued falling. Only through tireless industry are the sciences achieved, so that one can truthfully say: no day without its line; nulla dies sine linea."

It does not do to plod everlastingly, however. There are some days when you feel so well that you can accomplish much more. Take advantage of those days, they are rare times and can be made the milestones of your artistic career.

HANDEL'S YOUTH.

THE distribution of the gifts of genius is very strange and erratic. Sometimes they are given to whole families and their descendants, as in the case of the Bach and Scarlatti families. Then again, and perhaps oftener, we are surprised to find the gift in one member of a family that had no trace of it before. Two hundred years ago there lived a man by the name of George Handel. He was a surgeon, which in those days was combined with the profession of barber. Surgeon George, as he was called, was an ambitious, pushing man. He had no love for the beautiful art of music. He considered it a trifling amusement—no occupation for an intelligent and respected citizen. But little George Frederick, his son, showed an instinct for music before he could walk. His nursery delight was in toy drums and trumpets, which he banged and blew about the house to his little heart's content.

As the boy grew older Surgeon George thought best to begin to repress this musical tendency. His aim was to fit the boy for the law. So out of the house went the dangerous toys. Music was interdicted at home and abroad. The old father was very firm, and every one of the household was supposed to submit meekly to his will; but a spinet had been smuggled into the loft or attic. This spinet was a small keyed instrument, similar to a piano, sometimes called a clavichord. It could be carried under the arm. When the family were asleep little George would steal upstairs and amuse himself. Thus Nature was his first teacher. Without any guide, and merely by letting his little fingers run over the keys, he managed to produce agreeable melodies and harmonic combinations.

When he became seven years of age he found out that he could play upon the spinet, and this was the beginning of the career of the man who wrote the oratorio of the "Messiah." As an organist Handel had but one rival—John Sebastian Bach. He had a marvelous technic, a great command of the instrument, and executed difficulties with ease. When he once played the postlude or dismissal on a fine organ in a crowded church in London, the congregation would not leave their seats. This annoyed the regular organist, who impatiently said to Handel, "You can't dismiss a congregation. See how I can do it." He succeeded.

Talent, then, is that peculiar inborn form of intuition which impels its possessor to discriminate between the essential and the non-essential, between the real and the unreal, between the truth and the falsehood, and between the artistic and the inartistic.

EXPLANATORY NOTES ON ETUDE MUSIC

Practical Teaching Hints and Advice for Progressive Students and Teachers

By MR. PRESTON WARE OREM

SHEPHERDS' DANCE—M. MOSZKOWSKI.

This composition in its original form is a setting for solo voices and chorus with small orchestra of the well-known lyric, beginning *"Der Schäfer puste sich zum Tanz,"* found in the first part of Goethe's "Faust." A rather literal English translation of the verses will be found at the head of the music. There are a number of free translations, of which Bayard Taylor's is perhaps the best known. Although M. Moszkowski writes in a polished manner for voices and scores brilliantly for orchestra his idioms are nevertheless essentially pianistic, hence the effectiveness of this piece as a pianoforte solo, more especially as the transcription is the composer's own. A reading of the verses will call to mind the picture the composer is endeavoring to portray: A boisterous jollification of rustics. The rhythm employed by the composer is that of the *"ländler"* or slow German waltz. Even in the pianoforte transcription there is a suggestion of the orchestral color, a characteristic hint of the strenuous efforts of the musicians comprising the local band. The entire work is genial and picturesque. It must be played in a vigorous manner, strongly accentuated. Towards the close of the piece as the dance grows madder a stirring climax must be worked up, increasing both in speed and power to the end. Admirers of Moszkowski not previously acquainted with this piece have a treat in store for them.

BASKET OF FLOWERS (VALSE)—TERESA CARRENO.

Teresa Carreno, born at Caracas, Venezuela, 1853, is one of the foremost pianists of the day. In early life she was a pupil of L. M. Gottschalk, her public appearances in concert dating from 1865. Her career has been wonderfully successful. Mme. Carreno has composed a number of drawing-room pieces, the best known of which is probably the waltz published under the title "Mi Teresita." The waltz, "Basket of Flowers," appearing in this number of THE ETUDE, is a more important work and should be much played. It is brilliant and melodious with characteristic, contrasting themes. As might be expected, the piece has a decided Spanish flavor; note particularly the theme in E major with its caressing thirds and languorous swing. This piece will permit of considerable individuality in the interpretation, demanding taste and discrimination on the part of the performer. Although marked *Presto* all the themes are not intended to be played at the same pace. This is merely an average *tempo*. Furthermore a judicious use of the *tempo rubato* will add much to the effect. The player should strive for contrast in coloring, in addition to elasticity of rhythm. This piece should prove a favorite concert number.

A CALM SEA (BARCAROLLE)—PIERRE RENAUD.

There is always a demand for teaching pieces which, in addition to their attractive musical qualities, possess genuine educational value. It is the aim to include a number of such pieces in each number of THE ETUDE, especially those of early intermediate grade. Pierre Renaud's "A Calm Sea" is a typical piece of this character. It is suited for an advanced second grade or early third grade pupil. It is sure to prove popular with students, and from a teaching standpoint it will furnish material for rhythmic drill, for practice in melody playing, light finger work in scale passages, *legato* and *staccato* touches. This piece should be played in a finished manner, gracefully yet buoyantly.

BOY SOLDIERS—F. HUMMEL.

This is another teaching piece of totally different type from the preceding, but also useful. It is a vigorous march movement in the German style, the principal theme reminding one of a folk-song. This piece has one characteristic much to be desired in a teaching or recreation piece of easy grade—it sounds more difficult than it really is. In other words, the harmonies are such as are to be found in larger works, while the passages are so planned as to lie right under the hands, even hands of limited span. In playing a march of the military type the student should always be reminded of the effect of similar marches when played by an efficient brass band, and encouraged to imitate these effects as nearly as possible. This little march is admirable for the purpose; there is abundant opportunity for color and contrast. It should be played in a jaunty manner with snappy treatment of the rhythms. Note the drumming effect of the left hand part in the *Trio*.

ON THE ROAD—C. W. KERN.

This is a joyous little characteristic piece, still easier than the preceding, but demanding taste and some musical intelligence for its successful performance. It may be understood as depicting a merry company on the way to some festive gathering, enlivening the journey with song and zest. It must be played very precisely, with strong accentuation, at a lively rate of speed. This piece may be used as a study in style, in rhythm and in phrasing. It would prove attractive on an elementary recital program.

DOLLY'S ASLEEP, CATCH ME—R. E. DE REEF.

These are two genuine first grade pieces, easy to read, simple of construction, suited to small hands, yet musically attractive and of real teaching value. Both are in characteristic vein. The first is a gentle little lullaby which must be played in the singing style. Even elementary pupils should be taught to play expressively and with understanding. "Catch Me!" is a playful movement very useful as a medium for teaching the *staccato* touch. This piece should be played in a snappy, capricious manner.

AMOURETTE—PAUL LINCKE.

This is a piece of the "modern gavotte" type, a style which inclines more towards the schottische than the old-fashioned gavotte. It is an attractive rhythm, a fitting vehicle for melodic composition in lighter vein. "Amourette" is an excellent specimen of its class. It should be played in a precise, rather stately manner. Particular attention must be given the second theme (in A), in order to play it in exact time.

TO A PORTRAIT—GEO. DUDLEY MARTIN.

This is a modern drawing-room piece of the lighter class, by a successful American writer. It should be played in a tasteful, finished manner, at a rather moderate pace. As it is a "song without words," the interpretation should naturally be in the style of a good vocalist, free and somewhat declamatory.

VALSE PITTORESQUE—FRANK FRYSINGER.

This is a waltz movement totally different in style from Mme. Carreno's "Basket of Flowers." It is by an American composer and follows the modern "impromptu" style as popularized by Schütt, Moszkowski and others. It should be played with considerable dash and abandon in order to gain the best effect. Particular attention should be paid to the left hand, that the harmonies may be brought out clearly. An excellent teaching or recital piece.

A LA SALTARELLE—S. KARY-ELERT.

This is a characteristic dance movement by a contempory German composer, whose works are beginning to find favor. It requires a facile finger technic and should be taken at a brisk pace.

CHASSEURS A CHEVAL (FOUR HANDS)—WM. ADRIAN SMITH.

This is a brilliant number in military style, a manner of composition peculiarly adapted to four-hand arrangement. In this piece the *Primo* and *Secondo* part are of almost equal importance, the arrangement being very well balanced. The various themes must be well brought out and the general effect must be one of vigor and enthusiasm. This will prove a very enjoyable duet number.

ALLEGRETTO IN E FLAT (FOR THE ORGAN)—E. M. READ.

Mr. Read's pipe organ compositions are well and favorably known. All have graceful, melodic quality, admit of tasteful registration and are technically well within the range of the player of average ability. The "Allegretto" (in E flat) is the latest addition, having been recently composed. This piece might be used to good advantage as a prelude at morning or evening service or as an offertory. It would also make a good recital number. The registration has been carefully indicated and should be followed as closely as possible. This piece may be effectively performed on a two-manual organ with very little adaption of the original registration. It should be played in an easy, flowing style at the metronome rate indicated by the composer. It will afford particularly good opportunity for the display of solo stops and for various soft combinations.

CHANSON RUSSE (VIOLIN AND PIANO)—SMITH-TOLHURST.

There are many, perhaps, who have take the name Sydney Smith to be a *nom de plume*. Such, however, is not the case. This popular writer of drawing-room pieces and operatic transcriptions was a native of England (1839-1889) and studied under Moscheles, Plaidy and others, at the Leipzig Conservatory. Few composers of the lighter class of music have had a wider vogue. His "Chanson Russe" is one of the more popular of his original pianoforte compositions. Mr. Henry Tolhurst, a well-known English violinist and teacher, appreciating the possibilities of this piece as a violin number, has made a very effective arrangement of it. This transcription is especially adapted for displaying the singing quality of the violin. It will serve as an excellent study in style, phrasing and tone-production. The title, "Chanson Russe," denotes that the piece is intended as an idealization of the Russian folk-song style. Violinists will be pleased with this number. The bowing and fingering are carefully indicated.

THE VOCAL NUMBERS.

Three new songs are offered this month, all by American composers. J. W. Bischoff is a veteran writer who has written many successful songs. His "When Love Wakes Up from Sleep" is of pleasing character, easy to sing, but very effective. It should meet with much success. Mr. Pontius is another well-known song writer whose " Forget-me-not" should take high rank. It is an artistic song and will appeal to good singers. Both these songs are worthy of places on the best recital programs. Mr. Robinson's "Dolly Dimples" is a clever little encore number, dainty and melodious, just the sort of thing for which singers are constantly on the lookout.

PIANISTIC TALENT.

TALENT implies a peculiar aptitude for a special employment; hence pianistic talent implies a peculiar aptitude for that particular branch of musical art. Talent depends more on special training and untiring diligence than on intuitive force; for intuitive force is genius. Musical talent may and may not imply pianistic talent; but, taken separately, the former is of a higher order than the latter. A pianist may be a great specialist without being much of a musician, but to be a truly great artist he should be an accomplished musician also. The peculiar aptitude which constitutes pianistic talent consists in the command of certain organs and faculties pertaining to music in general and to the pianoforte in particular, such as a musical ear, and memory. etc., but more especially in the gift of fine, delicate touch, which I may call inborn touch. . . . Talent, being a gift, is not to be acquired by any effort of mind, nor can the greatest perseverance compensate for the want of it. At the same time, without going so far as Buffon, and asserting that "Patience is Genius," it may be conceded that perseverance will lead further than talent, if talent be indolent. Talent either exists, or it does not; it rarely slumbers, and if it does not manifest itself when appealed to it will never awaken.—*Christiani.*

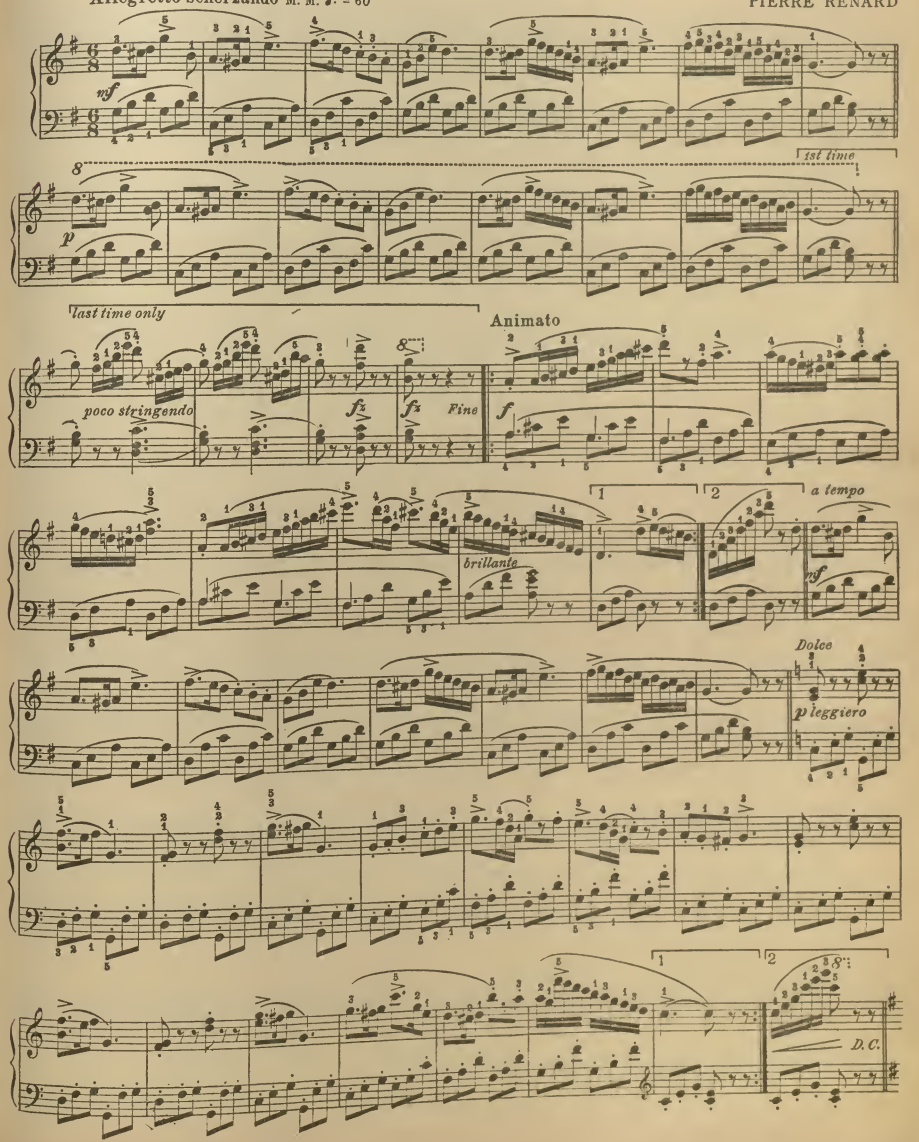
"The Psalm is the praising of God and a harmonious confession of faith in Christianity. What can be more beautiful? Every age and each sex is fit to join in it; emperors and kings, like the people, may sing psalms. Singing psalms unites the disunited and reconciles the offended. Who could not forgive a man who united with him in raising his voice to God?"—*St. Ambrosius* (340-397).

A CALM SEA

BARCAROLLE

Allegretto scherzando M. M. ♩. = 60

PIERRE RENARD



SHEPHERDS' DANCE

Der Schäfer putzte sich zum Tanz

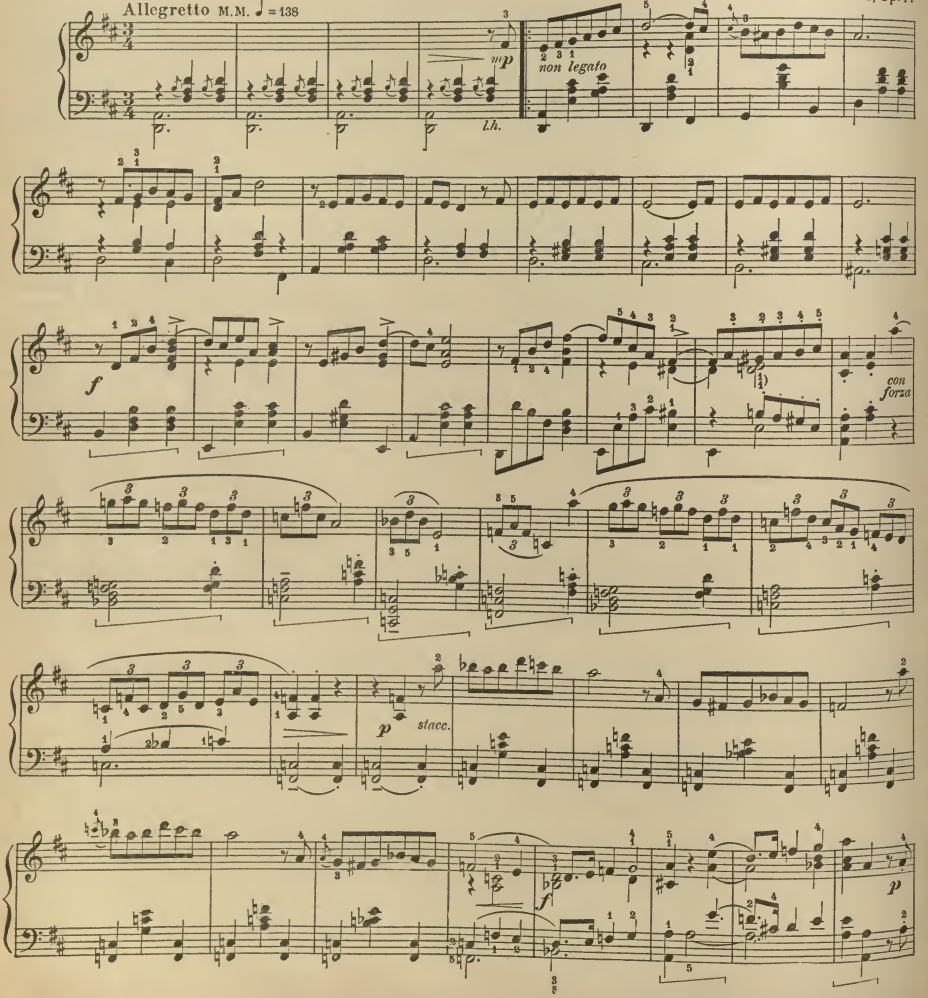
The shepherd spruced up for the dance,
With parti-colored jacket, band and garland,
Smartly was he arrayed!
In crowded ring around the linden
All were dancing like mad
Huzza, Huzza!
Tira-lira-hara-la!
Merrily went the fiddle-stick.

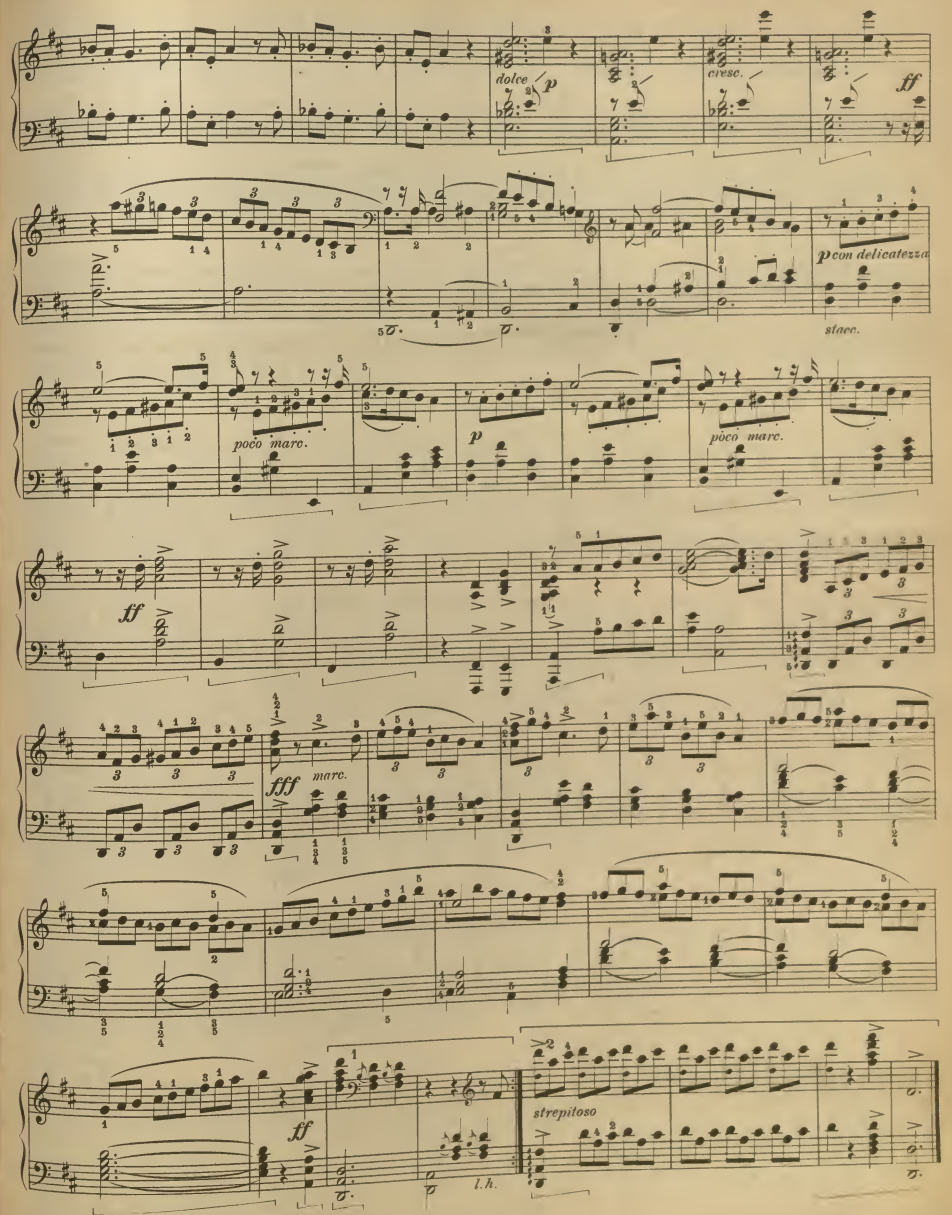
RUSTICS UNDER THE LINDEN

He pushed himself eagerly in
Gave a maiden a nudge
With his elbow!
The buxom lass turned round
And said, "Now I call that stupid",
Huzza, Huzza!
Tira-lira-hara-la!
"Pray be not so ill-bred."
(*From Goethe's "Faust."*)

Now nimbly speeding in the ring
They danced to right, they danced to left,
And all the petticoats were flying,
They grew red, they grew warm,
And breathless rested, arm-in-arm
Huzza, Huzza!
Tira-lira-hara-la!
And leaned upon their elbows.

MORITZ MOSZKOWSKI, Op. 44





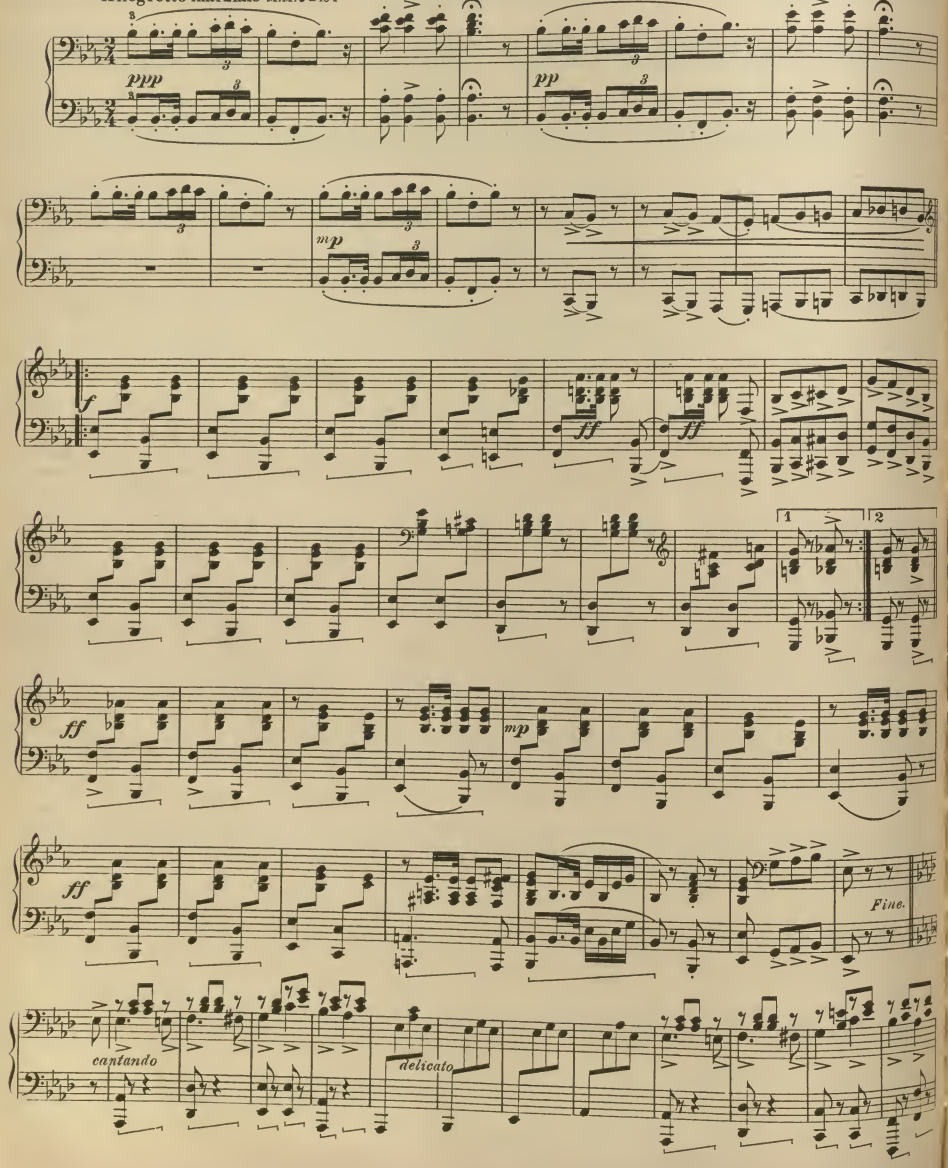
LES CHASSEURS A CHEVAL

Fantaisie Militaire

SECONDO

WM. ADRIAN SMITH, Op. 53

Allegretto marziale M.M. ♩=104



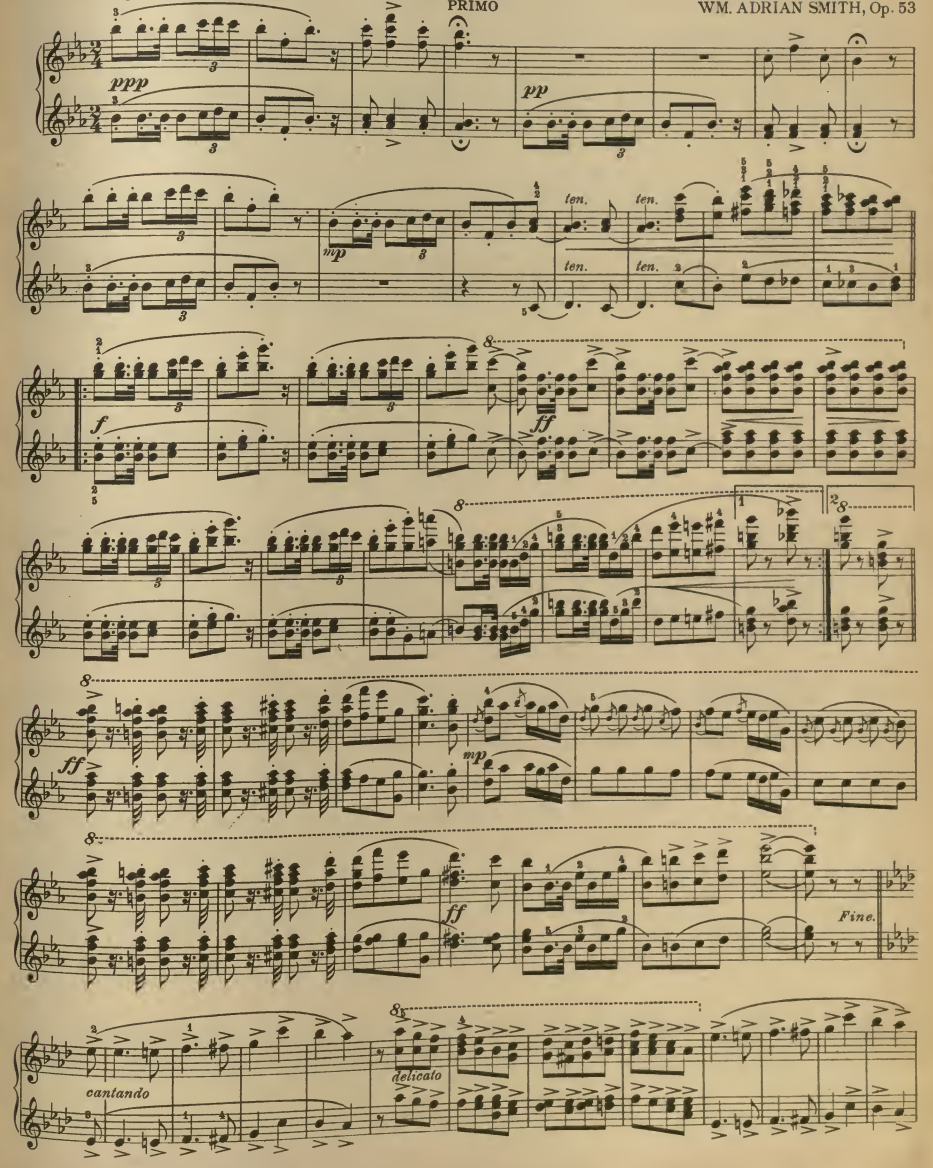
LES CHASSEURS À CHEVAL

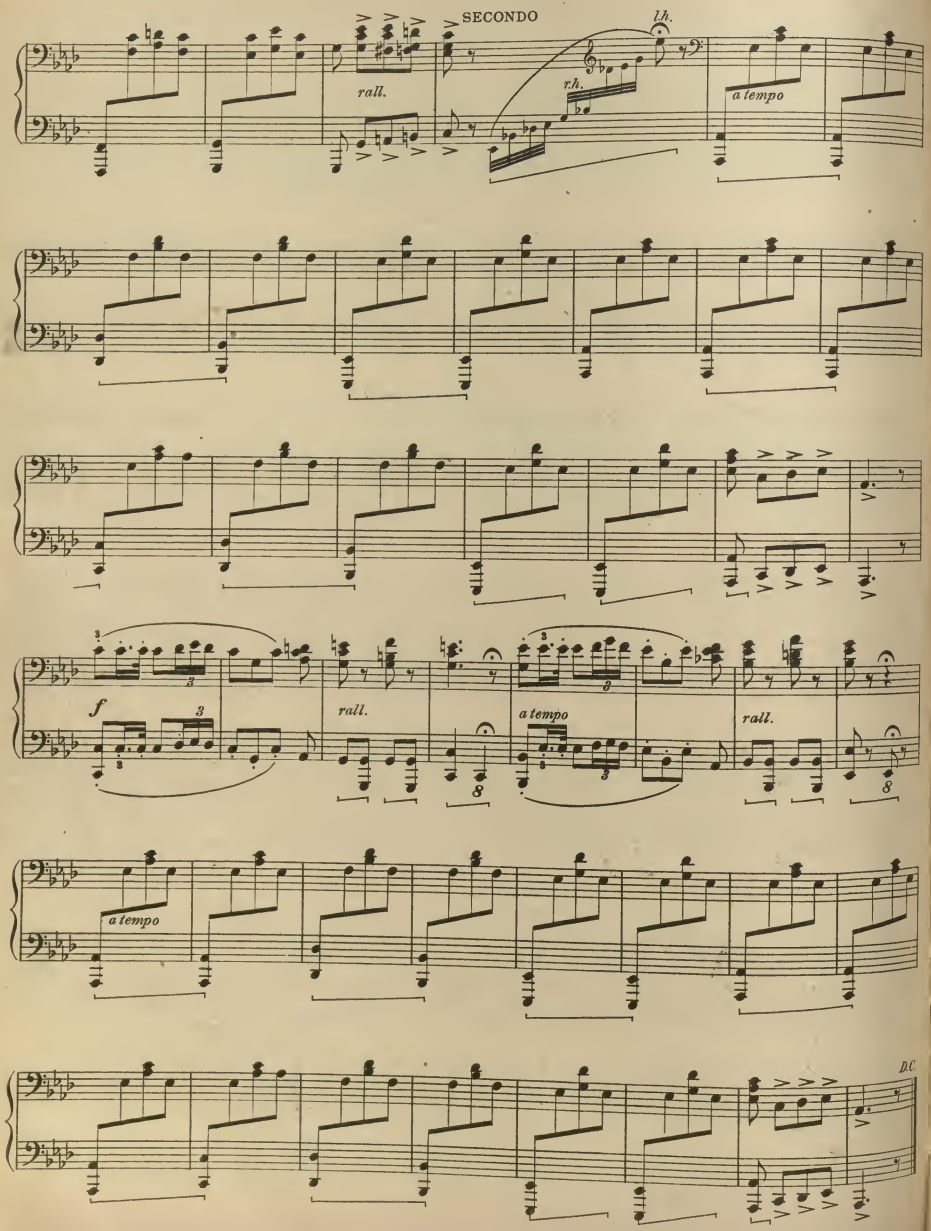
Fantaisie Militaire

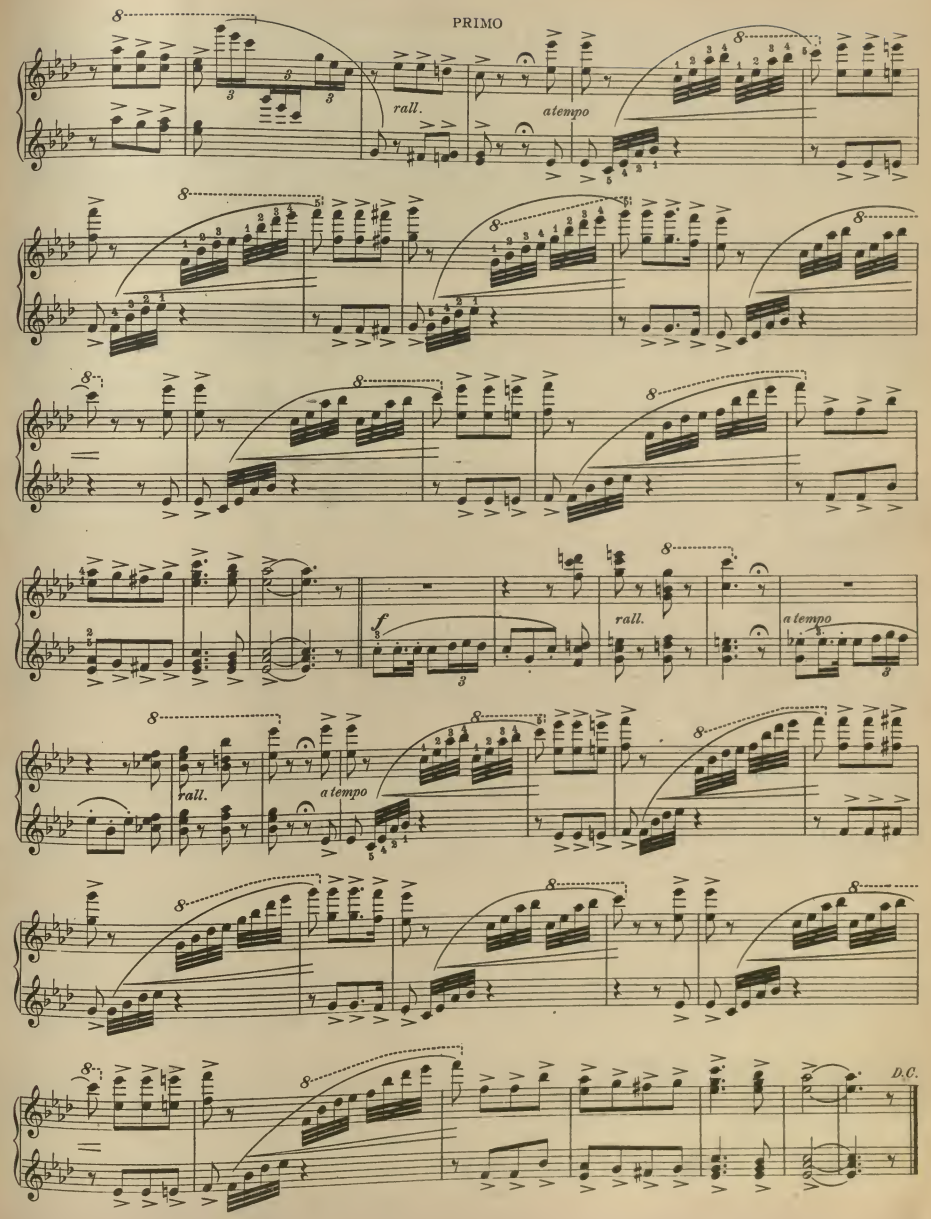
PRIMO

WM. ADRIAN SMITH, Op. 53

Allegretto marziale M.M. ♩=104




SECONDO
lh.
rh.
rall.
a tempo
f
rall.
a tempo
rall.
a tempo
D.C.

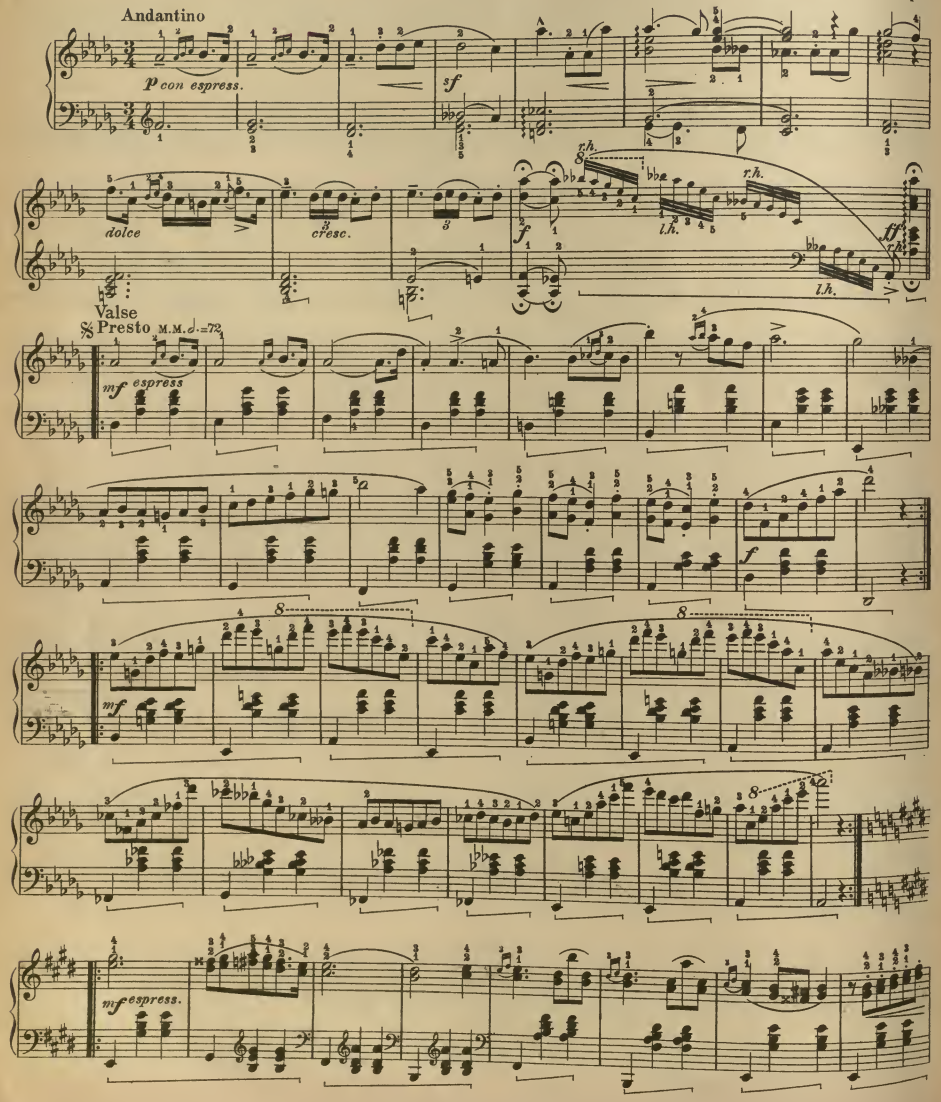

PRIMO
rall.
a tempo
f
rall.
a tempo
rall.
a tempo
D.C.

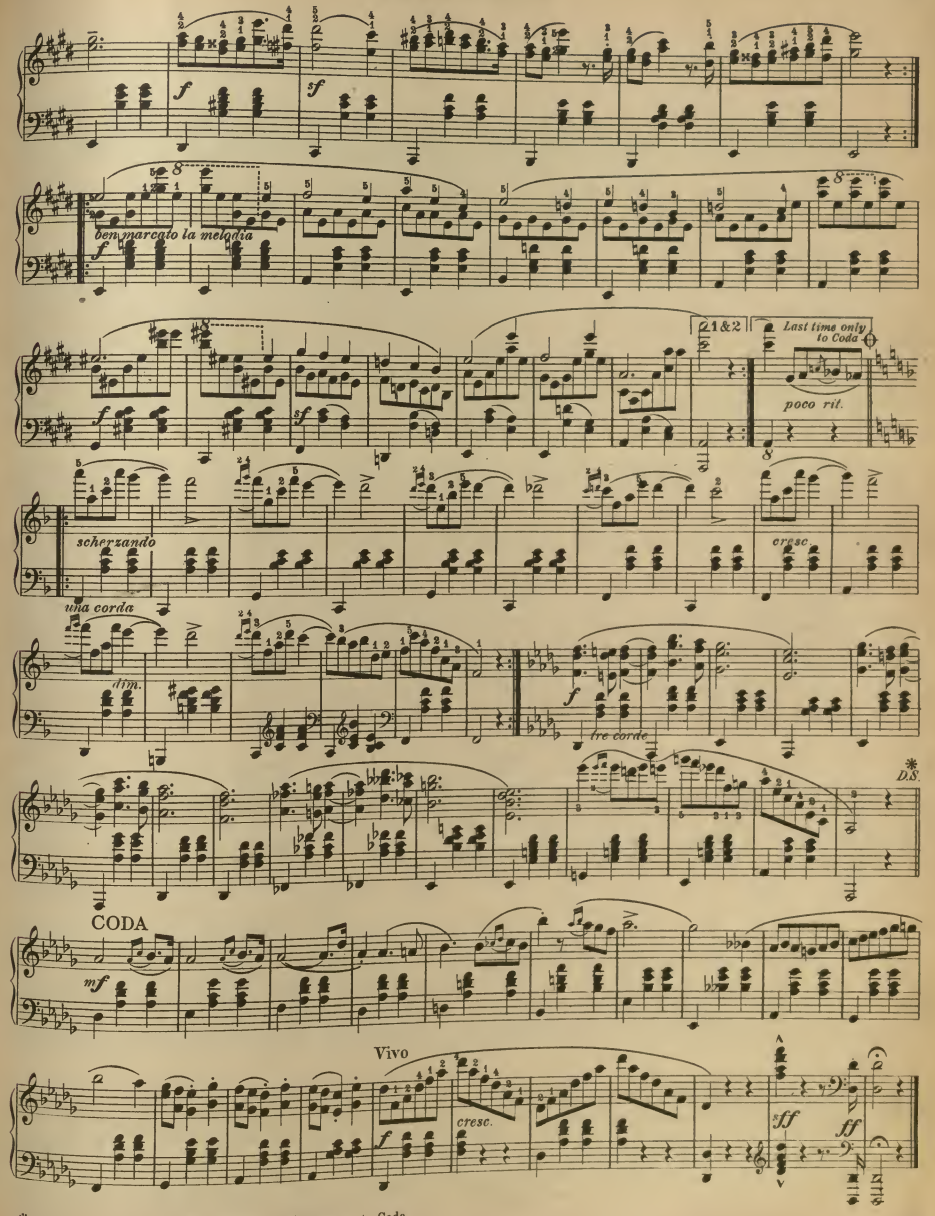
BASKET OF FLOWERS

LE CORBEILLE DE FLEURS

VALSE

TERESA CARREÑO, Op. 9





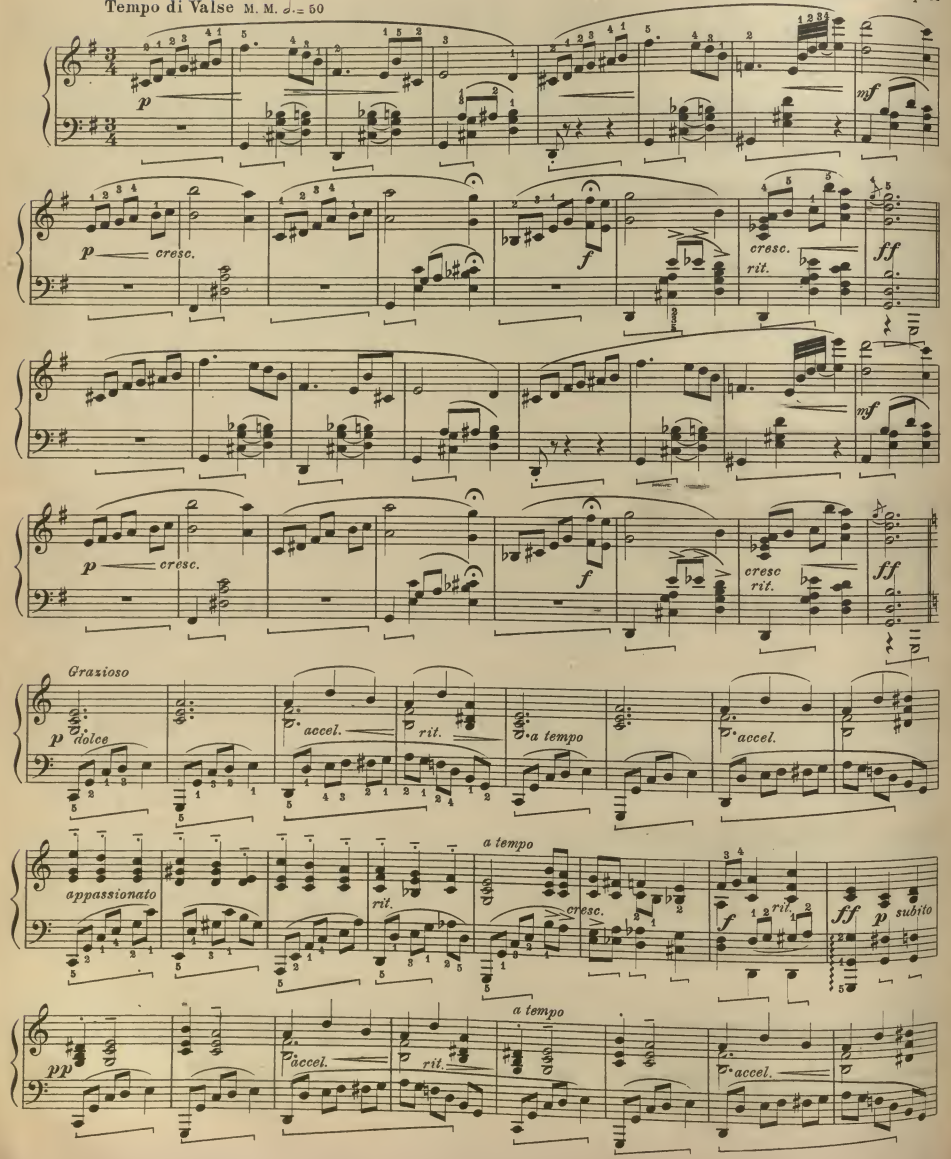
* From here go back to "Valse" and play to Φ; then, go to Coda.

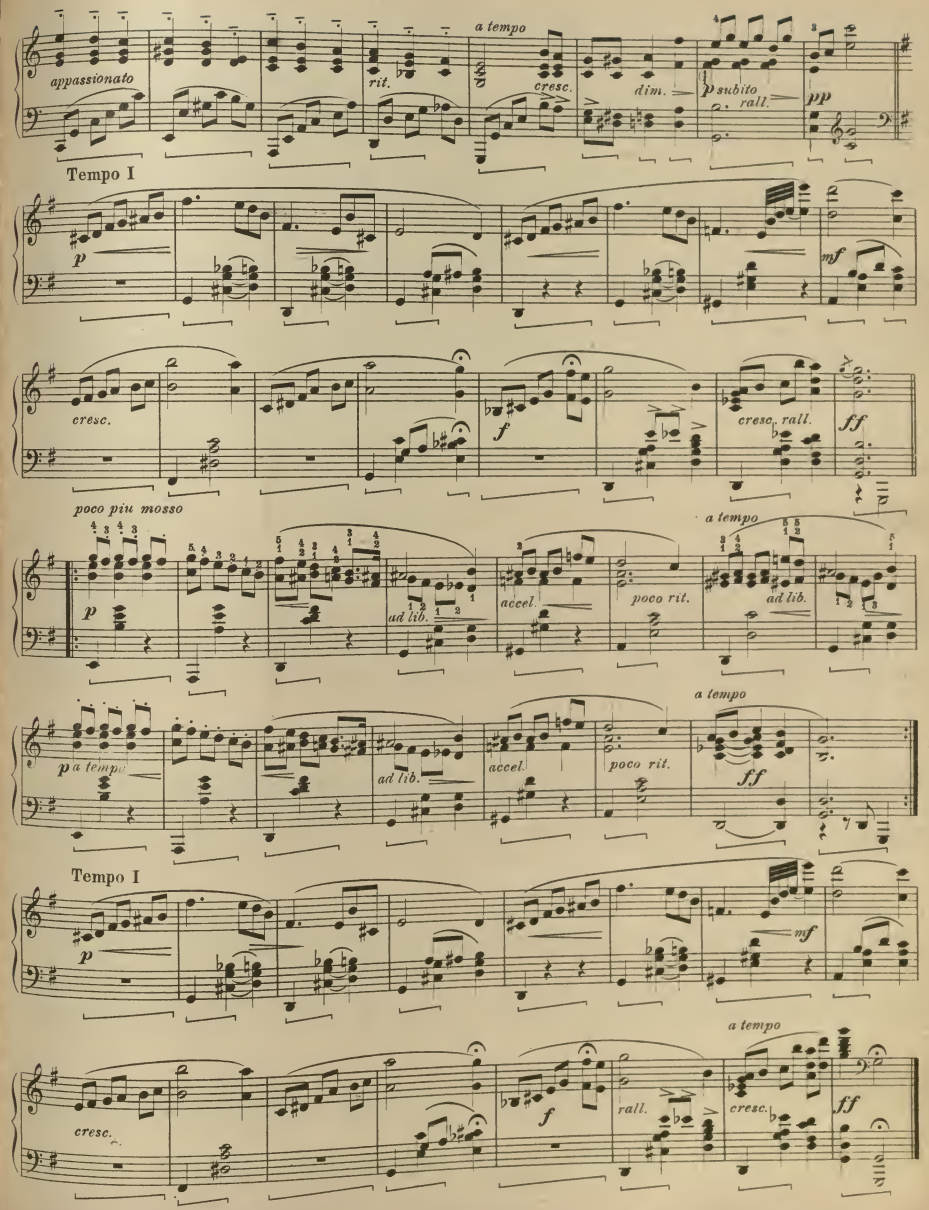
To Mrs. Bernice Frysinger-Lewis, Philadelphia

VALSE PITTORESQUE

J. FRANK FRYSINGER, Op. 31

Tempo di Valse M. M. ♩.= 50

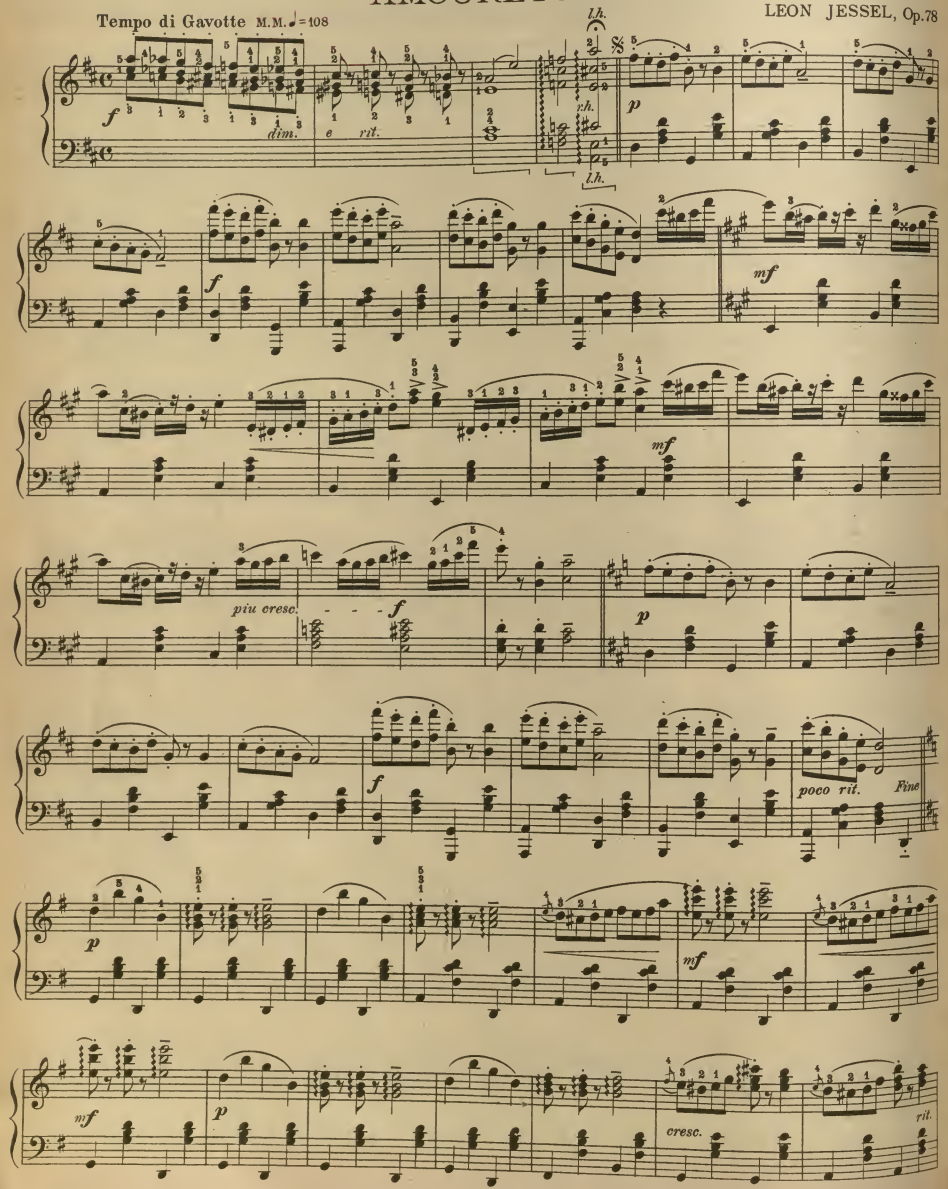


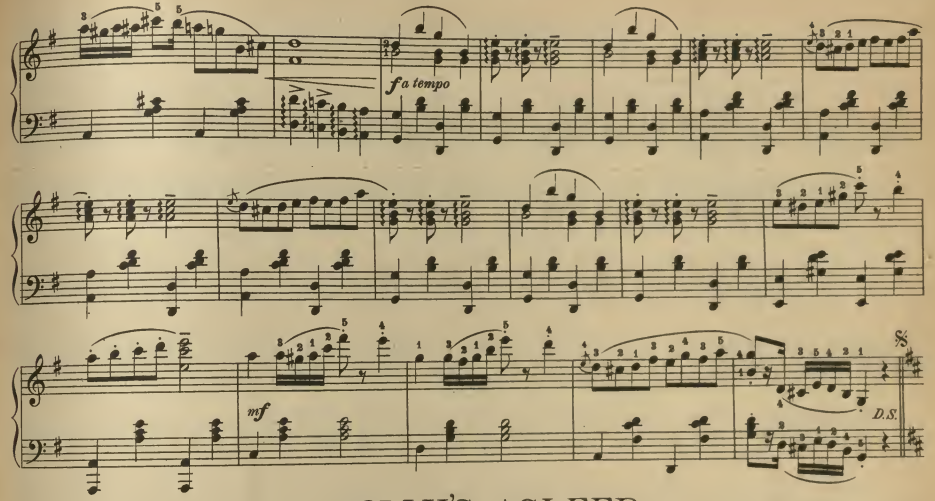


AMOURETTE

Tempo di Gavotte M.M. ♩=108

LEON JESSEL, Op.78

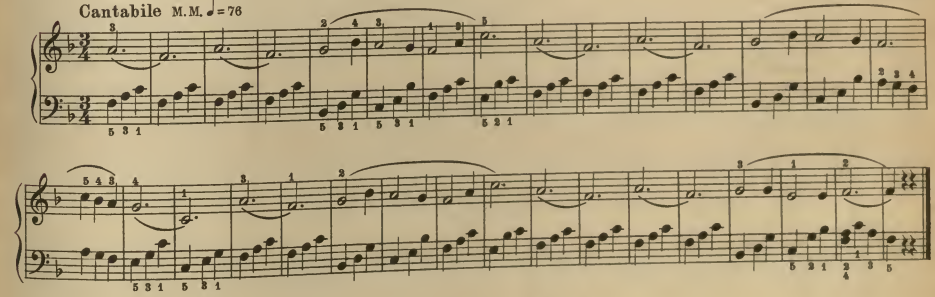




DOLLY'S ASLEEP

R. E. De REEF

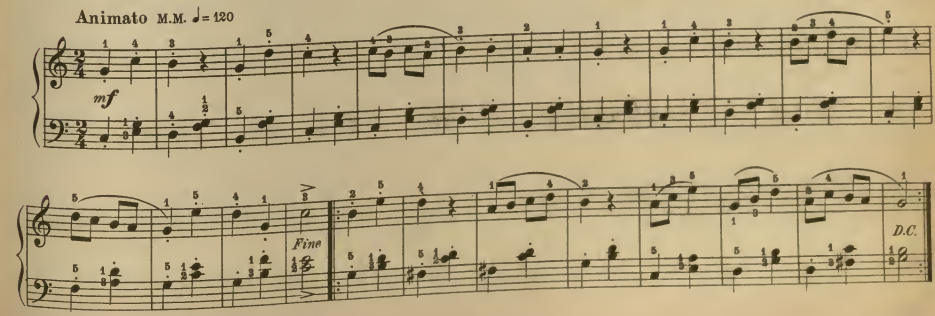
Cantabile M.M. ♩= 76



CATCH ME!

R. E. De REEF

Animato M.M. ♩= 120



CHANSON RUSSE

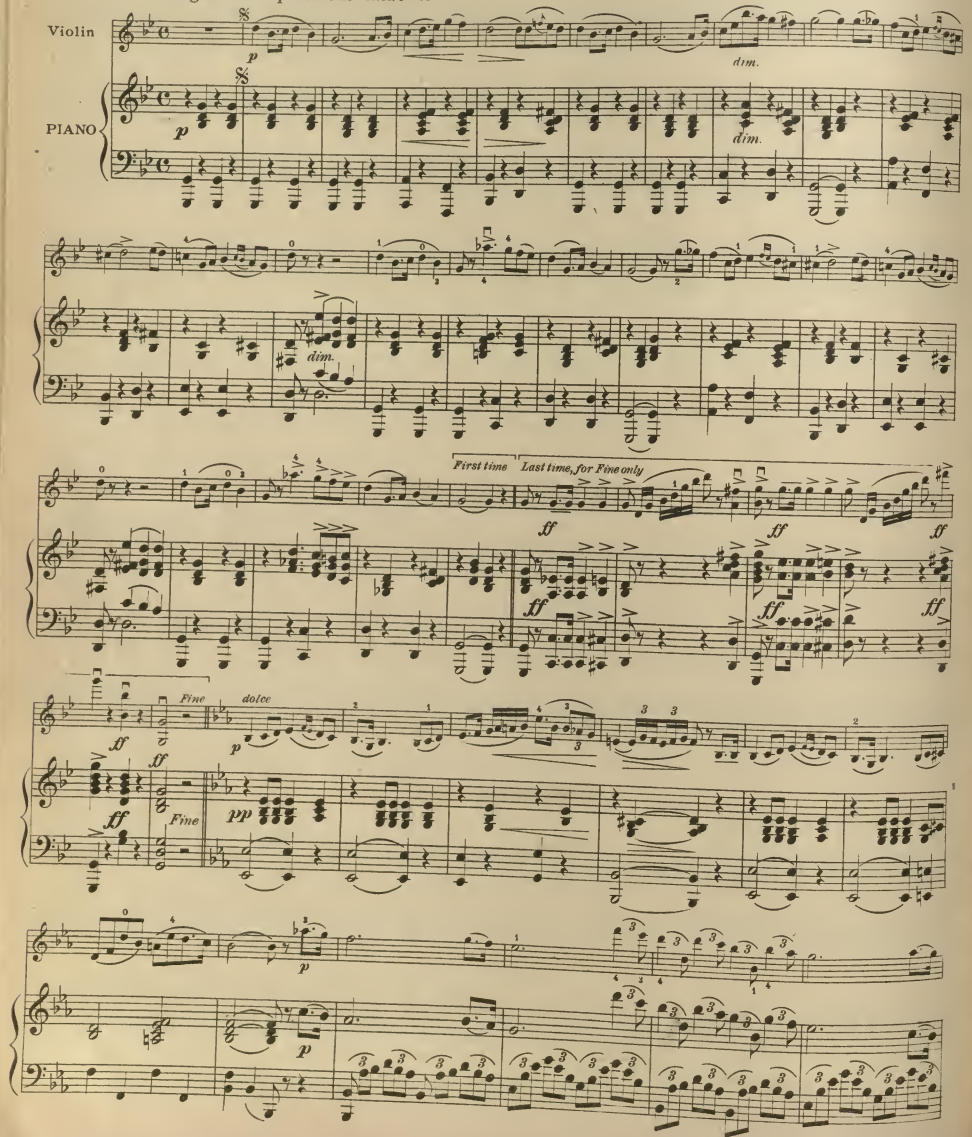
(SYDNEY SMITH)

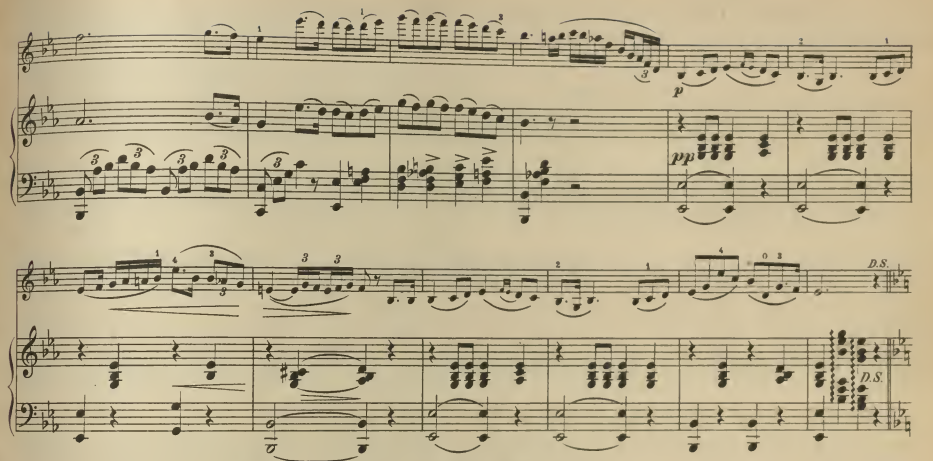
Arr. by HENRY TOLHURST

Allegro con espressione M.M. ♩= 76

Violin

PIANO

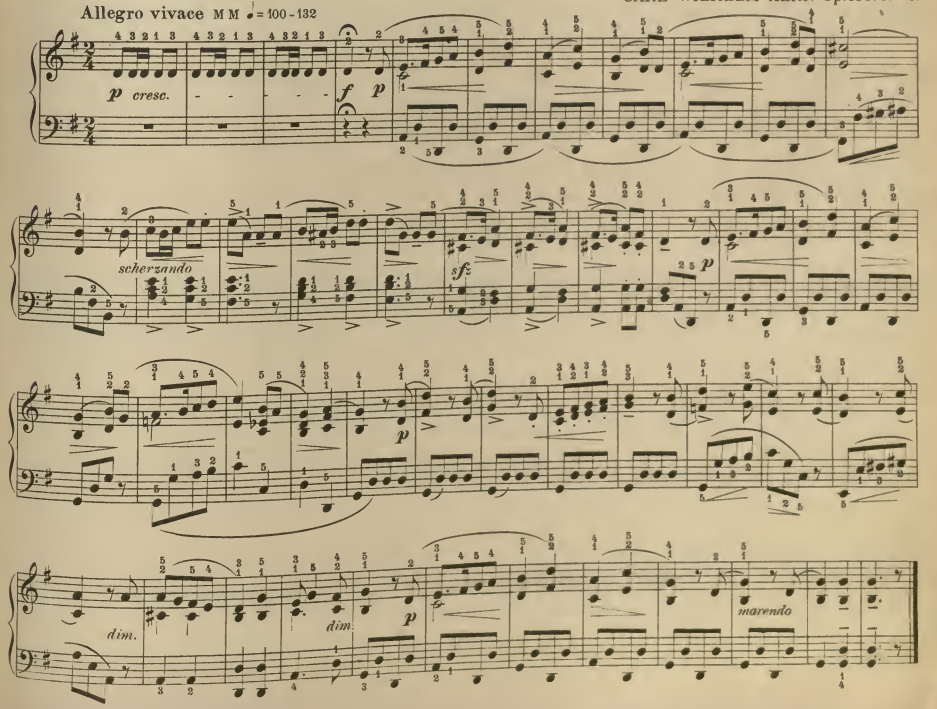




ON THE ROAD

CARL WILHELM KERN Op. 155. № 6.

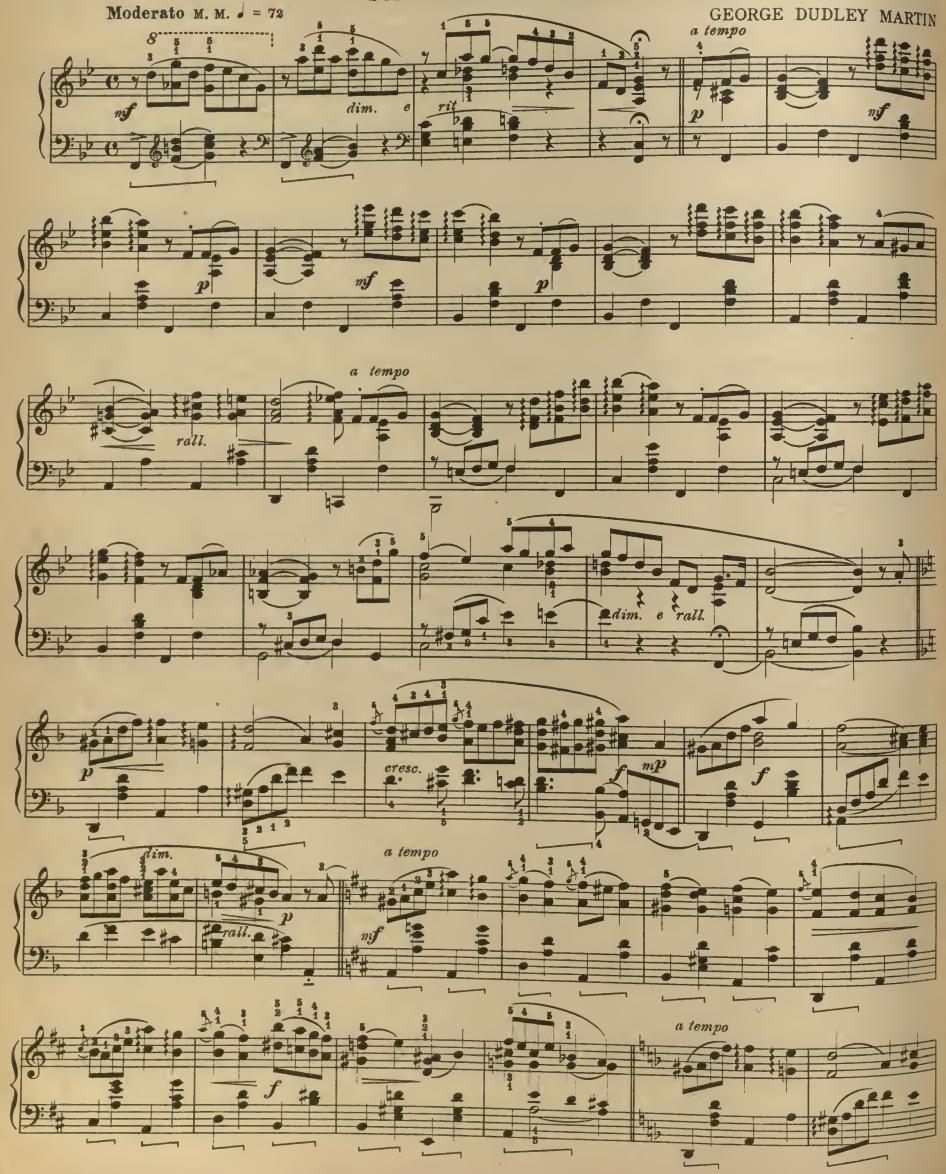
Allegro vivace M M ♩= 100 - 132

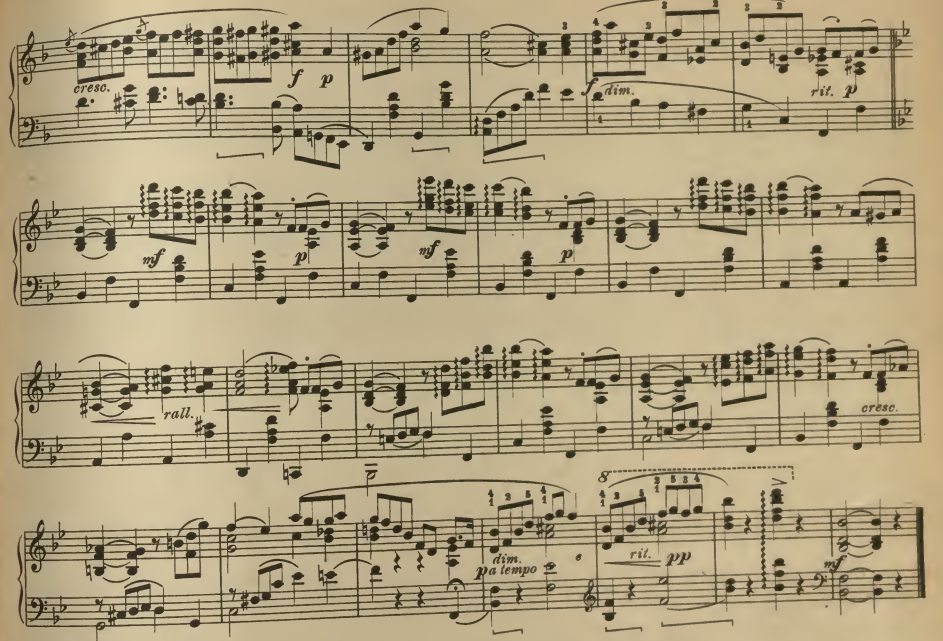


TO A PORTRAIT

SONG WITHOUT WORDS

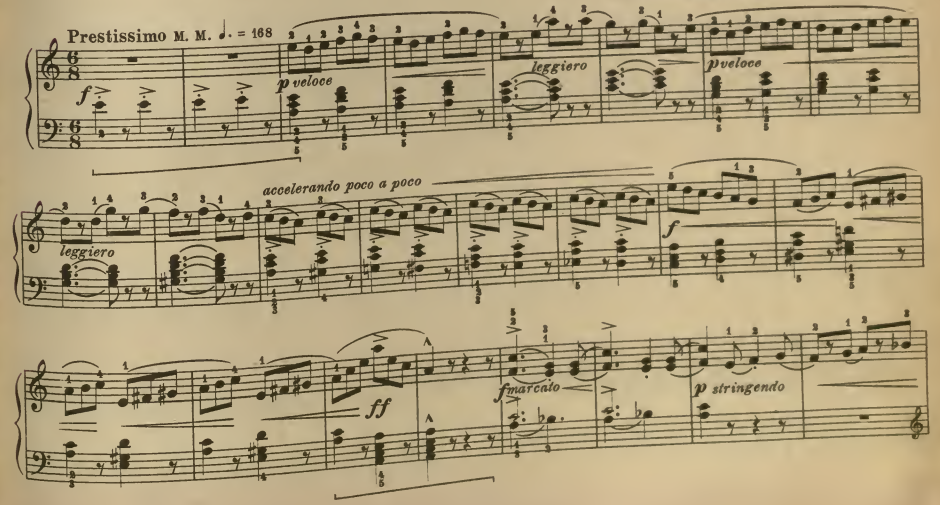
GEORGE DUDLEY MARTIN

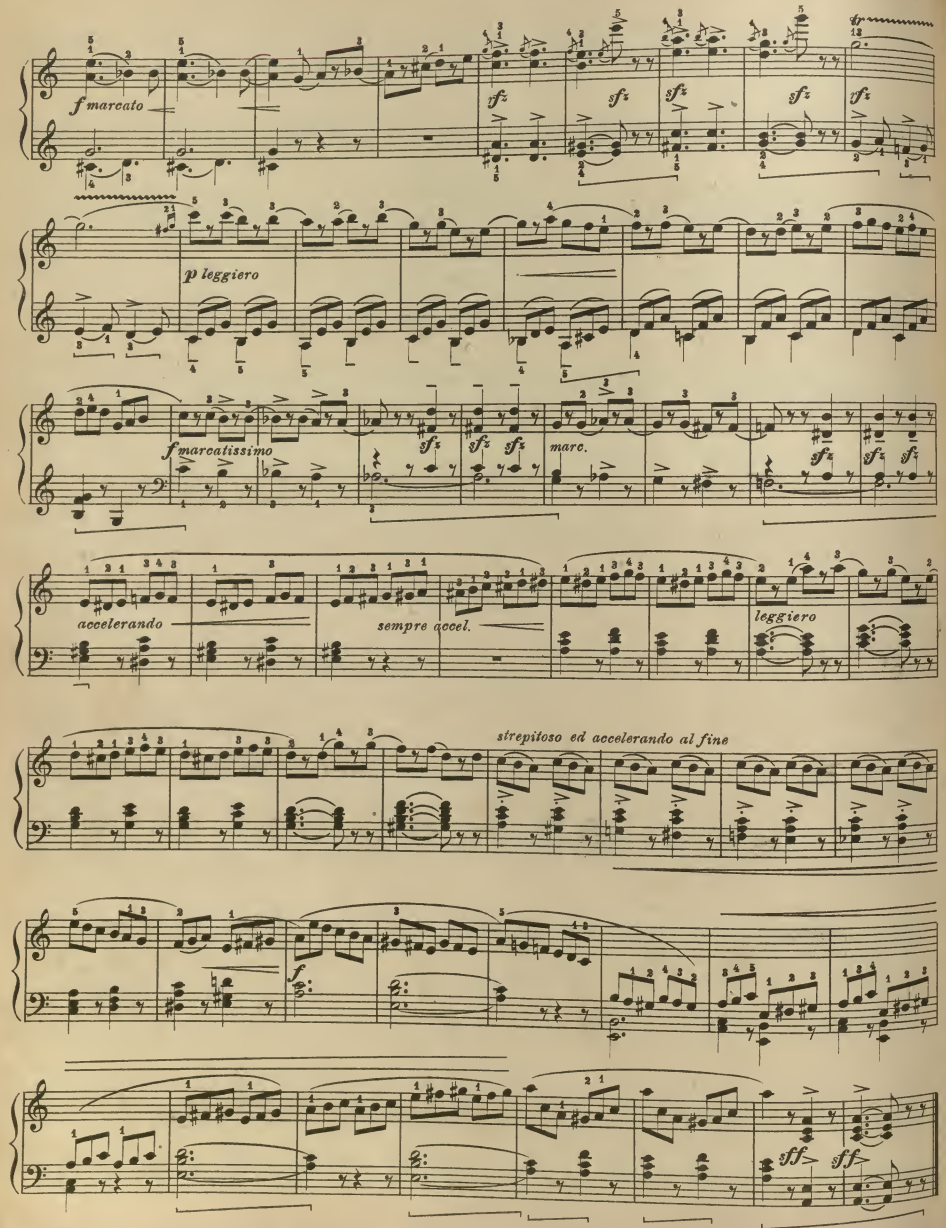




A LA SALTARELLE

SIGFRID KARG-ELERT, Op. 69, Nº 1



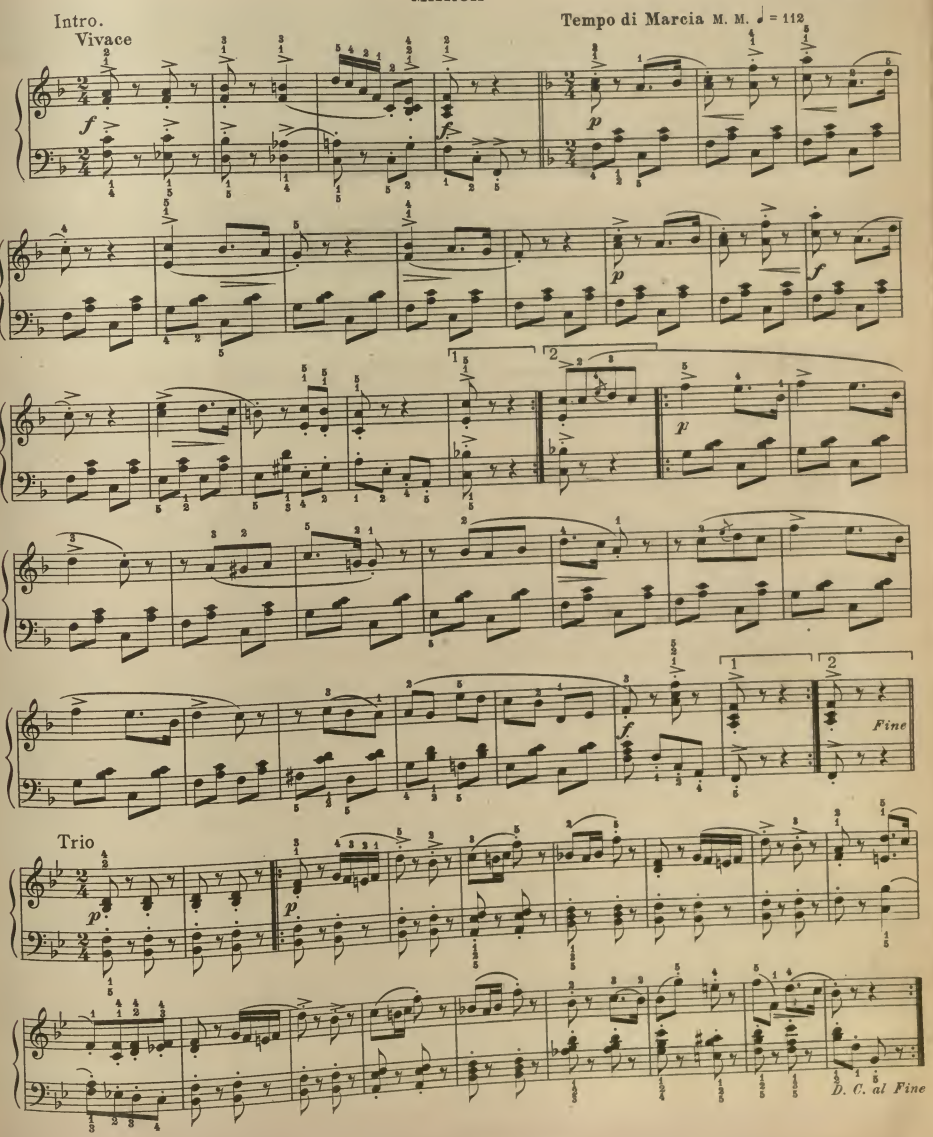


BOY SOLDIERS

DIE KLEINEN SOLDATEN

MARCH

J. E. HUMMEL

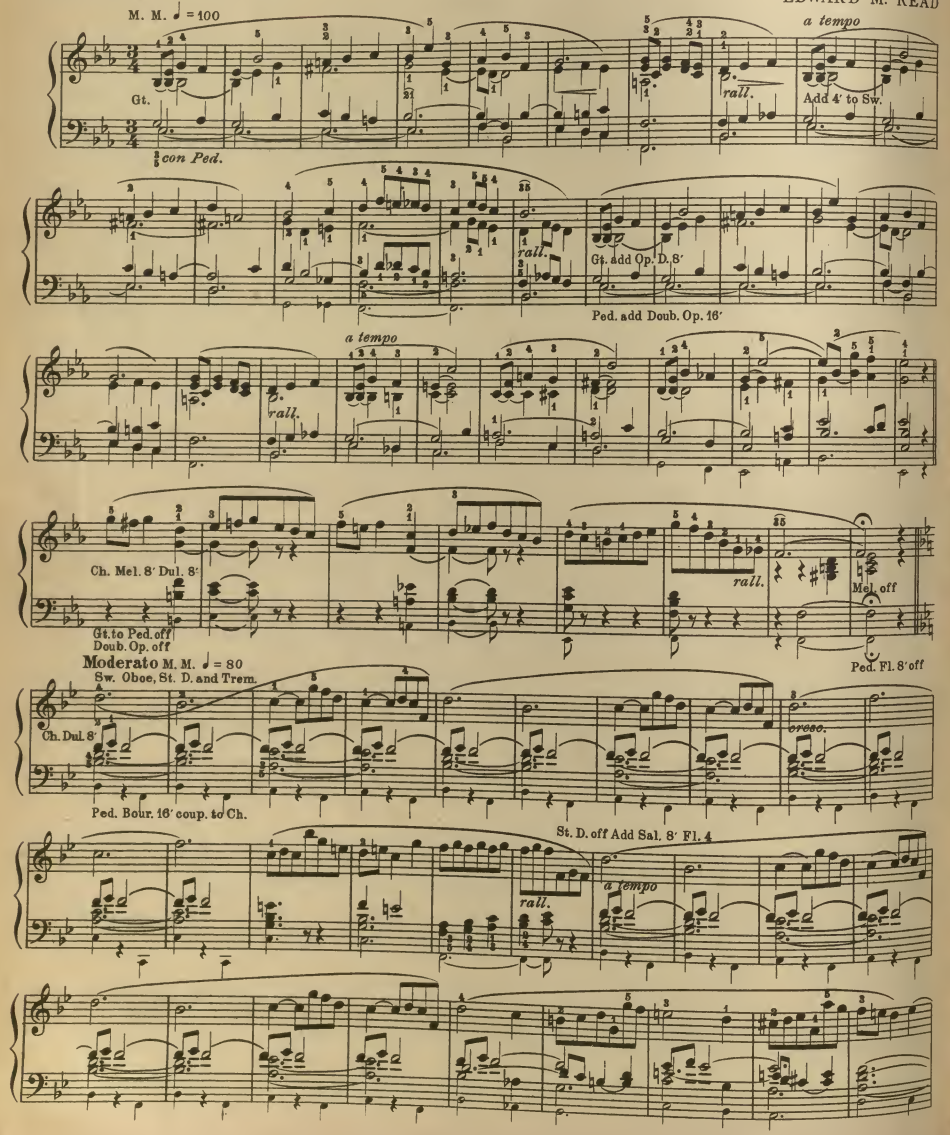


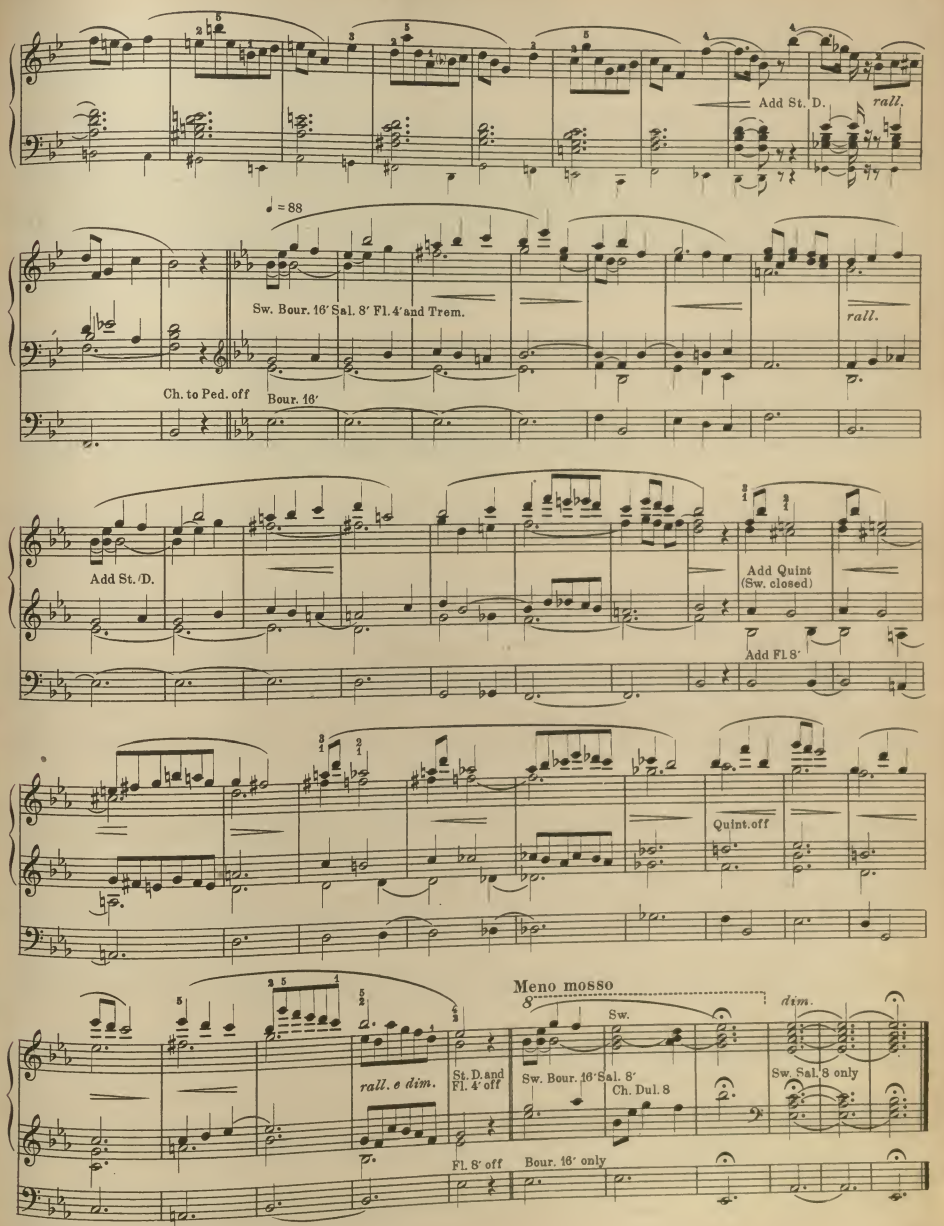
To my friend Sam. C. Moore of Geneva, N. Y.

ALLEGRETTO IN E♭

EDWARD M. READ

Registration
Gt. Mel. (or Dop. Fl.) and Ker. 8′
Sw. Disp's and Sal. 8′ Coup. to Gt.
Ch. Mel. 8′ and Dul. 8′
Ped. Bour. 16′ and Fl. 8′ Coup. to Gt.





WHEN LOVE WAKES UP FROM SLEEP

BURTON T. DOYLE — J. W. BISCHOFF

Andante

1. Joy is sun-shine, Sor - row is rain, While love is life in bloom: This one is wine, That one is stain The oth - er's sweet per - fume; For love can soothe and cheer us all, When we are worn and sad, Life's paths are smooth, Earth's way; Life's pleas-ures own and smile on me Where love is al - ways near: And joy a-lone Com - cares are small, When hearts are full and glad. Hope makes us long, Joy makes us strong, And sor-row makes us weep, But we all feel life's new-born zeal When love wakes up from

3. So, love is good e - nough for me While here on earth I stay; It's broth-er-hood makes An - guish flee And stay from one a - pan - ions me Up - on my jour - ney here.

REFRAIN
Tempo di Valse

sleep, When love wakes up from sleep, When love wakes up from sleep.

DOLLY DIMPLES

H. R. R. HERTZBERG — CLARENCE C. ROBINSON

Allegro

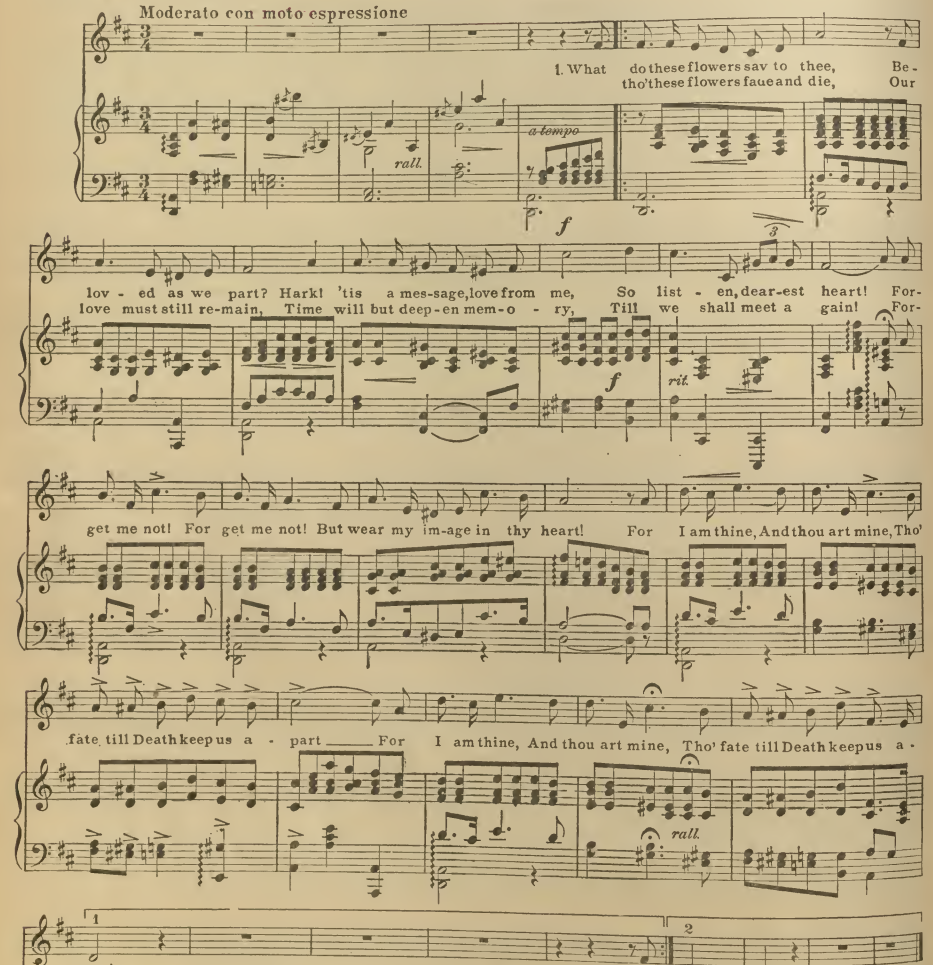
1. You wish to know the rea-son why I'd steal the rain-bow from the sky; To place it fair up on the hair, Of Dain-ty Dol - ly Dim - ples. Pe - ter or - der'd stairs of gold, In Par-a-dise he said, I'm told, I must have these one day to please The Dain-ty Dol - ly Dim - ples.

2. And fain I'd use the sil-ver stars, The ba-by ones, not Jove or Mars, As lit-tle dots, bright beau-ty spots, For Dain-ty Dol - ly Dim - ples,

3. When

FORGET ME NOT

WILLIAM H. GARDNER — WILLIAM H. PONTIUS



The Teachers' Round Table

Conducted by N. J. COREY

A Department for Suggestion, Advice, Conference, Encouragement for all Readers of "THE ETUDE" who need Practical Help or who Have Evolved Ideas That May Help Others

A Word of Caution.

THE Editor of this department would apologize to some of his readers who have sent in questions, for an occasional apparent remissness, if he could feel that it was through any fault of his own. A word of caution is due to those who write, lest name and address be forgotten in the signature. It has been our custom not to print names in the department because the majority have requested us not to do so. It is easily obvious to anyone that to print names might often place teachers in awkward positions, especially those who have pupils who are also readers of the magazine. But when readers ask for a direct answer by mail to some of their questions, but give no address, it is we who are placed in the awkward position; for with all the willingness possible to accede to the request, we doubtless have to suffer the accusation of being unwilling by the person who has been seemingly neglected. Of course we have not a very large amount of time to spare in writing personal letters, but have been glad to do so when correspondents have been placed in an emergency, for thus far the privilege has never been abused. Early in the summer a correspondent sent in a list of pieces in her repertoire, from which she was to select two or three for a concert circuit, which was to begin in six weeks, and she was anxious for our advice as to which would be most suitable, in order that she might begin work on them immediately. She enclosed a stamped envelope, but there was no address on the envelope nor in the letter. Hence we were unable to answer. We have had a number of incidents of a similar nature, and therefore give this word of caution.

Ten Questions.

"1. What exercise would you suggest to overcome the habit of drawing in the second joint of the thumb when the hand is extended?

"2. How should octaves be played, and how taught?

"3. At what age would you advise beginning the study of Bach? How much of his music should a student use? Please give a list of most useful things. How can they be made interesting? I have always taken them as a bitter medicine.

"4. Where can I get the best information in regard to the sonata, its history, construction, and the best ones to use at a lecture?

"5. What sort of training should pupils have to enable them to transpose at sight?

"6. How can I learn to modulate freely at the piano? I have written much harmony by rule, but can make no practical use of it, and am methodical and mechanical. My teachers tell me I have sufficient technic to improvise, but have no confidence.

"7. How can I overcome self-consciousness and lack of concentration in memorizing? I can sometimes play a long composition, but if I once get off the track cannot get back again, and thus never feel sure.

"8. Is it best to give all the major scales first, and then the minors?

"9. Do you tell pupils to flat the third and sixth of each major scale in order to form the minor?

"10. Can you give me any suggestions in regard to ear training? Why is so much stress laid upon it?"

1. Exercise the thumb much, keeping it curved with the point turned in as far as possible. Let the little finger remain on one key, and extend the hand key by key, the thumb keeping the curved in position during all the practice. Then practice sixths and octaves in same manner.

2. There is not space here to go into details as to octave playing, but if you will purchase the fourth book of Mason's "Touch and Technic" you will find the subject exhaustively treated. Anything in it that you do not understand I shall be glad to consider in these columns.

3. As soon as the pupil has advanced far enough to play his easier compositions, then get "The First Study of Bach," which is an introduction to "Little Preludes of Bach," which should come next. After this "Bach's Lighter Compositions," edited by Franz Kullak. Then the "Two and Three Part Inventions," and selected movements from the "Suites," which may be followed by the "Well-Tempered Clavichord," and others of his more difficult compositions. Of course these must be given with judgment. Not too much, nor too continuous use of them. Pupils who have a natural inclination towards musicianship will gradually grow to like them. There are some students to whom it may never be worth while to try and give Bach. And they are not to be despised for their taste for music may be none the less wholesome because it cannot be made to include Bach. If a person has not a natural taste for Bach to begin with, interest in his music can only be a gradual growth.

4. Sonata Form, by W. H. Hadow.

5. Thorough study of harmony, and constant practice of transposition, beginning with the simplest exercises and tunes, and gradually progressing from the simple to the complex.

6. Review your harmony from the beginning, but instead of writing the exercises, work them all out practically on the keyboard, and stick to each chapter until you can play the exercises as easily as you can read the printed page. You will thus learn to know your chords at the keyboard and, when you come to the chapters on modulation, will be able to work them out practically, and apply them in your actual work.

7. Only by holding yourself so closely to your task that you can merge yourself in it, and thus become oblivious of everything but your work.

8. It is certainly better not to confuse the young beginner's mind with too many things, and therefore best to give only the majors at the start.

9. Yes, this is better, as it teaches them how the minor may be derived from the major.

10. Music is entirely a matter of ear, an art that directly concerns the ear, and to the ear it makes its first appeal. It is impossible to realize how crude the average ear is as concerns the common phenomena of the art, and in order to acquire expertness of a high order a long period of training is necessary. This point of ear expertness can be much more briefly reached by exercises directed especially upon the desired result. The art of ear training is as yet but imperfectly understood, and hence in many systems of musical education the ear is not trained to recognize the common chords even by name, and hence you will find that fine musicians can only name these when they see them written on paper, thus showing that the eye is better educated in an ear art than is that organ itself. If you will procure a copy of "Ear Training," by Heacox, you will find it will be of great assistance to you.

Children's Classes.

"I enjoyed Mrs. Kotzschmar's 'Prize Essay' on class teaching, and would like through the columns of the ETUDE, if possible, an outline of the manner of presenting the study of piano playing to an imaginary class of children.

"Would the motions of the hand at the table be the first item, or would an anecdote of some great musician, suitable to the child's mind, open the first and succeeding lesson; or would a blackboard lesson on note characters take precedence? Julia Lois Caruthers in her book advocates that the children sing simple songs and Mother Goose rhymes to appropriate music, with accompanying action to give the first principles of piano touch away from the instrument. I would like very much to know if the author of the essay teaches the rudiments of music with vocal music. Then, too, pitch or rhythm might come first. To one who has never taught in this manner the choice of first subjects is a little bewildering.

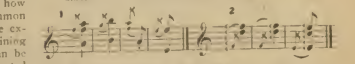
"I have a pupil of sixteen who, though very ambitious, is a poor reader, so often playing the adjacent notes in place of the correct ones. I have insisted on slow practice, which accomplishes some good, but is not sufficient. I use Mason's two-finger exercises and others without notes. She plays some of the simpler sonatinas and Heller's Op. 46. Could you tell me what technical studies would be best for her at this juncture. Would the Lieblig-Czerny Studies be appropriate, or should Plaidy follow, or even something more modern?"

It would hardly be possible to tell you definitely just what you should do first in this matter as conditions are so various. It would seem to me, however, that as children's minds are eager and fresh at the start, they would be interested in trying to make some of the motions. When the attention begins to flag you can tell them why it is better to learn to make the right motions with their fingers before going to the keyboard. Anecdotes may also be used to arrest the attention when it begins to get tired. This can also be done by talking to them about their own affairs and sports. Rhythm you can teach when you take up the notes and measure, and let them tap the rhythm of these notes with a pencil on the table. Singing little melodies is an excellent idea, and you can teach a good deal in regard to pitch in connection with them. To go into details in this column would require more room than could possibly be given. As to the details of the method employed by Mrs. Kotzschmar, you would better write directly to the author of the essay herself. Furthermore, if you will look over your files of THE ETUDE you will find a number of advertisements of systems of instruction for children based on these principles. You may gain still further information by communicating with the authors of these.

As to your second question, I fear you do not clearly understand the office of Plaidy's collection of exercises. Plaidy does not "follow" any particular set of studies, but is merely a compendium of the standard technic that should accompany every system of instruction, and there is enough in it to last several years. It can be used almost from the very beginning, and nearly all the exercises can be given to the pupil by dictation. The exercises contained in Plaidy are indispensable to every player. So-called modern technic includes Plaidy, and is, to all intents and purposes, founded upon it. Nearly every system of technic contains what is fundamental in Plaidy. The Lieblig-Czerni studies will be excellent to take up at this point, and it will be well to have the pupil even begin with the easier ones and practice them for accuracy. You will find in the answer to another question further hints in regard to useful etudes. A thorough review is often productive of much good in the way of accuracy. The practice of sight-reading, using pieces that are simple enough not to tax the technical powers of the pupil, also quickens the perceptions.

Grace Notes.

"I am a little doubtful as to the correct manner of playing the following grace notes. Each one is different, and a little puzzling to me.



They are acciaturas, sometimes, but incorrectly, called short appoggiaturas. They are all played practically alike, as quickly and lightly as possible. They take so little time that it is hardly possible to mathematically try and figure it out in notes, as is often done. In the first and second examples, the octaves should be considered as one and the same note, and so played, the grace note preceding each. In the second set of examples the effect is the same as an arpeggio chord, the same manner of execution applying to each.

Books and Pieces.

"Will you kindly answer a few questions for one who derives a great deal of pleasure and benefit from this and all other departments of THE ETUDE.

"1. From what book or method can I get ideas for ear training for children just beginning music?

"2. What history is best for either class or individual instruction for children?

"3. In using the Leschetizky method, what instruction books or studies are best, up to the fifth grade?

"4. Please give a list of pieces, both classical and popular, for the fourth and fifth grades."

1. Already answered in this number.

2. First Studies in Music Biography, by Thomas Tapper, will exactly fill your needs.

3. Plaidy's Technical Studies will provide you with all standard exercises. You will find Mason's Touch and Technic invaluable for supplementing your ideas. Use the Standard Graded Course. For supplementary study you might use: Grades 1 and 2, Czerny-Liebling Selected Studies. Grade 3, Czerny-Liebling, Book II; First Study of Bach, and Heller, Op. 47. Grade 4, finish Czerny-Liebling, Book II; Bach's Little Preludes; Heller, selections from Op. 46 and 45; Presser, Octave Studies. Grade 5, Bach's Lighter Compositions; Heller, selections from Op. 16; Cramer's Fifty Selected Studies.

4. Flirtation, Berger; Serenade, Kolling; Saltarelle, Lacome; Valse Ballet, Rathbun; Second Valse Caprice, Eyer; Rosy Fingers, Wachs; Fleu-

rette. Blumenschein; In the Gondola, Bendel; Ballet Mignon, Wachs; Song of the Bathers, Wachs; Novelette, Op. 23, Reinhold; First Mazurka, Op 24. Saint-Saëns; In Poland, Op. 10, Moszkowski; Valse Impromptu, Rathbun; Concert Gavotte, Swift; Vienna Waltz, Op. 121, Schytte; Second Valse, Godard; Mozart and Haydn Sonatas. Mendelssohn, Songs Without Words.

Fifth grade: Minuet, Op. 72. Raff; Valse in A flat, Moszkowski; Kammenoi-Ostrow, Rubinstein; Prize Song, Wagner-Bendel; Polonaise, Op. 26, Chopin; Valse in D flat, Chopin; Impromptu in A flat, Chopin; March of the Dwarfs, Op. 54, Grieg; Norwegian Bridal Procession, Op. 19, Grieg; To Spring, Op. 43, Grieg.

Glee Clubs.

"In organizing a glee club in a high school, what can be done with the boys whose voices have not yet changed, but who prefer singing in the glee club to the girls' chorus class?"

Is it because the boys think it is beneath them to sing with the girls? If so, you should try and convince them that in the boy choirs in some of the largest churches in the world girls' supplement the boys' voices. It is true, the girls are obliged to sit behind screens, but this it will not be necessary for you to mention. False pride in children is often a habit which can be overcome by adroit handling. If you cannot make the boys sing in the girls' chorus, you would better have a separate organization for the boys whose voices have not changed. If this is impossible, for practice purposes you can let them sing the melody in the glee club, remaining silent, of course, at public exercises. I see no other alternative.

Cultivating Rhythm.

"1. Can you give me a good argument to convince pupils that beating time with the foot does not produce the same result as counting aloud?
"2. How can you develop a sense of rhythm in children who seem to have none?"

Measure consists of strong and weak beats, sometimes recognized as "down" and "up" beats. In counting aloud pupils gain a sense of this essential rhythm by accenting the strong beats and speaking the weak ones lightly, but in beating with the foot they come to feel them all as down beats, and their music is clumsy and lacking in buoyancy. When spectators see players beating time with their feet they consider them incompetent, and thus lose respect for their work. Those who cannot count aloud are unmusicianly. The noise of the beating foot is likely to become very disagreeable. Can you not enlarge upon these hints? As for your second question, "Studies in Musical Rhythm," by Justis, will be of great help to you. After this "Exercises in Time and Rhythm," by Hepler. These should simply be supplementary to your regular work.

Self-Study.

"I am a newcomer in this department, being a new subscriber, but am so well pleased with it that I do not see how I could do without it. A serious problem confronts me. Although eighteen years old, yet, after six years' study, during which time I have acquired a fine technic, and know the scales and arpeggios thoroughly, I know nothing of the science of their formation. Now because I can read no deeper than the mere notes, I feel discouraged. Can you advise any method by which I can take up harmony by myself? I have undertaken the instruction of two little pupils, but fear I am not proficient enough, as my musical education seems to resemble the linguistic ability of a parrot that has been taught to talk. I would like to rectify this if possible."

Although your knowledge may not be extensive, yet if you make intelligent use of what you have, your elementary work with your two students ought to be good. A careful study of THE ETUDE, month by month, will add to your knowledge and help you in your work. A person who is anxious to learn can always find opportunity, and often from the least expected sources. Those who depend solely upon their teachers for what they know do not learn much. An inquiring mind will look for information in every direction. For your theoretical study I would recommend that you procure "The First Year in Theory," by Skinner. A careful study of this will give you a thorough knowledge of scale formation, and of the common chords. The prevailing fault of those who do self-study is that they do not make it half thorough enough. Guard against this by going over each chapter several times. It is an excellent plan to write out a list of questions covering every point mentioned in each chapter, going over them until you can answer them all without referring to the book. It will be time enough to advise you as to your next step when you have mastered this book.

SURPRISES.

BY EDNA JOHNSON WARREN.

CHILDREN, as a rule, are fond of a surprise, particularly if it is a pleasant one. Why do not more music teachers take this fact into consideration?

The following are a few of the things I have done to keep up the interest of the tiny ones in the class, and I would offer them as suggestions and helps for other teachers:

Let them find on the piano notes (and place the proper finger upon same, picking out only those which are marked) from difficult compositions. Anything written in the C, G or F scale should be recognized; most of them jump eagerly at this and it is a great benefit to sight reading in later years.

Allow them to count measures while you play for them. This teaches them to count evenly instead of unevenly, as so many children do. At first it may be necessary to count aloud with them, but shortly they attain the habit and do nicely alone.

Read short stories to them about music, which will be imparting knowledge without too much labor on the part of the child. Nearly all children have remarkable memories, and after the story is finished, if a few questions are asked regarding it, they will many times bring out points the teacher overlooked.

Reading at any age is desirable, and I might say compulsory. Too many students have an idea that execution at the keyboard is all there is to music, but it seems to me the smallest part of the work. Harmony, theory, history, etc., form an important factor in a musical career and, if started when the child is young, will usually be maintained throughout their lives.

As the pupils grow older, pictures are interesting, and it is astonishing how quickly they will learn all of the greater masters so that the names will be spoken at a glance.

Try sight reading on duets—the pupil playing first one part and then the other. Have them transpose some very easy melody into two or three different keys.

Start a scrap book for some of the girls by pasting anecdotes, bits of history, pictures, etc., on one or two pages of an old, unused book. It will arouse their interest and, in nearly every case, the book will continue to grow. Allow them to paste anything they wish in the musical line therein. Have an occasional humorous clipping to hand them after a lesson; they will know you thought of them between lessons. Some pupils get the erroneous idea that all the teacher cares about is their money. Lack of trust is the worst thing that could occur between instructor and student.

Play something for the pupil which has a pretty story in connection with it, and draw out the imagination of the child in regard to what the composer intended to convey.

I remember when a child of taking lesson after lesson which went about like the following:

"Good afternoon," as I entered. "You are right on time. Now you may play the scale I gave you." The scale was played.

"That was very good. Now the exercise." The exercise was accordingly gone through.

"Please play your piece." The piece was listened to, corrections made and the lesson for next time given out, after which she would usually remark:

"You had a very nice lesson and you must practice hard and see if you can do as well next time."

The teacher was a very kind person. I usually intended to have my lessons as nearly perfect as possible and she seldom, if ever, spoke a cross word, but if my love for music had not been very great I doubt if I should have continued the monotonous weekly hour.

A child needs variation and must have it. Insist on a good lesson; divide the time for each separate branch and at the close of the hour have some little surprise. When at a standstill, reading or guessing contests relative to the lesson will nearly always prove effective.

It keeps the child amused and interested, and broadens the mind of the teacher as well as establishing a comradeship and understanding which are invaluable.

"It is nature who forces us to break forth into singing when our heart is moved by great and sudden emotions—in the wail of grief, in the exultation of joy, in the sigh of melancholy longing."—*Cicero.*

THE POOR BEGINNER.

BY D. A. CLIPPINGER.

IN the window of a piano store the other day I saw this sign:

"Upright Pianos from $60.00 to $100.00
for Beginners."

Alas! thought I, the poor beginner is still with us. Anything is good enough for him. Most things are too good. He is expected to take what is not good enough for his elders, and be thankful. If he is not thankful, so much the worse for him. He is always on the outer edge of things, and take what centrifugal force sends him.

The original beginner is the small boy. He usually goes through a period of eating at the second table, getting the small piece of pie and the least desirable part of the chicken's anatomy, and oftentimes wears his father's trousers, reduced to a miniature copy.

When the beginner begins to study music the same plan is pursued. The cheapest teacher in town is good enough for him—the cheaper the better. Why, he is only a beginner; anyone can teach him! Why spend a lot of money on him when he doesn't know anything? This is offered as irresistible logic, and is intended to discourage further comment.

Anyone can teach him in a way, but it takes a first-class teacher to teach him as he should be taught. This idea finds difficulty in percolating through the public mind.

The usual method is to keep the teacher and pupil somewhere near the same level. As the pupil improves he selects a higher-priced teacher. The price of the teacher is governed by the pupil's estimate of himself. As an example of illogical logic this puts the books to shame.

Why so many parents have this perverted mental attitude toward music study is hard to answer. Is it commercialism in the concrete? Is it because the child is a non-producer? Is it because he has never been anything but a consumer? Is the value of the child determined in this way? Does he deserve nothing more than he has earned? These questions are worthy of serious consideration.

Let us not lose sight of the psychological side of the proposition. The initial processes of art are ideals and concepts. One who is forced to practice on an inferior instrument, which must of necessity have an imperfect tone and usually an imperfect action, is pretty sure to form a limited concept of the instrument and of himself. The effect of continued listening to imperfect tone cannot be otherwise than injurious to his taste and ideals.

I once knew a boy who in learning the major scale in some way formed the habit of singing one tone out of tune. At the last account, although a full-grown man, he was still singing it out of tune. What has been said of the imperfect instrument applies equally to the teacher whose concept of music is limited to a mere matter of technic. On the subject of a teacher for the beginner I am a radical. He should have an instrument that will impress him with its unlimited possibilities. He should have a teacher also who will fill him with the right idea of music as a means of expression of the beautiful.

To have an unpleasant tone constantly ringing in one's ears makes practice distasteful. To get nothing from a teacher but the dry-as-dust technic makes the whole matter of study unattractive.

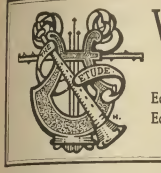
I believe the first years of music study are the most important, for it is then that the taste and ideals are formed. If the pupil is to have inferior teaching it will be less harmful any other time than in the beginning.

The beginner needs to learn something more than the technic of his instrument. He needs a teacher who will not only form his hand or his voice, as the case may be, but who will form his ideals as well.

He needs a teacher who knows the possibilities, the importance, and the value of music as an educational force and will keep him filled with love and enthusiasm for it.

There are many, very many, students whose concept of music has been so warped and dwarfed by their early study that they see in it nothing of any permanent value. The only way to change this condition is to realize the importance of starting right.

In this as in many other things a good beginning is likely to make a good ending.



VOICE DEPARTMENT

Edited Monthly by Experienced Specialists
Editor for November . . Mr. Frank J. Benedict
Editor for December . . Dr. W. R. C. Latson,
Editor of "Health Culture"

SINGING IS BREATHING.

BY FRANK J. BENEDICT.

[NOTE.—In a brief sketch like the present it is manifestly absurd to undertake a comprehensive discussion of this important subject. Many aspects of breath control as a fine art are not touched upon at all. Again, directions are given and statements made, without the explanation and illustration which would naturally accompany them; which, indeed, the thoughtful reader would demand. For these deficiencies the writer pleads, simply, lack of space.
The aim has been not so much to produce a scholarly paper as to present the subject in such a way as to be of actual, practical use to beginners and to those more advanced who are in need of light.—F. J. Benedict.]

IN the *end*, singing is breathing. This is one of the few facts upon which teachers and singers of proved ability seem to agree. By this I do not mean that breathing is the only study of the singer. Far from it. There are many things to master.

Placement, resonance (of mouth, nose and head), registers, blending and characteristic musical possibilities of each. Lips and jaws in their relation to vowel and consonant, resonance and vowel formation. Clear but delicate enunciation. Style, taste, knowledge of vocal literature. General musicianship. General culture.

None of these may be neglected, either during the five years of student life to which every singer is entitled, or in the artistic career. The point I wish to make is that when these have been thoroughly developed, the art of singing seems to be cleverly epitomized, for the singer, in the one word, "breathing."

Whether the student has been working five years or five minutes, the breath is first, not only in order, but in importance. Vocal cord action may be perfect, throat free, tongue quiet, lips and jaw flexible, placement ideal, registers developed and blended, interpretation logical and poetic, yet lacking perfection in breath control, the singer will fall far short of his or her ultimate best.

What the bow arm is to the violinist the breathing apparatus is to the singer.

Breathing "Naturally."

I well remember, when a student in Berlin, how all the pupils of the celebrated master, Joachim, were compelled, no matter how experienced or mature in their art, to learn the Joachim style of bowing, exactly as though they were beginners.

Moreover, we did not hear any talk of "just bowing naturally," although it is fair to assume that the master did not seriously contravene the laws of nature. Why should anyone speak of "just breathing naturally?" In the last analysis, how can anyone breathe at all, except by the means which nature has provided, and so, "naturally?" As well say, "just preach naturally," "just perform a surgical operation naturally," etc., and so "beg" the whole question of education and training along these lines.

Paradoxical though it may seem, nature must be enormously improved upon in this matter of breath supply and control. Compare any great singer with an average non-singing man. The "singing man" will exhibit a startling superiority over the "natural man" in two respects. First, in far greater storage capacity. Second, in a wonderful control of the process of exhalation; the kind of breathing which "is" singing.

Phenomenal excellence in these respects means, of course, many years of earnest effort, but a thorough knowledge of the underlying principles may be gained in three years; also a distinct advance in the development of the apparatus itself. Pupils always show splendid chest development and fine shoulders in three years; often in much less time. The whole thorax increases in size and the muscles which control the outflow of breath gain wonderfully in strength and flexibility. From this time on the gain will be very rapid, and it will all be needed as the voice itself makes tremendous strides during the third and fifth years, demanding always a larger breath supply and finer control. With the system of breathing I am about to describe I do not find it necessary to give special "breathing exercises," the mere routine of vocal study being sufficient in all cases.

Necessity for Great Storage Capacity.

Any talk of "economizing" the breath means, inevitably, loss of roundness, beauty, carrying power and expressiveness. No one who has studied less than five years can possibly realize how the big, velvety, brilliant tone empties the lungs of breath.

Many an earnest teacher goes astray by reason of the fact that a tone may be sustained under great pressure, without the expenditure of very much breath. Having observed that the resulting tone is clear, true and apparently all right, he cannot really be blamed for jumping to the conclusion that he has made a wonderful discovery. Fortunate, indeed, for his patrons if he refrains from announcing it as a "new" method which is destined to do away with all previous ideas upon the subject of vocal art!

As a matter of fact, however, the tone is *not* all right. To the expert ear it will inevitably sound thin and over bright; lacking in breadth, warmth, mellowness and carrying power. Although audible enough, it will not "fill" the room. It will not blend with other voices. Often it is thought that these qualities will come with practice. They will not. The tone will grow more and more harsh and parrot-like until it loses all semblance to a really musical singing voice.

There is a reason for all this. Although a stream of water under high pressure will deliver as many horse power to a hydraulic motor as a larger stream under lower pressure, the principle cannot be applied to voices. When encountering too much pressure from the breath, the muscles of the larynx involuntarily tighten, thus paralyzing, to all intents and purposes, the delicate and complicated mechanism of the larynx.

The larynx is no simple contrivance. Vocal teachers are apt to ignore it for the very sufficient reason that its action is involuntary, and any directions to the pupil might do more harm than good. It is a great mistake, however, to tell the pupil that the tone is not made in the larynx for the simple reason that it is not the truth.

As a matter of fact, wonderful things are going on in this little three-cornered box. Its delicacy and complexity in action fairly stagger the imagination. Altogether involuntary and dependent upon freedom from outside interference for normal action, any tightness or stiffness of the adjacent parts prevents it, absolutely, from performing its function in the way which nature manifestly intended. The main problem is, therefore, to find out just how much and just how little breath pressure the apparatus will endure without losing its free, involuntary action. It may be said here that an alternate means of tone production is generously provided, but it is attended with effort, increasing as the years go by, and is never beautiful, except, perhaps, in extreme youth. Of course, I do not mean that the vocal cords are not used in both cases, and some of the muscles are used in the same way; still, the manner of action is so different that the two styles may very reasonably be said to be altogether different.

Different Kinds of Breath Control.

The process of respiration may be accomplished in four ways:

(1st) Raising and lowering the chest, called "Upper Chest" breathing.

(2d) Expanding and contracting the ribs, called "Intercostal" breathing.

(3d) Contracting and relaxing the diaphragm in conjunction with the upper abdomen, called "Diaphragmatic" breathing.

(4th) Contracting and relaxing the diaphragm in conjunction with the lower abdomen, called "Abdominal" breathing.

There are no other means of breathing. All talk of breathing from the knees, etc., is pure nonsense.

Raising the chest expands the upper portion of the lungs.

Expanding the ribs increases the space laterally.

Contraction of the diaphragm, the floor of the lungs, increases space by lengthening them downward.

The muscles controlling these various modes of breathing simply create a vacuum in the lungs. The air rushes in through the nose and mouth. The millions of air cells, which absorb air as a sponge does water, expand and the process of inhalation is complete.

The action is somewhat similar to that of an accordion while the hands of the performer are moving apart. That is to say, the power is applied from without, creating a vacuum, to fill which the outside air rushes in.

Combined Breathing.

Each of these modes of breathing is sufficient to sustain life. Yet from a singing point of view and for the health as well, upper chest, lateral and diaphragmatic are all absolutely essential.

Upper chest breathing fails to expand the lungs at the sides and bottom. Moreover, it is attended with so much effort and is so lacking in flexibility, owing to its heavy, bony structure, that we prefer to simply maintain it in its highest possible position, applying the motive power for creating the vacuum, from below.

Being so near the throat it is directly in the path of the incoming air which is bound to expand the air cells. In this way we secure upper chest breathing without motion of the chest.

Intercostal breathing adds greatly to the storage capacity of the lungs laterally, but does not expand them downward. It is also lacking in flexibility.

The diaphragm lengthens the lungs by contracting downward. It acts, as stated above, in conjunction with upper or lower abdomen.

The latter is not employed, as the act of exhalation is here accompanied by contraction of the powerful abdominal muscles, thus producing a greater pressure upon the vocal apparatus than it is able to endure without spasmodic action, as stated above.

The alternate means of accomplishing diaphragmatic breathing, viz: in conjunction with the upper abdomen, is not open to this objection, as it relaxes with the diaphragm itself, giving a flexibility which, in its fullest development, is truly marvelous.

In this way the act of exhalation, during which the process, technically known as "breath control" takes place, is achieved by relaxation only. Here there are no bones to prevent flexibility, and combination with the rib or intercostal muscles is semi-involuntary.

If the chest is maintained in a high position we have, therefore, the largest possible storage capacity, combined with perfect flexibility of control.

Artistic Control by Relaxation Only.

By artistic control I mean the power to increase or decrease dynamically, as from pp to ff and vice versa. Also the ability to suspend exhalation, as during staccatos and the speaking of the tone-checking consonants, resuming without throaty reattack. Proper breath adjustment for sudden changes of register and for large skips also demands fine control.

All this must be accomplished by means of differing degrees of relaxation. The larynx may be relied upon to withstand, safely, any degree of pressure which can be brought to bear by this means, so there is no difficulty at all about deciding how *much* pressure may be used, if directions are followed implicitly.

When it comes to saying just how *little* may be used without causing the throat to tighten by "checking," the problem is not so easy. This much may be said with safety, however. The resonance chambers must be filled with vibrating air. A good deal more breath is required for this than most singers seem to imagine. The breath must never be checked sufficiently to cause loss of lustre, "floatiness" breadth or carrying power. The pianissimo must "fill" the room, no matter how large, or it is incorrectly produced.

Dynamic Control.

In general it may be said that the difference in breath pressure for good pianissimo singing and good fortissimo singing is surprisingly slight. Far too much pressure is used for fortissimo and far too little for pianissimo singing, as a general thing.

While difficult to describe and define there is really no difficulty whatever in practice, provided only that teacher and pupil are willing to cooperate with our greatest singing master, old Father Time. After two years of free mezzo forte singing, nothing being said of crescendo or diminuendo, the pupil will be found able to execute a perfect crescendo or one of those iridescent diminuendos for which the voice is so marvelously well adapted and that at the very first attempt. It will be strange, indeed, if the most perfect shading has not been unconsciously practiced almost from the very start. This is only one of many wonderful things which perfect breathing will accomplish, if you give it time.

Practical Directions for Combined Breathing.

(1) Place the finger tips at a point about one inch below the lower extremity of the breast bone.

(2) Exhale through the nearly closed lips a whispered but prolonged "Pooh." Do not exert any force in doing this. During the act of exhalation the finger tips will sense a sinking in of the tissues.

Also, it must be definitely realized that the act is one of relaxation only. There may be some difficulty in accomplishing this little experiment successfully, due to its extreme simplicity. The pupil nearly always has an exaggerated idea of the amount of effort necessary and so proceeds far too violently. Many trials by the pupil and many demonstrations by the teacher are often necessary before this wrong idea of effort can be worn away. It may produce a favorable mental attitude to remind the pupil that the diaphragm, being shaped like an inverted basin, contracts downward while the breath is coming in and relaxes upward while the breath is going out.

The action of the muscles is only semi-voluntary. Just make up your mind when you are going to exhale the "Pooh" and it will come to pass without any effort at all. Imagine a weight held by a string. Clip the string, the weight falls. So with the breath, only the diaphragm falls *upward*. Or, if this is too mixed, imagine a toy balloon with string attached, held lightly between the thumb and finger. Release the string; the balloon flies upward. So does the diaphragm, although actuated by a different cause. Best of all, if the pupil has ever received a blow of much violence in this region (of the solar plexus) he will have no difficulty in grasping the significance of the phrase "*sinking in* sensation."

(3) To refill the lungs, reverse the process. A slight noise at the lips, as of lightly "sipping in" the breath, if the expression may be allowed, promotes freedom of the muscular action which accomplishes the act of inhalation. The action is really the contraction of the diaphragm downward, but being only semi-voluntary it does not seem like muscular action at all. Retaining the finger tips at the same point they will sense an expansion of the tissues where formerly the sinking in sensation was noted. Discontinue the noise at the lips as soon as the idea has been grasped.

(4) Vocalize the "Pooh" instead of whispering it upon any convenient pitch, keeping the lips well forward. We have now come into touch with the essential principle of control by relaxation.

(5) Apply this to some simple exercise (descending scale will do) with syllables to promote resonance. First time boom, second time zoom, third time zoo zee, fourth time words with same vowels. Transpose higher by half tones. Practice with other vowels and words. Devise one or two simple melodies, using same syllables and words. Allow space for an occasional improvised cadenza for flexibility. Here you have all the exercises I ever use for placement, resonance, breath control and execution. The exercises are never changed, and I require that they be practiced from twenty to forty-five minutes a day. This the pupils do by themselves, the entire lesson time being devoted to the art of singing. If this *régime* is thoroughly and effectively carried into effect for five years, and the artistic part ably looked after during the lessons, the voice will have developed to a point which will command recognition anywhere, as equal to every demand which can be made upon a voice: volume, lusciousness, expressiveness and a perfect pianissimo or fortissimo upon every note in the range without effort in production. Trained in this way, with careful attention to all details of breathing, placement, etc., the voice will execute runs, trills, etc., without any preliminary practice whatsoever. Moreover, this kind of voice will stay young as long as the singer is able to engage in other active pursuits of life.

Correcting Old Habits.

In all I have said, I am supposing the pupil to be a beginner. The experienced singer, who is trying to reform bad habits, will, in general, do well to follow the directions for the beginner, and that most implicitly. The best way to correct old habits is to form new ones. Begin at the very beginning in the breathing matter, and stay there ten or twenty times as long as the real beginner, and see what will happen. More often than not, this hovering around the starting point will solve the problem, the whole mass of crookedness and wrongness falling into line the moment this fundamental principle has been thoroughly mastered. In the case of a mature, cultivated (although wrongly cultivated) voice, such phenomenal changes are not rare, a magnificent tone being realized at once, much to the amazement of the pupil himself or herself, as the case may be. Such an one would very likely feel like saying with a comedian, in a recent comic opera, "Did that come out of me?"

Where periods of study are spoken of, as third-year, fifth-year, etc., I am referring to the career of the absolute beginner.

A Five Years' Course in Breathing.

(First year.) Breathe as above, not trying to get very much breath and letting it go as rapidly as it will. Do not economize; that will spoil the whole scheme. Use exercises for resonance, as given above, twenty to thirty minutes a day. Apply to a song about the third lesson. Use songs as breathing exercises. Do not "render" the songs. Use an ordinary degree of power, whatever comes most readily; it matters little whether it is a piano or mezzo forte. Breathe as every other word if you need to. In a few days short phrases may be taken properly, but remember that these are primarily breathing exercises, and, if something must be sacrificed, let it be the phrasing. Take about thirty songs of Schubert and as many contemporaneous selections.

(Second year.) Same exercises thirty to forty minutes. Schumann and contemporaneous songs. Begin freer use of intercostals, but keep control at the diaphragm. Do not try to get very much breath, and let what you do get go very quickly.

(Third year.) Ries, Brahms and contemporaneous songs. Get much more breath, and let it go very rapidly. Breathe clear around to the back. Begin lighter sort of sacred songs.

(Fourth year.) Exercises forty-five minutes. Get all the breath possible. Breathe as high as possible without moving chest. Strauss songs and modern classics, oratorio, opera.

(Fifth year and all succeeding years.) Sing anything and everything. The voice will now demand far more breath than formerly, owing to its increased volume. You will be surprised to see how much breath can be "worked up" into tone, and will be likely to agree most heartily with your teacher when he says to you after some particularly gorgeous, long-sustained high notes, "Keep up the exercises."

THE MAKING OF A QUARTET SINGER.

BY FRANK J. BENEDICT.

I WONDER whether singers realize that the quartet choir, as we know it, is a distinctively American institution. I wonder whether the vocal teachers in such this broad land realize how small a proportion of their best pupils would ever have kept at it year after year, had it not been for the ultimate chance of a comfortable little church position, with its six or eight hundred a year, in return for which the singer yields very little of time or effort.

I wonder whether the organist, who is usually "ex officio" director as well, fully realizes the artistic possibilities that lie in that compact little organization. It comes to his hand with far greater possibilities in the way of discipline, long continued, than is possible in a concert or operatic organization.

I wonder whether the preachers realize what these thousands of beautiful, trained voices have meant to the church in drawing power and cohesive force.

Surely there must be something of permanent value in an institution which has successfully withstood as many attacks as have been directed against the quartet choir.

Of these enemies, not the least powerful has been the organist himself. Not being an expert in vocal work he has been unable to direct his forces with skill and authority. This was bound to get him into trouble with the singers, who would naturally object to having their voices ruined in the attempt to follow unheard and impossible directions. No wonder he was inclined to favor a "chorus" choir whose members were even more ignorant than himself. The committee, also, were usually willing to "let the quartet go," thinking to save two or three thousand per year. Time after time they have abolished it, only to reëstablish it a year or two later upon the demand of the people.

Some ministers have opposed the quartet on the ground that it was not devotional, although why solo singing should be less devotional than solo preaching I have never heard explained.

In speaking of the training of a good quartet singer I have in mind the true quartet, complete in itself. There is a vast difference between this kind of a quartet and a mere collection of four solo voices to be used in connection with a chorus choir, the larger part of the ensemble work being done by the latter.

First. The quartet singer needs to be a reader. Requirements are far more severe in this respect than for an operatic career. The singer who cannot pick up any ordinary anthem at sight and not only take care of his own part but combine intelligently with the other voices, is not yet ready to take a position in a fine quartet.

Nothing less than actual quartet experience will give this facility. Chorus training is better or worse than nothing, according to the director. At best it is radically different from quartet work.

Second. There is a certain dignity of style called for, which lies somewhere between the stiffness of strict oratorio and the easy flexibility of the German art song. It is equally incomprehensible to the operatic singer and church singer trained in the English school of church music.

Third. The relationship with the other voices is far more intimate than in any other style of singing. This requires years of experience which can be gained only in actual quartet work.

Fourth. Fidelity to pitch and rhythm. The organ is an exceedingly dubious instrument in these respects, from the singer's point of view, at least. As to pitch, the singer finds a vast difference between the clear incisiveness of the piano and the mellow rumble of the organ. To make matters worse, the organ is nearly always at a considerable distance from the singer, so that it is heard with difficulty at best. Moreover, the illimitable continuity of the organ tone is bound to reveal the slightest deviation in pitch on the part of the singer. In regard to rhythm it is even worse. The organ is notably weak in attack and accent, and the distance from the singer, the large auditorium and the absence of visible direction present a formidable array of difficulties.

Fifth. No one can expect to enter a fine quartet who is not conversant with the literature. This is not very extensive as yet, but it is of wonderfully fine quality. Quartets, trios, etc., of Chadwick, Foote, Gilchrist and others will be found in abundance which call for an exceedingly fine musicianship. The marvelous intricacies of these beautiful compositions, melodically, rhythmically and harmonically, sell them to most quartets and organists. Special and very severe training is necessary both for singers and organists. The field is worthy the talents of the best.

Perhaps if those kindly European celebrities who visit these shores and are wont to favor us with their opinions as to whether America has accomplished anything in music yet, and whether anything distinctively American is possible in musical art, would cast a glance at the quartet as it exists and flourishes in America, their microscopes might reveal something worthy of their notice.

HOW TO GET THE TEACHER'S BEST.

BY FRANK J. BENEDICT.

THE finest vocal teaching is a fine art as well as a profession. The teacher's occupation calls for imagination, enthusiasm, poetic insight. Remember that these are delicate qualities, easily dissipated. It rests largely with you as to whether you receive from him the best or the worst of which he is capable. Here are a few points which may prove helpful.

Don't waste his time and yours by a recital of your troubles; he has enough of his own, and, while he may listen politely, his time and patience are going, and you may need all that he has to spare during the lesson hour.

Don't go to your lesson with a preconceived notion that you are not in good voice. No one ever really knows in advance, how he is going to sing, and it will certainly do no good to worry about it. In fact, worry will quite surely make it worse, such is the power of mind over matter. Of course, it is likely that the teacher will sense your "state of mind" and be skillful enough to trick you out of it. But think of the uselessness of the performance, and remember that all this will be deducted, inevitably, from the lesson proper.

Don't shrink from anything he asks you to do, for it means an opportunity lost. Often he has been working you to a certain point during the whole lesson, with a view to some brand new achievement. At last the moment arrives! Conditions are perfect! One instant more and the new era will have dawned when, instead of the longed-for consummation of his hopes, he hears (maddening words). "I can't." The golden moment has passed, and it must all be done over again, some other day.

Don't affect indifference when your teacher compliments you. It throws you open to the suspicion of fishing for a repetition, and is more than likely to make him discouraged or cross. Either this or your attitude says plainly that you think him insincere or incompetent, neither of which is calculated to render him inordinately enthusiastic about you or your voice.

When you ask him how you are "getting along," or, if he thinks your voice will come out all right, and he responds encouragingly, do not make the mistake of saying that you are afraid he says so only to encourage you. Without intending at all to be disagreeable you have impeached his sincerity. If he happens to be tired or nervous you need not be surprised to learn that he can be a "horrid old thing" upon occasion instead of the genial, friendly man to whom you are accustomed. If there is anything a teacher prides himself upon it is his sincerity. To be sure, you may not notice his displeasure, but if concealed, it will be by an effort, and just that much effort is forfeited from the lesson proper.

If he gives you a song and you do not like it, better suffer in silence. In the first place, you may be mistaken, and if not, he will be apt to hesitate about giving you selections in the future, feeling uncertain about your taste, and so you may miss some very good things.

Don't question his judgment about your voice. He is sure to know more about it than you do. In fact, almost any one knows more about a voice than the possessor of it.

Don't betray impatience. The teacher's great temptation is to hasten, and if he thinks you are impatient he will be tempted to force matters, which is the very worst thing that can happen.

Pay the closest possible attention to the casual remark. It may be just the thing you need to know, and there is always a possibility that it may not be repeated. Although, perhaps, not very illuminating at the time, its meaning may flash across your mind in later years, much to your profit.

Cultivate the faculty of quick relaxation from concentration. A too prolonged concentration is bad for any one, and particularly for the singer, the voice losing its flexibility. If the teacher finds you too tense he may tell you a little story to make you laugh and relieve the situation. When he resumes work, plunge in with all your might and you will find that your strength has been renewed. By rapid relaxation and concentration one keeps his mental and physical forces fresh much longer than by prolonged, unremitting effort.

Don't be too critical of teacher. Once in one hundred times he may touch up the wrong thing or pass by the necessary thing, but the other ninety-nine he will be right and you wrong. Straightening out a voice is somewhat like repairing an automobile. After looking over and touching up ten or fifteen parts it will suddenly *go*, and nobody can say exactly what *made* it go. During the process it will be well not to press gratuitous advice upon either automobile repairer or voice teacher.

Avoid oversensitiveness. It makes the teacher's work doubly hard, and causes much discomfort and embarrassment to all concerned. It inevitably prolongs the period of preparatory study, and once it becomes a habit, will be a burden throughout your entire singing career.

A HALF HOUR WITH HEINRICH KNOTE.

(The Famous German Tenor.)

BY FRANK J. BENEDICT.

THERE was no grand, gloomy or peculiar air about Herr Knote in his spacious rooms on Central Park West; no pose, artistic or social; no "vista" between himself and the man with whom he shook hands.

Here are the principal points he insisted upon:

First, he demanded more "nose" resonance; very much more. This he proceeded to "get at" by simple, rough and ready, yet surprisingly effective means. No matter what the vowel was, he insisted that it be changed to "oo." This of course focused the tone more in the nose. The improvement was very marked. Parenthetically it may be well to state, however, that with another voice the result might have been quite otherwise. A throaty voice or one not well forward would almost certainly be made much worse. Half the lesson period was probably devoted to inculcating this principle of nose resonance.

Another telling point was the use of the portamento upward. This he recommended in the attack of all high tones. In this matter he instanced the practice of his great colleague, Caruso. Herr Knote seemed to accomplish this rapid upward flight by vocal chord action alone; there was no resonance noticeable, only a thin thread of tone.

The whole affair occupied only an instant of time. I question if the untrained listener would have noted the portamento as such. Musically the effect is of a very fine legato. In passing I cannot forbear saying that this most effective device, if unskillfully executed, would certainly be very harmful. The person using it must arrive at the top note without tightening the throat, carrying up weight, or checking the breath. Once successfully accomplished, however, the singer has only to adjust for resonance, "turn on" a greater volume of breath and a big tone perfectly poised is sure to result. It will certainly be of the finest quality and sonority, susceptible of crescendo or diminuendo without the slightest loss of beauty or security; also it will be produced with perfect ease.

Sitting within a few feet of Herr Knote during this demonstration one could not help being impressed with the lightness of the initial vocal chord action, the carrying quality and grandeur of tone being due to head and nose resonance, dependent in turn, of course, upon good placement and a tremendous volume of breath.

Another point dwelt upon was the legato. His demonstrations were very fine along this line. By this apparently simple means he made the last three notes of Strauss' "Heimliche Aufforderung" amazingly effective.

Incidentally he spoke of practicing from three to six hours a day. In early life his voice was called an "operetta" voice by the critics. He developed it not only in volume but in range as well, from B flat above to high D and a corresponding gain below.

Lastly, he impressed very strongly the idea of breathing "everywhere," as he expressed it, although moving only at the waist line. His own thorax, which would seem to be large enough for three or four ordinary men, he developed from a rather slender physique.

ENUNCIATION.

QUESTION: Why is it that so often it is difficult or impossible to hear the words distinctly?

Answer: There are several reasons, and it is well for the beginner to know them:

(1) In singing, more than in speaking, the vowels must be modified, in order not to interfere with the resonance and beauty of the tone. Ears accustomed to fine singing will have no difficulty in recognizing the vowels, but a person untrained in the art of listening may easily fail to catch them, especially when overwhelmed by the lusciousness of the tone.

(2) Singers often instinctively shun the roughness of the consonants, many of which check the tone entirely. The crisp enunciation of the consonant must be insisted upon, as it is often the key to the whole situation. The art of speaking them enough, and not too much, is a very fine one and may be deferred until the pupil is well advanced. This brings us easily to the next reason.

(3) The singing voice is primarily a musical instrument and only secondarily a means of communicating ideas. If it were not capable of pronouncing words at all it would still be the finest musical instrument. This may be demonstrated by the fact that opera singers receive $3,000 a night to sing to people of whom probably not one-tenth catch one word in ten, and who would not know what the words meant even if they did catch them. No, the words are *not* the main thing, as many contend. The young singer finds at the outset that his problem at first is not how to say the words, but how to keep from saying them too much. Over-pronunciation is inimical to tonal richness. Once the voice is well developed, however, a reasonably clear enunciation is feasible, although often consonants as well as vowels must be greatly modified.

(4) Often the greatest clamor of criticism is entirely unjustified, being due simply and purely to ignorance on the part of the listener. Many a time he simply cannot remember the initial consonant of a word which is sustained several seconds, and so, even if he catches the modified vowel and the final consonant, fails to identify the word.

(5) Many times neither singer nor hearer can be blamed, on account of the terrific hub-bub created by the over-enthusiastic orchestra, organist or pianist.

(6) Another reason is that often the acoustics of the room are such that even a speaker cannot make himself heard distinctly. If he is untrammeled by modified vowels, prolonged vowels, top notes where all vowels and consonants are practically impossible, what can be expected of the singer, whose very engagement depends primarily upon his ability to make good as a musical instrument?

I cannot refrain from saying here that the printed word should always be in the listener's hand or head, and the meaning as well, lest through trying to do too many things at once he fail utterly to grasp either words or music, to say nothing of their relationship to each other.—*Frank J. Benedict, in Plain Answers to Typical Questions about Voice Culture.*

PERFECTION in tone production is to be achieved by a long series of tentative expressions, which expression must be referred, through the ear to the higher consciousness, until the ideal expression of the individual is reached.—*Clara Kathleen Rogers.*

TETRAZZINI'S STRUGGLE.

MADAME TETRAZZINI, according to an article in the *Girl's Realm*, was suppressed by her parents. They had given her elder sister, Eva, to music, and were determined to keep their younger child at home. They therefore refused to allow her to be taught either piano or singing. But when alone in her chamber, or in the open air, she listened to the birds, and sang as Mother Nature bade her. On her twelfth birthday she discovered that she could take a higher note than her elder sister. This was F in alt. Then the struggle once more began with her parents, who at last consented to her taking a three months' course at the Liceo Musicale at Florence. Here, under Signor Cecherini, she made remarkable progress. The studies that she had heard her sister practicing were in her ears, and she worked with great assiduity. Her first contract was at the opera in Rio de Janeiro, and South America has from the first acclaimed her powers. Russia was the first European country to recognize her.—*The Musical Herald.*

ORGAN DEPARTMENT

The Department this Month is Composed of Especially Selected Articles of Particular Interest to "Etude" Readers

THE POSSIBILITIES OF CHURCH MUSIC IN THE COUNTRY.

BY ELIZABETH VAN FLEET VOSSELLER.

PURE music in the church uplifts the soul and increases reverence for God and man. It becomes as necessary a part of worship as prayer and meditation, for it contains both.

The Christian Church provides in its services a place for all of the worshippers, as well as the choir, to join in the singing. But it is *pure* music that the service should have, and not the rubbish and ear-tickling material so frequently heard, especially in our country churches. And although this low musical standard exists in *very small* communities, it is, alas, also to be found in the larger and more pretentious villages and suburbs, where the "anthem" of the choir and the singing of the congregation are excruciating.

Of course, the primary cause of such a condition is lack of musical culture, and the remedy is a development of artistic appreciation among the young.

The public school teaches sight reading and stops. Voice culture in this connection is almost unheard of. As a consequence, the children in the larger schools read notes well, but sing abominably! The small schools scarcely sing at all.

The country churches are struggling to make ends meet; almost no money can be put on the music, and this part of divine worship is left to the mercy of any one who will take hold of it—being considered a thankless task. Small and petty jealousies are constantly arising in the choir; there is no head; and the condition is frequently a disgrace to our Christian Church and for what it stands.

Our clergy, too, seemingly unappreciative of its spiritual value, fail sadly to support the cause of beautiful music in the service. One minister when asked by a choir director to suggest topics, that the music might be made to fit, said emphatically, "I don't want the music to fit!"

Limited Opportunities.

And still another difficulty is the organist. A fine one is expensive, and the ambitious young student, not realizing the tremendous possibilities of personal musical growth in the country, owing to his youthful lack of toleration, will not even assist to uplift the conditions as he finds them: instead, he chooses a city church, of only mediocre standing, with a constantly shifting congregation. It is true that the city affords him greater opportunity for hearing artistic renditions of his music; however, if "learning is doing," it is not here he will obtain experience, but in a place where out of the most ordinary material he creates a work of beauty and influence.

In such a city church as has been mentioned (for only a few of no experience can hope to connect themselves with a celebrated one) such an organist is one of many; his opportunities to make himself known are few; while in the country, being the only one perhaps, he stands for the lofty and beautiful ideals of the whole community.

With tact, tolerance, ambition and earnest endeavor, his powers are unlimited, and he becomes a prophet of better things to a simple and unworldly people.

Children's Choirs.

So then, to help the condition of inferior music in the country church, a serious, earnest and painstaking musician is needed in every community. But that is not enough. There should be a systematic training among the young. And the children must be cultivated to such an extent that on reaching maturity their taste and musical ability will be so developed that they will tolerate *only* the best.

This is possible through the introduction into our churches of children's choirs that stand for the culture of good taste and beautiful ideals in regard to music, and its relation to the church.

The singing cannot be that coarse, shouting variety so frequently heard in Sunday-schools (although the choirs are composed of Sunday-school children), but instead, through the intelligent use of vocal exercises, the tone becomes like velvet in quality, artistic and refined in style, producing beautiful material year by year, that may fill an upper choir, whose powers steadily increase until no music for them is impossible.

See, then, the advantage to the church! Any country town may develop into its services music as beautiful as that heard in our rich city churches (where the maintenance of the choir is no small financial item), and this, almost without cost. The children grow to love music so much that no refrain would go hard with them; consequently the senior choir is enthusiastically volunteer, and better, too, than some paid ones.

Here the talented child, poor in pocket, but rich in ability, has the opportunity to "find himself," master the rudiments of his art, and form proper habits that will be of material advantage to him all his life.

And through the enthusiasm of the children, the parents become interested in the cause of beautiful music in the church, and will give as freely as they can afford to its support—a condition that rarely exists in the country.

The child's share in creating a beautiful service once a month (for the children's choir sings every month), for six or seven years, makes him so appreciative of the worship itself that he goes out from that choir a sincere churchman, devoted to beautiful services, spiritually, musically and intellectually; and all his life long he will do anything in his power to create and support such appreciation in others.

To the uninitiated this doubtless sounds very visionary; but to those who have seen it, it is most practical in every way.

Popular Choirs.

The plan was devised a number of years ago, not a hundred miles from New York, and the little town in which the first children's choir of this type was organized is full of beautiful material, vocally and artistically considered. Every year large oratorios are given in a most finished manner, and many of the services from Sunday to Sunday are gems of art. The choirs are unpaid, but their love and loyalty are such, that no matter what the day brings forth in regard to weather, they are all assembled, and the music is just as fine for a congregation of twenty as for five hundred.

The uplifting influence, especially on the boys, is such that business men (not musicians) notice and remark on the children and the developed material of those choirs. And the children themselves are so anxious to join that a large waiting list always exists; and to sing well is considered, in this community, the greatest gifts that can be bestowed upon a child.

Such is the influence that has been created through systematic musical training in one small village. And this influence has not been entirely self-cultured, for a number of towns near by have adopted the plan, to their great advantage and satisfaction.

A sincere musician and a children's choir, then, are the foundations for hopes of artistic singing in the country church of the future, and a love and appreciation of pure and artistic music is one of the greatest powers for uplifting man that can come into a community.—*The New Music Review.*

HOW LONG SHALL WE PRACTICE AN ANTHEM?

MANY a choir loses the full success it might otherwise achieve by neglecting to practice its musical numbers sufficiently. Are we exaggerating when we say that nine choirs out of ten underpractice their anthems? There seems to be a feeling that when once they have learned the notes of a composition and can sing it in fairly correct time, the work is done. The Creator might as well have stopped in the creation of man with the mere fashioning of the body and neglected to breathe into his nostrils the breath of life.

When a choir has learned to read an anthem so that it can strike all the notes correctly and all the parts can sing together, no matter how unusual or complex their rhythm or independent their movement, its work is not even half done—only a beginning has been made. It then needs to get the general spirit, a sense of the underlying feeling, a clear comprehension of the actual purpose of the anthem. Every number, if it has any value at all, has a certain individuality of its own which the choir must recognize and express. A great many choirs miss that individuality entirely; their anthems sound as restaurant dishes taste, as if they had all been prepared in the same pot or pan. You hear one anthem and you hear all the rest. A *maestoso* movement sounds just the same as a *con espressione.* Such a mechanical choir will drop out all the contrasts the composer has sought with such diligence, and a *gracioso* will be as heavy as an *a la chorale.* But where the individuality of the anthem as a whole is recognized and expressed, and the relation of its several movements and episodes is clearly apprehended and marked, the rendition gets a character, an effectiveness, a genuineness that reach the very heart of the hearer.

Such a result is to be secured only by hard work. Of course, the leader is the interpreter. He must have the general conception; he must hear the soul of the composition singing in his heart; but he must make his choir hear that singing—not an easy task with many choirs. They will need "line upon line and precept upon precept" before the spirit of the music takes hold upon them. When once they have actually caught the spirit, the singers need to be taught to be interpreters in turn to the congregation for whose comfort or inspiration or devotion the music is being prepared.

This has taken plenty of hard work. There has been repetition after repetition; again and again the leader has sung or the organist played the movements as they are to be rendered. Finally, the choir seems to understand and sing "with the spirit and the understanding also." Now is the time to clinch the matter by spirited or sympathetic repetition.

Now at last comes the filing of the details; here a *ritardando,* there a *sforzando,* yonder an extreme *pianissimo,* in another phrase a *crescendo* that swells into a double *fortissimo.* If the inner sense of the composition has been apprehended by the choir, all these details will be easily acquired, as they will be the natural development and expression of that deeper thought and feeling. To study these details one by one without reference to the inner meaning of the anthem is to make it a thing of shreds and patches—a merely mechanical aggregation of unrelated effects.

When the choir has learned the notes so well that it forgets they exist, when the inner message of the composition takes possession of the hearts and minds of the singers, so that they sing from within out, spontaneously, with genuine emotion, then the choir has practiced an anthem enough. This is not a question of a specific period of time. A choir that has been well trained not only vocally but musically may need but half an hour; another choir of less power of musical comprehension, of less emotional susceptibility, and with little general training may need several hours properly distributed among several rehearsals.

When the task is a necessarily prolonged one, it should be so distributed, as no choir can be expected to keep up the necessary mental and nervous tension for an indefinite time. They will grow weary, listless, indifferent. In such a state of mind anything but the sheerest mechanical work is out of the question. Only under the severest pressure of need allow a choir to practice after it has lost interest in a number. Better change the music for a while and come back to the original task with renewed vigor and aggressiveness.—*The Choir Leader.*

A FESTIVAL was held recently at Ferrara to commemorate the three hundredth anniversary of Girolamo Frescobaldi's appointment to the post of organist at St. Peter's. Great was his fame as an organist; but his importance as a composer is still greater. Bach showed how highly he valued Frescobaldi's music by copying the whole of the "Fiori Musicale" published at Rome in 1635. It was Frescobaldi who first gave the power of expression to organ music; and his works bear the stamp of masterful and of conscious genius. "Whoever can understand me," he wrote over one of his pieces, "let him do so; I understand myself." Baini relates that thirty thousand listeners assembled in St. Peter's at Rome, when he first played there in 1614, so great was his fame. Mr. Abdy Williams gives his portrait in his "Story of Organ Music."

ALFRED HOLLINS.

MR. ALFRED HOLLINS, the celebrated English organist and composer, was born at Hull, in 1865. It is not generally known that he is blind. He was educated at the Royal Normal College for the Blind, at Norwood, where he is now professor of music. The following concerning his work at St. Andrew's Presbyterian Church, Upper Norwood, is from the London *Musical Opinion:*

"Shortly after Mr. Hollins went to St. Andrews, and before he had been able to get thoroughly familiar with the hymnal in use there, a strange minister arrived one Sunday morning. He wished to change one of the hymns—fortunately the last. The hymn that he selected was quite unknown to Mr. Hollins; but he did not confess this, being anxious that no difficulties should arise from his blindness, and he accepted the change as a matter of course. During the sermon he slipped out of the organ gallery, left the church, and went to the Blind College just across the road, where Mrs. Campbell, the wife of the principal, read the tune over to him once and played it once. With this slender amount of 'learning' Mr. Hollins returned, and no one could have suspected when the last hymn was sung that half an hour before the organist had not known a note of the tune.

"When Mr. Hollins is about to learn a new piece, it is read to him note by note by his wife. He plays a phrase over to her dictation and then repeats it, having mistakes corrected if necessary. His trained memory retains it after very few repetition. Most marvelous is this memory of his, marvelous in three respects: the rapidity with which it acquires anything, its extreme accuracy and its great tenacity. For instance, any sighted organist knows that to keep in mind the peculiarities of various instruments throughout the country is a severe tax on the memory. Yet there are very few large organs in the kingdom upon which Mr. Hollins could not play straight away. He never forgets an instrument. Moreover, he says that he could play creditably on almost any organ after half an hour's practice, and that on most organs he could manage at a pinch with even less time than that!"

QUESTIONS FOR CHOIR MEMBERS.

AM I loyal to my leader and my choir?

How many practices have I missed during the last three months?

Do I forget myself, and make some sacrifice of my own comfort and pleasure for the good of the choir?

Am I one of a little clique in the choir who chum together and keep aloof from the rest?

When the leader is doing his best, do I go outside and criticise him and tell of his faults?

Have I too keen a nose for news and scandal?

Do I enter heartily and loyally into any schemes of the choir even though I don't care for them?

Do I come in to practice fifteen minutes late, and into church after the rest of the choir?

Am I all attention at practice, and anxious in every way possible to help the leader and make the choir a success?

If I were to leave the choir, which would lose most, myself or they?—*The Choir Leader.*

"Playing before others has the great advantage that it compels us to study with unusual zeal. The idea that we must play before an audience spurs us on to a much greater measure of diligence than if we play only to ourselves or to four lifeless walls."—*Carl Czerny.*

THE QUAINT ORGAN BLOWER.

"THE organ blower is passing—he will soon be, like the armorer, extinct," said a musician. "It's a pity. He was a quaint type.

"Most of my blowers were simple-minded old chaps, who firmly believed they must suit their blowing to the music. In soft, light passages they blew soft and light. When the crescendos thundered forth, they worked frantically blowing with all their might and main.

"Often a facetious reporter on the local paper would refer to 'the excellent blowing of the organist's assistant, Mr. Bellows.' Then the blower in his vanity would develop all the affectations of a Paderewski or a Sousa. Now he'd blow delicately, a dreamy smile on his lips, his eyes half closed. The music would change to a march, and he'd stamp his foot in time, while up, down, up, down, the old bellows, in time also, would be jerked. At a climax his face would redden, he'd bend to his task, and blow so fast and furious that the organ would nearly burst."

A DONATED ORGAN.

At a choir concert given in aid of the organ improvement fund of a suburban church, the program contained the specification of the "proposed improved organ," together with a novel bait for catching donations to the said fund. Here it is: "These stops are new, and cost approximately as follows: Clarion, $35.00; Horn, $75.00; Vox Celeste, $45.00; Harmonic Flute, $30.00; Forest Flute, $35.00; Vox Humana, $50.00.

"The name of the donor of any one of these stops, together with a description of the gift, will be recorded upon a plate affixed to the organ front; and the organist shall be expected to play, at all reasonable times, upon a particular stop when required to do so by the donor thereof."

It may be assumed that the "forest flute" was a wooden stop. During the evening the Vicar was announced to "discourse upon the Scheme for the Improvement of the Organ." In so doing he used his own vox humana, doubtless speaking in clarion tones until he came to a full stop.—*London Musical Times.*

THE ORGANISTS' TRUE FIELD.

BY R. J. BUCKLEY.

ADMIRABLE command of technique is not always—nay, is not often—accompanied by true devotional feeling. We have the letter without the spirit. There is no soul in the music.

As the orchestra cannot rise above the level of the conductor, so the choir cannot rise above the level of the organist. Wherefore the music of a church in its inmost spirit is, and always must be, exactly representative of the intellectual and artistic plane of the organist, assuming him to be also the choir-master.

And here we place the finger on a weak spot. Church officers who have the selection of organists are often without so much as a rudimentary knowledge of the matter. Nor do they amend the trouble by shifting the burden of selection to a professional judge, who usually decides in favor of the most expert performer. Yet, notwithstanding his technical skill, the successful candidate may be totally unfitted for the post to which he is appointed. Organ-playing, viewed from the acrobatic standpoint, is of infinitesimal value to the church, which requires, not a brilliant soloist, not a performer of seductive introductory voluntaries and dashing postludes, not even a clever fugue-player, with the masterpieces of Bach at his finger-ends, but one who has the art to produce, by means of organ and choir, the emotional effects which add to the impressiveness of Divine worship—a musician who has the devotional feeling without which these effects are impossible, since no man can transmit to others what he himself do not possess.

After more than a thousand visits to churches and chapels of all denominations, I am convinced that the radical defect of the organ gallery is a plentiful lack of imagination, arising from a want of general culture. The selection of music is marked by lamentable want of taste.—*Quiver.*

Violin Department

Edited by ROBERT BRAINE

PABLO SARASATE.

(1844-1908.)

BY ROBERT BRAINE.

EARLY in January 1856, a little Spanish boy aged twelve applied for admission to the Paris Conservatoire. He had a clear olive complexion, and large lustrous brown eyes, and his face beamed with intelligence. He already had considerable technic on the violin, as he had already played in public in his native Spain with great success, having even on one occasion played before Queen Isabella and the Court at Madrid with such skill that he was rewarded by the Queen with a present of a fine Stradivarius violin.

The lad was taken to the examination room and played for several of the professors of the Conservatoire, and also sang a number of pieces at sight. It was plain that he was a born musician, and the Conservatoire, that great mother of musical learning, gathered him to her bosom, convinced that he would make one more of the illustrious artists who have carried her name and fame into every quarter of the musical world. Indeed, so remarkable an impression did he make on the professors who heard him that M. Lassabathie, administrator of the Conservatoire, took him into his own house and boarded him for ten years, the arrangement lasting until M. Lassabathie's death.

The boy's name was Pablo Martin Meliton Sarasate Navascuez, and he was destined to become one of the greatest solo violinists of the world.

Sarasate was born at Pampeluna, the chief city of Navarre, in Spain, March 10th, 1844, and his death has just occured at Biarritz, the well-known French resort, where he had spent the summer, Sunday, September 20, 1908.

The death of Sarasate will cause a wave of regret all over the musical world, for there are few violinists who have been more popular, or who have given greater pleasure by their playing. Sarasate is the third great violinist who has answered the last summons within a year, Joachim and Wilhelmj being the others.

Sarasate evinced great talent for music from his early childhood, and was a boy prodigy in his early days in Spain. His serious studies dated from his entrance to the Paris Conservatoire. He soon became the favorite pupil of the noted violinist, Jean Delphin Alard, who at that time had charge of the violin department in the Conservatoire. His progress was extremely rapid. Within a year he had gained a first prize in violin playing, and also in solfeggio. He became a member of Reber's harmony class and secured a *premier accessit* (first mark of distinction) in 1850. His ambition, however, was to become a great solo violinist, and although he showed talent for composition, he always made composing subservient to his career as a virtuoso.

M. Gustave Choquet, keeper of the Museum of the Conservatoire, says of his talents and career: "His beautiful tone, retentive memory, immense execution, and certainty of finger, added to the singularity of his manners and appearance, ensured his success in Paris, the French provinces and the Peninsula. The Spanish naturally honored an artist whom they looked upon as their own countryman, but Sarasate aspired to make his name known wherever music was appreciated, as well as in the two countries especially his own by birth and adoption. No violinist has traveled more than he; besides making his way through Europe from the remotest corner of Portugal to Norway, and from London to Moscow, he has visited America, North and South. In all his wanderings he has contrived to carry on his cultivation and development his great natural gifts.

PABLO SARASATE

"Sarasate's distinguishing characteristics were not so much fire, force and passion, though of these he had an ample store, as purity of style, charm, flexibility and extraordinary facility. He sang on his instrument with taste and expression, and without that exaggeration or affectation of sentiment which disfigures the playing of so many violinists."

There seem to have been two distinct periods in his solo playing. The first was that of the ten years commencing with his admission to the Conservatoire, when his playing, although marked by refinement and delicacy, was somewhat effeminate in character, and lacked breadth and nobility. He played principally at this time light, showy, virtuoso pieces, and fantaisies and variations on opera melodies, similar in character to the compositions of his teacher, Alard, who wrote such a great number of them.

His second period showed a marked change. He became awake to the beauties of the classics, his style broadened, and his tone gained in nobility. He also applied himself to perfecting his technic, with immense industry, the result being that he soon took rank among the first in Europe as a solo violinist.

Sarasate, although a Spaniard by birth was a Frenchman by adoption, and lived much of his life in Paris. He began his concert tours in Europe as early as 1859. His greatest success in Paris was made in concerts in 1872, and he was welcomed as a new star. He was then advised to go to Germany, but thought that, being so soon after the Franco-Prussian war, there would be a prejudice against him, owing to his long residence in France and his close identification with French music. His objections were finally overruled by his friends, however, and he undertook a German tour. His fears proved to have had no foundation, for he made a sensational success in the principal German cities.

Sarasate was not only a favorite with his audiences but with the critics as well. Hanslick, the noted Vienna critic, wrote of him, "There are few violinists whose playing gives such unalloyed enjoyment as the performance of this Spaniard. His tone is incomparable—not powerful or deeply affecting, but of enchanting sweetness. The infallible correctness of the player contributes greatly to the enjoyment. The moment the bow touches the Stradivarius a beautiful sound flows towards the hearer. A pure tone seems to me the prime quality of violin playing—unfortunately it is also a rare quality. Sarasate's virtuosity shines and pleases and surprises the audience continually. He is distinguished not because he plays great difficulties, but because he plays with them."

Hermann Klein, in his "Thirty Years of Musical Life in London," speaks of Sarasate's popularity in England. After a tribute to Rubinstein, he says of Sarasate: "An artist of entirely different character, yet barely less serious in his aims, and certainly not less remarkable for the flawless perfection of his technical gifts. Señor Sarasate had just turned thirty when he made his first appearance before a London audience. Three years later (Oct. 13th, 1877), his rendering of the Mendelssohn violin concerto at the Crystal Palace fairly took the town by storm, and he repeated his triumph at the Philharmonic in the following spring. After 1885 he became an almost annual visitor to England."

Sarasate visited the United States twice, his last visit being in 1889, when he gave joint concerts with the great pianist Eugen d'Albert, and with Mme. Bertha Marx as accompanist. His success in the principal cities of the United States was immense.

His repertoire was very large, consisting of all the principal works in the literature of the violin, including concertos by the classical masters, Spohr, Beethoven, Mozart, Viotti and Mendelssohn, and the works of the modern German, French and Belgian school. Among his favorite works were the Max Bruch concertos, those of Lalo and Saint-Saëns, and the Symphonie Es Pagnole by Lalo.

His own compositions consist principally of transcriptions of Spanish airs and dances, fantaisies on airs from well-known operas, etc. During his many concert tours, which embraced practically the entire civilized world, Sarasate received many decorations and valuable gifts. All of these gifts he gathered together and presented to his native city, Pampeluna. The collection is valued at 100,000 francs ($20,000), and has been placed in a museum. It embraces souvenirs from the Queen of Spain, the Emperor of Brazil, Emperor Wilhelm I of Germany, Napoleon III, and many other monarchs.

SARASATE'S CAREER FROM AN EDUCATIONAL STANDPOINT.

From an educational standpoint, the only impress left by Sarasate on his time was by the effect of his matchless playing, and by his compositions, which were immensely popular during his life time, and many of which seem destined to live. The best of them are to be found in the repertoire of every concert violinist.

Sarasate cared nothing for teaching nor for composition in the larger forms. He never cared for a post in any of the large European conservatories, although many were frequently offered to him, and he leaves no pupils. He also never cared for playing in an orchestra or for orchestral directing, and did very little quartette playing; nor gave attention to chamber music in its various forms, although he appreciated its beauties.

His success shows the results possible in the case of a man who has one single purpose in life, and bends every energy towards achieving it. Sarasate's one ambition was to be a great violin soloist, and to carry his message wherever the art of violin playing is known and admired. He was a man of singular personal beauty, and was the personification of grace as he appeared on the platform. Wherever he appeared, he at once became a popular hero with the musical public, and was the object of sincere hero worship by violinists of all countries where he played. Who shall say that his impress on the art of violin playing in the nineteenth century was not much greater than if he had settled down in a conservatory and spent his life in teaching? During his lifetime he no doubt was heard by millions of music lovers in all parts of the world. Violin students everywhere flocked to hear him, and usually followed him cheering to his carriage or hotel after the concert. His superb playing and romantic personality formed an inspiration and incentive to pupils the world over.

It was a singular fact that Sarasate seemed popular the world over with composers, critics, audiences and students alike. Composers felt deeply honored if he would play their compositions. A large number of compositions by eminent composers were written especially for him, notably the Second Concerto, by Max Bruch, and the Scottish Fantasia, by the same composer, the violin concerto and the Symphonie Espagnole, by Lalo, and the "Pibroch Suite," by Sir Alexander Mackenzie.

Just as few pianists neglect placing some Liszt numbers on their recital programs, so very few violin recitals are complete without at least one number by Sarasate. His "Zigeunerweisen" (Gipsy Melodies), was his favorite composition and is in the repertoire of every concert violinist. It is doubtful if any violin solo of high rank has ever become more effective and popular with all classes than this. His transcriptions on airs from "Faust" and "Carmen" are frequently heard, and his inimitable arrangements of Spanish dances and airs are also favorite concert numbers. Both in his compositions and his playing of Spanish music he was absolutely unsurpassed. No violinist ever seems to have caught the languor and fire of Spanish music as did Sarasate.

Sarasate earned large sums of money through his concert tours, as he received very large fees. In his best days it is said that he frequently received 3,000 marks ($750) for a concert in Germany, while Joachim only received 1,000 marks ($250) at the same period.

Sarasate had an aristocratic bearing, but was affable and popular with all classes, and was open handed and charitable. When he visited his native city in Spain the citizens would take the horses from his carriage and draw it in triumph to his home.

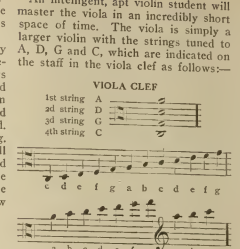
POSSIBILITIES OF THE VIOLA.

EVERY violinist, whether amateur or professional, who makes a serious study of the violin, should study the viola as well. The method of playing it is exactly the same, the technic is identical; all that is required is for the student to learn to read in the viola clef, which is not a matter of great difficulty. The viola is an instrument possessed of a beautiful and noble tone, and it is suprising that more violin players do not learn the viola as well. To the amateur, viola playing offers much that is beautiful and improving. In many instances it opens the way for him to join a string quartet, as the viola player; whereas the opportunity might not offer if he simply played the violin. Among amateurs, viola players are scarce, and the amateur who can play the viola, even passably well, will have many opportunities of getting into musical company where his violin playing might not be quite up to the mark. There also much beautiful solo music written for the viola with piano accompaniment, which would prove of great interest to the amateur.

Learning the viola is of still greater importance to the professional, for it gives him two chances of employment, where he would have but one if he played the violin only. A symphony orchestra in which the first violins number ten will employ from six to eight violas, and larger orchestras in proportion. Even our theatre orchestras of eight or ten pieces number the viola among the players. A good viola player also has a chance for employment in a concert string quartet, which will give him desirable concert engagements, and give him very valuable musical associations, which mean so much to the young professional just starting on his career. There is no class of work in music which leads to the proper development of a young artist so much as string quartet and chamber music generally. Ability to play the viola well often opens the door to opportunities of this kind which would not otherwise be obtainable. As a rule, both professional and amateur violinists would rather play the viola than the second violin part, even although they may be of the same grade of difficulty, principally, I suppose, because of the popular phrase "playing second fiddle," which by the general public—not among musicians, however—is supposed to denote marked inferiority. It is true, however, that the viola, in the smaller orchestras at least, is given a more interesting part than the second violin, as it contains more solo work.

Any violin player can easily learn the viola by giving a few minutes' study a day to it. It is simply a matter of learning to read the viola clef, and to read in the different positions on the viola. The position of the instrument, of the arms, fingers, body, etc., and all technical points, are the same as in violin playing.

An intelligent, apt violin student will master the viola in an incredibly short space of time. The viola is simply a larger violin with the strings tuned to A, D, G and C, which are indicated on the staff in the viola clef as follows:—



When the viola part runs high it is written in the G clef as for the violin. The A and D strings are the same as used for the violin, and the G and C strings are both wrapped with silver wire.

Hector Berlioz, in his masterly work on instrumentation, has this to say of the viola: "Of all the instruments in the orchestra, the one whose excellent qualities have been the longest misappreciated is the viola. It is no less agile than the violin; the sound of its strings is peculiarly telling, its upper notes are distinguished by their mournfully passionate accent, and its quality of tone altogether is of a profound melancholy; it differs from that of other instruments played with a bow. It has, nevertheless, long been neglected or put to a use as unimportant as ineffectual—that of merely doubling in octave the upper part of the bass. There are many causes which have operated to induce the unjust servitude of this noble instrument. In the first place, the majority of the composers of the last century, rarely writing four parts, scarcely knew what to do with it, and when they did not readily find some filling-up notes in the chords, for it to do, they hastily wrote the fatal *basso* (play with the bass)—sometimes with so much inattention that it produced a doubling in the octave of the basses, irreconcilable either with the harmony or the melody, or both.

"Moreover, it was impossible at that time to write passages for the viola requiring even ordinary skill in execution. Viola players were always taken from among the refuse of the violinists. When a musician found himself incapable of properly playing the violin, he took refuge among the violas. Hence it arose that the viola players knew neither how to play the violin nor the viola. It must be admitted that at the present time this prejudice against the viola part is not altogether destroyed, and there are still many viola players, even in good orchestras, who are not really competent.

"The quality of tone of the viola so strongly attracts and captivates the attention that it is not necessary to have in the orchestra quite so many violas as in the second violins, and the expressive powers of this quality of tone are so marked that in the rare occasion when the old masters afforded its display it never failed to fulfill their intention. The profound impression is well known which is produced in that movement in the 'Iphigenia in Tauride,' by Gluck, where Orestes, overcome with remorse, grows more tranquil as he repeats 'Composure lulls again my heart.' while the orchestra, deeply agitated, utters sobs, convulsive sighs, attended throughout by the fearful and persevering mutter of the violas. Although in this unspeakably fine piece of inspiration there is not a note of voice or instruments without its sublime intention, yet it should be noted that the fascination exercised over the listeners, and the sensation of horror which causes their eyes to dilate and fill with tears, are principally attributable to the viola parts."

Since the days when Berlioz wrote the work quoted from above, there has been a great change as regards the viola. Viola players in our modern orchestras are as expert as any of the other instrumentalists, and modern composers are well aware of the wonderful effects to be gained by the use of the viola. Witness, for example, the thrilling effect produced by the solo part given to the violas in the Allegro (second movement) of the overture to "Tannhäuser." by Wagner, to describe the orgies in the cave of Venus, while the violins accompany it with tremolo passages. The same effect could not have been produced by any other instrument in the orchestra.

The viola offers so many opportunities for employment and for improvement, and it is so easy for the violinist to master it, that it is hoped that our American violinists will give more attention to it in the future.

ANSWERS TO VIOLIN QUERIES.

W. A. P.—Carlo Testore, of Milan, Italy, is one of the lesser Italian violin makers who has made some good instruments. Here is the inscription in full as found in a good Testore of 1741: "Carlo Antonio Testore, figlio maggiore del fu Carlo Giuseppe in Contrada larga al fegno dell' Aquila, Milano, 1741."

There are many imitation Testore violins on the market, each bearing the appropriate label. Your only method to find whether yours is genuine would be to submit it to an expert. If genuine the violin would be worth from $100 to $200, according to the preservation and tone.

M. B.—Violins by Fred. Aug. Glass are not especially valuable, even if genuine. In the market I should not think a first-rate specimen would command above $40 or $50 at the outside, although it is possible that a chance purchaser might offer more if he was especially partial to the violins made by Glass.

H. S.—The fingering that you give, ⅝ ⅝ ⅞, etc., denotes that the notes over which the finger marks are placed are to be played "harmonic," that is with the finger lightly touching the string instead of being pressed firmly upon it. "Sul G ————" indicates that the note or passage over which it is placed is to be played entirely on the G string. There is usually a dotted line to indicate how far the G string passage extends. You will find clear explanations of the portamento and the other matters you mention in Hermann's Violin Schule, Vol. 2.

C. W. S.—Paganini frequently turned each string of his violin half a tone higher. He also, for certain compositions, tuned his G string to A—one tone higher—and to F, one tone lower. Other violinists have for certain compositions used other tunings. There is no doubt that the idea of these different tunings is taken from the custom of changing the tuning of the guitar to facilitate the execution of certain passages in compositions written to fit this changed tuning. The Spanish Fandango," probably the most popular piece ever written for the guitar, requires the normal tuning of the guitar to be changed, thus making musical effects easy that would be practically impossible with the ordinary tunings.

P. J.—It is utterly impossible to pass on the merits of a violin without seeing it. It is possible that the violin you contemplate buying is genuine. To be certain, you would have to submit it to an expert.

Please mention THE ETUDE when addressing our advertisers.

CHILDREN'S PAGE

CHILDHOOD AND YOUTH OF THE GREAT MASTERS.

The Story of "The Little Magician," Mozart.

BY C. A. BROWNE.

In Austria, some sixty-three miles southeast of Munich, is the little city of Salzburg; so deep set among lofty mountains that one of the gateways of its citadel is cut, many feet, through the solid rock. Here, amidst romantic scenery, once lived a young violinist-composer, named Mozart, with his wife. Both were so good looking that they were known as the handsomest couple in the town.

Seven little children were born to them, but only two lived, Maria Anna, or Marianne, born in 1751, and the boy. Wolfgang—a January baby of 1756, who will probably be remembered as long as there is any music in the world; for he lived to be one of the greatest musicians the world has ever seen.

European children begin their education very young—and Father Leopold early taught Marianne the piano. "Nannerl," as the boy called her, and himself, "Woferl," were great chums.

His ear was so sensitive that he fainted at the sound of a trumpet. Both children loved music above everything else. He listened intently to her music lessons, and even at three years old he would amuse himself for hours with picking out thirds; and he showed a good memory for the different pieces he heard.

In fact, it was "Nannerl's" lessons that first brought his wonderful musical gifts to notice, for the father was so encouraged by the interest he displayed that Leopold began, almost in play, to teach the youngster some little minuets on the harpsichord, the old-fashioned piano.

Study in the Olden Days.

A hundred and forty-eight years ago they did not have the beautifully-printed exercise-books that we use. Everything—scales and all—had to be copied by hand, note by note. And in Nannerl's manuscript music-book the father began to write down little pieces for the small brother. Pretty soon Wolfgang began to compose similar little airs for himself. These he would play to the father while the father wrote them down for him in the book. But it was not long before he was able to do it all—the composing and the writing too.

And when we go to Salzburg we shall be able to see that very music-book of little Nannerl's—for they still treasure it there—in the Mozarteum, a sort of conservatory of music.

Delighted with the great musical talents displayed by his children, the father devoted a great deal of time to their education in music.

When Wolfgang was four years old, hardly more than a baby, he wrote tunes; at five and a half he made his first public appearance when he took part in a comedy set to music by the court organist and performed in the hall of the University of Salzburg in 1761. About one hundred and fifty took part, including the young aristocrats, students, and the choristers of the chapel.

MOZART AND HIS SISTER.

His First Concerto.

At twelve there was no one who could equal him on the harpsichord. He had even composed a concerto which was so difficult that no one could play it. Not at all abashed, he stood his ground, telling his father, "That is just why it is called a concerto; people must practice it until they can play it perfectly."

One writer says that the professors of Europe stood amazed at a boy who improvised fugues on any theme they had a mind to give him, and then rode a-cock-horse on his father's walking stick.

Schachter, the court trumpeter, who was a friend of the Mozart family, tells of the little Wolfgang's eagerness to learn everything, especially arithmetic —which was lucky, considering how many fractions we are liable to meet with—in music.

He loved his father dearly. "Next after God comes papa," he used to say. And, although they were very severe with children in those days, he was so obedient that he was never whipped.

The little brother and sister had made such rapid progress that the father made up his mind to go on concert tours with them. Their first trip was in 1762, when Mozart was only six, and Nannerl ten. They went to Munich, where the Elector received them kindly and admired them greatly.

At the Court of Maria Theresa.

Next they went to Vienna, the Austrian capital, where the fame of the little prodigies had gone before them. The Emperor, Francis I, was especially pleased with "the little magician," as he called Wolfgang, and in a joke made the boy play with first one finger, and then with the keyboard covered so that he could not see the keys but had to remember where they were.

Little Wolfgang was devoted to the Empress Maria Theresa. And he knew so little about the cold formalities of court etiquette that, running up to her, he would throw his arms around her neck and kiss her without any ceremony. She was fond of him, too, and allowed her little daughter to become his playmate. This was the small archduchess, Marie Antoinette, who, some day, was going to be the queen of France, the wife of the unfortunate Louis XVI.

Of course, the nobility went wild over the children, and the titled ladies lost their hearts to the little fellow—and no wonder, for he had a face of unusual beauty. Many of us have seen copies of the painting of Mozart and his sister before Maria Theresa.

The two children, in costly dress, are playing the piano before the Empress and her court. Maria Theresa sits near the piano, and has one hand raised in wonderment at the skill of the marvelous children. She encouraged them in many ways. And even the vest and the top-coat embroidered in gold which Mozart is wearing, in the picture, were presents from her.

But good times do not last forever, and a change came all too soon. Mozart took the scarlet fever, and even after he got well people kept aloof, for fear of infection. So the family returned to Salzburg, in the beginning of 1763. But they left home again in June, traveling toward Paris, but giving public concerts, or playing at the various courts, on the way. Mozart also played the violin, and the organ at several churches, for he had now arrived at the ripe age of seven.

In November of 1763 they reached Paris, and there they stayed for five months.

At the famous Palace of Versailles (vĕr sāy), which is ten miles from Paris, the children played before the court of Louis XV, where Mozart had another distinguished friend and well-wisher in the reigning beauty, Madame de Pompadour, before whom he often played. One painting by V. de Paredos is of a brilliant drawing-room scene, in which that gorgeously gowned lady is extending her hand to the little Mozart, who kisses it with a frank and natural grace.

In London.

In April of 1764 the Mozart family left Paris, and went to London, by way of Calais. In England also, they met with a favorable reception at court, and the children, especially the eight-year-old Mozart, made a remarkable impression.

The King, who was George III (our friend of the Stamp Act), put pieces by Bach and Handel before "the invincible" Mozart, and the child played them at sight. Bach had died fourteen years prior to that time, but Handel had been dead but five years.

Mozart even accompanied the Queen of England, Charlotte Sophia, in a song; and, with no previous preparation, he composed a charming melody to the bass part of one of Handel airs.

But the father took a bad cold in coming home from one of their concerts and had a severe illness. On account of his father's sickness Mozart was not able to play any instrument, so he employed his time in composing his first symphony.

This was in 1764, when Mozart was but eight, as has been said. In 1765 he composed three others, and, although a symphony is really a sonata for a full orchestra, we can get this very beautiful music arranged for four hands—duet form—on the piano, or even for two hands.

The Mozarts started for The Hague on the first of August, 1765, as they had been invited to play at the court of Holland, and were most kindly received by the Prince of Orange and his sister, Caroline of Nassau-Weilburg. But, first Nannerl became ill, and then Mozart took a violent fever which lasted many weeks, so that it was in January of 1766 before he was able to give the two concerts at Amsterdam, where all of the instrumental music was of his own composition, including a symphony—doing pretty well for a boy of ten.

They took another trip to Paris that year and passed again through Munich where his old friend the elector was much pleased with Wolfgang's progress. They reached home in November of 1766, and the father began at once to carry on the boy's interrupted studies.

Allegri's Miserere.

Four years later, in 1770, they went to Italy. The travelers reached Rome on Wednesday of Holy Week and went straight to the famous Sistine Chapel to hear the singing of Allegri's celebrated Miserere. This is the psalm, Miserere mei Deus, the fifty-first psalm, which begins, "Have mercy upon me O God, according to Thy loving kindness." This famous composition had been guarded with such jealous care that up to that time, 1770, only three copies of it had been lawfully made. But on this particular fourth day of Holy Week Mozart, gifted boy that he was, then just fourteen years of age, wrote down the entire work, after hearing it sung that once. Knowing that the music was to be repeated on Good Friday, he put the manuscript into his little cocked hat and corrected it with a pencil as the service was going on. This clever performance made a great sensation. He was received everywhere with open arms, and Pope Clement XIV conferred the Order of the Golden Spur upon him.

But musicians were not paid in money in those days, and the Mozarts often felt the need of it in spite of their popularity. Valuable presents and gold snuff-boxes do not pay bills or buy food. Yet these were days of joy and triumph—the most brilliant of Mozart's short career.

How He Wrote.

He wrote music as you and I write letters, and his handwriting was neat and small, like himself. But he wrote letters, too that we may still read. Always traveling as he was, they are dated from Verona, Milan, Rome, Venice and many other places; and we read the once familiar names, forgotten now. We can picture Father Leopold with his oaken walking-stick and his coat threadbare from long wear, and the good wife and mother. There is pretty little Nannerl—she is now about fifteen, and her small brother writes that she "looks like an angel in her new clothes," and plays the clavier to the amazement of her stupid sweetheart who whimpers behind his pocket handkerchief. (She afterward married a Baron von Berchthold.) Bimberl, the dog, gets many kisses, and there is the canary that sings in G sharp. Last comes the wonderful boy himself, in his little puce-brown coat, his buckled shoes, and long-flowing hair, tied behind, as was the style at that time—famous for his cheery merriment, as well as for his wonderful music.

Reference Books.

Studies in Modern Music—W. H. Hadow.
Encyclopedia Americana.
Dictionary of Music and Musicians —Sir Geo. Grove.
Century Dictionary and Encyclopedia.
Music and Morals—Haweis.
Century Book of Facts—Ruoff.

HOT NOTES.

BY A. L. PRATT.

I was trying to teach one very unruly little miss the importance of the proper stroke of the staccato notes. "Play them as if the keys were red hot," I said. After a while she conquered the once hard task, producing a very clear, crisp tone. The next lesson I enquired as to how she should play the notes with dots over them, expecting "staccato" for an answer. "Oh, those are *hot notes*," she said, and promptly began to show me how they were played.

ANSWERS TO MUSICAL SYNONYM PUZZLE.

The following are the answers to the musical synonym puzzle that was printed in the September Etude:

1. Score.
2. Flat.
3. Natural.
4. Accidental.
5. Air.
6. Pitch.
7. Tie (or substitute, Slur).
8. Allegro.
9. Staff.
10. Force.
11. Sharp.
12. Grace Note.
13. Tonic.
14. Strain.
15. Key.
16. Theme.
17. Solo.
18. Rest.
19. Minor.
20. Major.
21. Clefs.
22. Bass.
23. Chord.
24. Dominant.
25. Counterpoint.

The following readers sent in correct answers to the foregoing puzzle:

E. M. Ruebsam.
F. J. Porter.
R. Bauer.
Hilda Hanes.
Mrs. A. J. Simpson.
J. Shaw.
Mrs. Bemis.
Miss B. Mullin.
E. M. Wolf.

Ideas for Music Club Workers

By MRS. JOHN OLIVER
(Press Secretary National Federation of Music Clubs)

HINTS ON ORGANIZING A MUSICAL CLUB.

Many applications have been received for information upon the subject of forming a musical club. We have made it a practice to refer applicants to the issue of November 1907, which contained an article giving adequate attention to this subject. Many applicants desire to know something of the parliamentary procedure. The following methods which are followed in most all musical clubs will be found of value to those in search of a more formal plan.

The organization of a musical club is carried on practically the same as in organizing a club of any sort, except that the object for which it is organized may be different. I should suggest for the benefit of L. H. who says she has "not the first idea of club formation" that having found a number who are really desirous of forming a club a day and hour be agreed upon and a meeting called. At the time appointed some party interested will rise and say "The meeting will come to order," and then ask for nominations for a temporary chairman. One or more names will probably be offered, then voted upon. The person elected will then take the chair and ask for nominations for a secretary; these two officers are sufficient for a temporary organization.

After the election of the secretary, the chairman states the object of the meeting. If it is agreed that the permanent organization shall take place at once, the temporary officers may be made permanent by acclamation or new officers elected, the chairman holding the election.

After election of officers committees are appointed by the chair to form the Constitution and By-Laws for the organization.

The Constitution should specify the name and objects of the association or club, the requirements for membership, give a list of the officers and fix a quorum.

The By-Laws should contain matters of minor importance, specify the duties of officers, place and time of meeting, and give the order of the business. The By-Laws may be amended at any time by a majority vote of the members present.

It is the president's duty to preside at all meetings, announce the business, preserve order, put questions, announce results and see that all rules are observed.

The recording secretary will keep the minutes of the meeting at each meeting, reading aloud the proceedings of the previous meeting. In the absence of the secretary the president must appoint a secretary pro tem.

A corresponding secretary will attend to all correspondence of the organization notify committees.

If there be any funds there should be a treasurer whose duty it should be to keep accurate account of receipts and expenditures, collect and hold all money and report to the club.

If the object of the club is self culture, I should suggest a plan of study be decided upon, a competent leader appointed and the meetings be given over to these lessons, with probably half hour for the discussion of current Musical events. This half hour will prove very instructive as it encourages members to post themselves on the musical topics of the day. For this department it would be well if the club subscribe for and keep in the place of meetings two or three good musical journals.

Many departments may be formed as the club grows in strength and numbers. Monthly concerts given by the members will greatly increase interest in the work and at the same time be of great benefit to the participants.

A CLUB PROGRAM OF INTERNATIONAL MUSIC.

In the meeting of your club you have doubtless found that one of the most essential things is variety. A set program for a year easily becomes very tiresome to the members unless you seek variety. If you have had composer meetings for the purpose of studying the works of the individual composers it would be well to occasionally have a meeting devoted to some different class of subjects, such as "The Evolution of the Dance," or "Women Composers," or "National Programs," or, as the title of this article suggests, an international program.

Practically all of the European countries have representative composers. Some have so many that it will be difficult to decide which would be the best for your uses. This program should be prepared far in advance and the performers should have ample opportunity to practice their pieces thoroughly. If the club is one composed of the pupils of one teacher she will have little difficulty in apportioning the work so that those who are the most capable will have the difficult pieces. The teacher must not take the following program as anything more than a model showing what could be done with such a subject. She must adapt the music to the individual needs of the pupil.

The practice of having each pupil prepare a short biography to read before the club prior to playing the piece is a most excellent one. Its greatest advantage is that the process of reading often frees the pupil of the nervousness that would otherwise accompany the performance of the piece. The students should be encouraged to take pains with these biographies and the teacher will doubtless be obliged to assist the student in securing the right kind of material. She should place all her reference books at the pupil's disposal and show them how to get the facts which make up the outlines of their biographies.

Enthusiasm will often lead the pupil to prepare biographies of impractical length. Therefore, it is well to limit the words and character of the biography. Two hundred words is an ample allowance for the intelligent pupil. The following material could be embodied in a biography of this length.

CHARLES (FRANCOIS) GOUNOD.
Born in Paris, June 17, 1818—Died in Paris, Oct. 17, 1893.

Gounod's father was a painter of pronounced ability, but he died when the child was five years old. Accordingly, Gounod was brought up by his mother, who was a fine musician. In 1836 he studied with Reicha. Halevy, Lesseur and Paer at the Paris Conservatory. Later, he won the Prix de Rome, which entitled him to a three years' residence in Italy and other Continental countries. He wrote in all forms, but with most success for the stage. His most popular works are the operas of "Faust" and "Romeo and Juliet," and the oratorio of "The Redemption." He also wrote many masses, a symphony and some fine songs and duets. He was said to have been a fine organist and he was also skilled as a writer upon musical subjects.

A longer biography than the above would consume too much time at your club meeting and would defeat the purpose of such a meeting. You will find that your patrons will appreciate the idea of having the program under national instead of composer heads. Following is one way in which this interesting subject may be treated.

AN INTERNATIONAL PROGRAM.

Pieces from "Kinder Album" *Schumann*
Austria.
"Fur Elise" . . . . . *Beethoven*
France.
"Marche Pontificale" . . . . . *Gounod*
Italy.
"Consolation" (or some simple operatic transcription from Verdi, Rossini, etc.) . . . . . *Scarlatti*
English.
King's Hunting Jig . . . . . *John Bull*
Norwegian.
"Wedding Day at Troldhagen" . *Grieg*
Hungarian.
Consolation, No. 5 . . . . . *Liszt*
Poland.
Nocturne in B Major, Opus 32, No. 1 *Chopin*

THE WEDDING OF THE OPERAS.

The following makes an exceedingly good puzzle game for musical parties in which older children take part The answers to all of the following questions are names of famous operas. Some will be difficult to get, but for the most part they are quite simple for advanced musical students In the next issue we will print the names of the first ten sending in correct or nearly correct answers to this puzzle.

1. Who are the bride and groom?
2. What was the bride called before she eloped to be married?
3. At what sort of a party did they become acquainted?
4. He went as a minstrel. What was he called
5. She went as an Austrian peasant. What was she called?
6. At the wedding what Spanish girl was maid of honor?
7. What noted Swiss was the best man?
8. What two ladies, friends of Donizetti's, were bridesmaids?
9. What four Germans were the ushers?
10. What mythological personage presided over the music?
11. Who sang the sermon?
12. What noted person from Japan was present?
13. What noted bells were rung in honor of the wedding?
14. What ship did they take for their wedding trip?
15. When on the voyage who captured them?
16. What virtue sustained them in captivity?
17. What gentleman of dark complexion rescued them?
18. What historical people entertained them in France?
19. In northeast Italy what grand af fair did they attend?
20. Who showed them the sights of Venice?
21. What were the wedding presents?
22. What royal personage attended?
23. What frivolous female was there?

The answers will also be published next month.

PUBLISHERS NOTES

The December Supplement. With every copy of the December issue we will present a supplement containing four photogravures of great masters, cabinet size; Schumann, Haydn, Handel and Rubinstein. These portraits will be in no way the same as any that we have ever given before. They will be made by the photogravure process, not an imitation of the photogravure printed from etched copper plates. The equal of any etching that can be purchased in any art store at a high price.

There will be a large demand for this issue, and we would advise those who desire to use extra copies as Christmas presents for their pupils, a custom which has become quite usual, that we will print a large edition with that idea in mind, the price for this holiday issue remains the same, 15 cents.

New Express Rates. The new Interstate Commerce Law has brought about at least one distinct advantage to every one of our patrons. Heretofore as large shippers, publishers were given what was termed "Printed Matter Rates" (Sec. D.), 8 cents a pound or two ounces for 1 cent. These rates are now open to all; every person returning music to us can obtain this rate of two ounces for 1 cent by asking for it. We advise its use wherever it is cheaper than the regular rate.

The only condition imposed by the express company is that the charges must be prepaid. In other words packages returned to us collect will in a great many cases cost more than if they are returned as printed matter prepaid. Send small packages from a distance by mail.

For Convenience in writing orders our sheet music publications are catalogued by number, and patrons are reminded that they can save much time and unnecessary labor by using the numbers when ordering from us. Orders so written are quickly and easily filled and the customer gets the benefit of better service. The number of each piece will be found opposite the title in our sheet music catalogue, and also on the upper left hand corner of the first page of the music itself.

Plain Order Writing. This house handles daily a very large number of orders of all kinds, to the reading and proper interpretation of which much close attention is given; it is our unvarying aim to fill each order as completely and correctly as possible, but it is often difficult to guess a customer's exact meaning. This is because people sometimes assume that we are sure to understand even if the instructions are quite meagre; as a matter of fact, we often do understand and execute such orders accurately, but unfortunately, there are still other instances where we are quite at sea and are obliged to write to the customer before the order can be filled. Delays of this kind might be avoided if patrons would always try to make their exact wants known. Orders should also be plainly written, each individual item being separated so as not to be confused with that preceding or following, and it is best not to try to say too much on a postcard.

Certificates and Diplomas. We have quite a variety of certificates and diplomas for the use of schools, conservatories and teachers, which are available for all grades of work. We have various styles and forms suitable for almost every purpose in grading and marking the progress of pupils' work. We first have the large diplomas in two or three forms. These are printed on parchment and are finely engraved. These are used for graduating purposes in schools and conservatories. Then we have the teacher's certificate, which is given to pupils who have finished a certain course of private instruction, or when a pupil has discontinued studying and wishes a certificate of standing and progress from a teacher. Then we have pupils' certificates that are given by the teacher for the finishing of any grade or year. The prices for these range all the way from 5 cents to 25 cents.

It must be understood that these certificates and diplomas are signed only by the institution or by the teacher. We furnish only the blank forms. Our name as publisher does not occur on the blank. It is not the province of a publisher to issue a certificate bearing his name for any of his works. A certificate only has value from an educational standpoint when issued by a teacher or institution. A publisher's name in connection with a certificate of this kind weakens it. Teachers will find a great variety in what we have to present. Particulars may be had by writing.

Thanksgiving and Christmas Music. Organists, choir leaders and others interested in preparing suitable musical services for Thanksgiving or Christmas will find it to their advantage to write us for selections of anthems, services, solos, etc., to be sent for inspection. Aside from the excellent material of this character to be found in our own catalogue, and which we are always ready to send on approval, we also carry a complete assortment of the issues of other publishers and are prepared to fill all such orders with the utmost promptness. A special list of good music for Christmas will be found in the advertising columns of this issue. Early preparations for these occasions insures the best results. Select your music as early as possible and allow ample time for practice.

School of Technic by Philipp. This great work of Philipp's is on a fair road to be on the market before the next issue. The entire plates are engraved and the proofs are in the hands of the author. The work will be one of the most comprehensive and modern works on piano technic. A half-page advertisement of this work in another part of the journal will give additional information. Our advance price of only 50 cents, postpaid, makes it the most tempting offer we have yet made. Usually a work of such originality and importance would cost from $2.50 to $3.00. Every teacher who has to do with piano technic should at least procure one copy for his or her own use. There are many ideas contained in this book that the teachers will find stimulating in their daily routine of teaching. There is nothing so stimulating as to rub up against modern ideas such as are found in a work of this kind. We give the work our most hearty recommendation. Those who desire to avail themselves of the special price on this work would better order this month, as next month may be too late.

A Complete Course of Instruction for the Use of Singing Teachers. The "Technic and Art of Singing" by Mr. Frederic W. Root offers to all teachers of the voice such a course. We will issue about the time this number of THE ETUDE appears what might be termed a manual of this course. There are eight distinct volumes, covering almost every need which arises in vocal teaching. This manual explains the use of each one of these volumes, and besides gives a sample page from each and an actual working plan for teachers to follow, using these books in their work.

The manual is free and will be sent, postpaid, to everyone who applies for it. The course itself is not new, but it is being added to, modernized, constantly. The author is alive to the necessities arising in his actual work, as well as from changing conditions. Every teacher desiring to keep abreast of the times will do well to get this manual, read it carefully, and use the course as laid down therein.

Little Velocity Studies Without Octaves. By L. Kohler, Op. 242. We have now in press to be added to the Presser Collection, this very useful work. It is one of the best of all the Kohler books of studies. The studies are especially designed for the development of velocity for students with small hands or hands of limited span. These studies may be taken up by pupils of the early third grade or even by advance second grade pupils. They may even be used to follow Horvath's First Velocity Studies, and again they may be used as a preparation for more advanced velocity studies. They might be followed by the first book of Beren's Velocity Studies or after an interval by a Czerny Velocity Studies. In these studies by Kohler the work is very evenly divided between the two hands. Velocity is not developed in one hand at the expense of the other. Very little extension is required in either hand, hence the title "Little Velocity Studies Without Octaves." For introductory purposes during the current month the special price on this work will be 15 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Advance of Publication Prices Withdrawn. The following works are now ready and the special prices on all of them are hereby withdrawn:

Horvath's "First Velocity Studies," "Gurlitt's First Lessons, Op. 117," Baschinsky's "One Year in the Life of a Child" (four hands), and "Anthem Devotion." The orders in advance of publication for all of these works have been very large. We feel sure that none will be disappointed in them.

Horvath's Velocity Studies will doubtless become a permanent addition to the teaching repertoire for young pupils.

"Gurlitt's First Lessons, Op. 117," is already widely used, and our edition will be found very satisfactory in all respects.

Baschinsky's "One Year in the Life of a Child" is an entertaining and highly original set of four hand pieces which should be of great use in elementary ensemble playing.

"Anthem Devotion," which is the most recent addition to our series of anthem collections, should repeat the success of the three preceding volumes. We should be pleased to send any or all of these works for examination to all who may be interested.

Calendars 1909. For a number of years we have furnished each year a calendar, used, no doubt, to a very large extent as a slight remembrance from teachers to pupils, and from pupils to teachers. We have, we think, this year the most attractive series which we have ever issued. On page 745 of this issue you will find an illustrated advertisement.

These calendars are pictures framed in a dark gray mat, on the back they have an easel. The frames are in two shapes, six inches wide by eight inches long, and eight inches wide by six inches long.

We have a very large assortment of subjects; of the frames only the two kinds. The choice of subjects may be made from the following classes: Great Musicians, Pianists, Violinists, Singers, Opera Singers.

Both the pictures and the frames are imported, and while we have a large number on hand, it is not likely that we will be able to guarantee any selection which might be desired, except on the very first orders, as being imported they could not be renewed in time for the holidays. The price is 10 cents each, or, $1.00 per dozen, postpaid, if cash is sent with the order.

Berens' Velocity Studies. We will issue during this month this work which fills a very important place in almost every pupil's course of piano. It is a set of studies of which the full title is "New School of Velocity." This can parallel Czerny's School of Velocity, No. 299, or can be taken before it. They have all the technical interest of Czerny's Studies, with, possibly, a modern touch. They are becoming almost as popular with our best teachers. We will issue this work complete. We will send the work complete for 30 cents. The first and second books will be published in separate volumes, while the third and fourth will be published together. This is an unusually low price, as the retail price of this work is exactly $3.00. We will also pay the postage. This offer will remain in force only one month.

Extension Exercises For Small Hands. By F. P. Atherton. We have in preparation a set of exercises which are intended particularly to assist players with small hands in attaining flexibility and elasticity of the hand, thereby increasing the power of extension. These studies are not founded on any particular method of technic, but are the result of practical experience. These may be used with any other technical works and they may be taken up by even elementary pupils to excellent advantage. They would serve as an excellent preparation for larger studies in extension such as those by Philipp. These studies are entirely original and are not a collection. They may be used by all pupils young or old who have small hands or who lack the power of extension. For introductory purposes the price of this work during the current month will be 15 cents, postpaid, if cash accompanies the order.

ETUDE CLUBS OF SPECIAL VALUE.

THE ETUDE and *Woman's Home Companion*, both for $1.85.

THE ETUDE and *Designer*, for $1.70.

THE ETUDE and *American Magazine*, both for $1.85.

THE ETUDE and *Cosmopolitan*, for $1.85

THE ETUDE and *McClure's*, for $2.25.

We are prepared to duplicate any clubbing offer, in which a subscription to "The Etude" is included, made by any reputable publisher or subscription agency.

Organ Repertoire. We take pleasure in announcing that we have now in preparation and nearing completion a new collection of pieces for the pipe organ. Our previous collection entitled "The Organ Player" has had a flattering success and has been widely used by teachers, organists and students. In our new collection we have endeavored to work along similar lines and we have avoided anything which is either hackneyed or commonplace, not reprinting numbers which are to be found in other volumes. Many of the pieces are entirely new and original; others have been especially arranged or have been edited and revised with the utmost care. Those who have used "The Organ Player" will not be disappointed in this work, and we commend it to the attention of all these. For introductory prices during the current month the special price will be 65 cents, postpaid. If the book is to be charged the postage will be additional.

A Word of Advice. If there is any delay in your order reaching you we would advise that you first make inquiry at your express office, as probably your express agent may not notify you promptly upon the arrival of the package. If they report that no such shipment has yet arrived then notify us immediately and we will make investigation at our end, and if shipment has already gone forward we will issue a tracer and do all possible to locate the package without any further delay.

The order blanks which we supply to our patrons at all times we find to be a great convenience, but every mail brings us these containing orders, large and small, *unsigned*, and such orders cannot receive our usual prompt attention and often must lie unclaimed until a complaint is received. Be sure to sign every order with *your name* and full address.

To the student preparing to become a teacher, also to the professional pianist or singer, we specially invite attention to our catalogue of instrumental and vocal music, and upon request to do so we will also quote you the special discount allowed to amateurs. Our catalogue is particularly adapted to your needs and is graded from the beginning up to the most difficult, and is of special value to the teacher's line of work. Write to us for a copy at an early date.

The Kinder Symphony. The Kinder Symphony occupies a peculiar position in music. Written as a preliminary study to ensemble music for children who have not the ability to play the more serious instruments it fills a want that nothing else has supplied. In the past there were but few known to the musical world, such as Haydn and Romberg. The growth since then has been slow, due, perhaps, to the fact that the Kinder Symphony is so little know outside of our large cities.

During the past few years there have been published a number of symphonies from which we have selected a few of the most practical. In fact, to justify our belief, we selected from our clerks a number who had never heard a Kinder Symphony before, and in two rehearsals we gave a most creditable performance. A list of these works, with names of instruments required, will be found on page

We keep constantly on hand the necessary instruments for the production of all Kinder Symphonies. While we try to favor the American market in all our dealings the superior workmanship of the German manufacturers decided us to import the Kinder instruments. Our prices are the lowest, when all things are considered for the "life" of the instrument is of material importance, thus our trumpets are one solid piece and not weakly soldered together. A complete list of instruments, with prices, sent upon request.

Standard Grade V. The success of this series of works has been very satisfactory. The first four grades have gone through many editions. They are supposed to be used with each grade of Mathew's Standard Graded Course. There have been several features that have been prominently kept before the mind of the public. First, the pieces must contain musical merit; they must have been tried and found of value. Then, the grading is done very carefully so that every piece in the volume is exactly suited to that grade. We will issue this volume before the holidays. It will contain a medium grade of piano compositions that will be useful for almost any purpose of education. Our advance price will be 20 cents if cash accompanies the order.

Guide for the Male Voice. By F. W. Root. This new work which was announced last month will be on special offer during the current month. It is the latest number in the series by F. W. Root bearing the general title, "Technic and Art of Singing." This new volume is entitled "A Guide for the Male Voice. Op. 23." This book is intended particularly for those who have male pupils. It contains minute instructions for the development of the bass, baritone and tenor voices with special exercises and songs for each voice. It contains only the necessary directions for dealing with the characteristic features of the male voice. It is an eminently practical and useful work of equal value with all the preceding volumes of this highly successful series. For introductory purposes the price of this volume will be 30 cents, postpaid, if cash accompanies the order. If charged postage will be additional.

Special Notices

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

VEON GRADED PIANO COURSE. A practical Kindergarten method for private lessons. Introductory price 25 cents per volume or three grades for 50 cents. Veon Piano School, Beaver Falls, Pa.

"SCALES, KEY SIGNATURES AND RELAPED KEYS." by Stanley T. Reiff. Comprehensive—Concise—Practical—Invaluable. Order direct or through dealer. Net price 25 cents. No stamps. THE MUSICAL PRESS, P. O. Drawer 1602, Philadelphia.

THE TAUSIG HAND EXPANDER, an aid to pianists with small or stiff hands. One dollar postpaid. Essex Publishing Co., 853 Carnegie Hall, New York.

A COMPETENT TEACHER WANTED in every city and town to introduce the Russell Methods of Music Study—Voice, Pianoforte and Choral Class work. These works are bringing results everywhere. References, etc., required. Address Headquarters. The Normal Institute of Music, Carnegie Hall, New York.

25 NEW PUPILS FROM ONE RECITAL the record of teacher of Shepard Piano System. Booklet. Also, Harmony by Mail Culture classes. Shepard Schools, Orange, N. J.

OLD VIOLIN FOR SALE WITH A known age of 80 years. For particulars address, Vimer, care of THE ETUDE.

HOOK-HASTINGS ORGAN, two-manual, pedal, seven speaking stops, motor, nearly new, for sale. Metropolitan College of Music, 4429 Baltimore avenue, Philadelphia.

WANTED—Virgil Clavier. In good condition, full length. Mrs. A. H. Putnam, Poughkeepsie, N. Y.

GETTING AHEAD IN MUSIC.

BY FAY SIMMON DAVIS.

"The best men arc not those who have waited for chances, but who have *taken* the chance, *besieged* the chance, and made chance their servant."

Every lesson we teachers give is a chance, opportunity; every lesson we take ourselves is a chance to build. Every concert we hear, every magazine we read, every friend we meet, teaches us something if we are only hungry to be taught. Opportunities are everywhere if we but seize them before their coat tails fly by us.

There is a story told in which a sculptor was asked why the face of one of his figures was hidden by hair and why it had wings on its feet. "Its name is 'Opportunity,'" said the sculptor. "The face is hidden because men seldom see it when it comes to them. There are wings on its feet because it is gone and cannot be overtaken."

Even those who see our opportunities, hesitate, and they are lost. On my desk I keep this little verse which has often helped me to take decisions quickly and to grasp a chance when it was slipping past.

"Don't linger by the way,
Do it *now!*
You'll lose if you delay,
Do it *now!*
If the other fellows wait
Or postpone until it's late
You hit up a faster gait,
Do it *now!*

In our contact with men of larger experience we find our greatest inspiration. Through our association with all those who may have walked up the Ladder of Fame, making the most of their chances with the heavy weights of adversity fastened about their feet, we find new courage, a reflection of theirs, which helps us to fight our battles as bravely as they fought theirs.

The other day I called to see a friend who had just returned from Europe. Before I left him I said, "Do tell me something about your life, and the work you did while in Germany." "What did I do?" he answered, "I'll tell you what I did—I worked hard from the first minute to the last. I tell you I found out what it means to work hard. Now I'm going to work again here, and make a place for myself, for I intend to succeed and I *will* succeed. If I had only been as wise once as I am now I would have more money to start out with, for I would have remained right in this blessed country of ours and absorbed all the wisdom she could have given me from her wonderful resources before I went abroad for the old world's teaching and atmosphere. Yes, I tell you, I'm *bound to succeed* and no amount of obstacles can stop me!"

THE AMERICAN SPIRIT IN MUSIC.

Such a spirit is what American musical life needs more than it needs talent. Grit and determination, patience and "spunk," are just as essential for the making of an artist as genius. "There shall be no Alps," said Napoleon when told of the terrible difficulities he would encounter when crossing the mountains.

There is no "chance" of success waiting for my friend. He is going to *make* it. Across his musical Alps there will be no obstacles he cannot overcome. There is no "luck" in store for him—he is just lucky in being plucky. I know a great deal about his life. As a student he earned his clothes and the money for his lessons ever since he was in the grammar school—think of it! He earned his admission fees to the concert halls, where he was always to be seen among the "wall flowers" whenever the great artists were playing. He taught and studied, did typewriting, organ-blowing—anything and everything for the sake of the goal in view. He now returns from Europe with a purpose and self-assurance that will yield him large returns through life.

I have another friend whom I met but recently. "You want to know how I succeeded? Well, I just did things when I started that many other boys were too proud to do. My mother gave me lessons until I was fourteen. Since then I have earned the money for every lesson I've taken by doing everything—from snow-shovelling to waiting on table. We once were so poor that I went all over the city ringing door-bells and offering to give lessons for ten cents apiece, three for a quarter! Please don't laugh; the remembrance is too tragic for that. I secured two pupils, think of it! and I've built up my present clientele from the start I gained by teaching those really Heavenly Twins! I organized a chorus in a Sunday School when I was seventeen and gave two concerts to make money with which to buy the music. In time, two or three singers took piano lessons 'off'n me,' and gradually more pupils from the chorus ranks were added to my class. I played a little reed organ on Sundays *without remuneration*, and by and by the people purchased a small pipe organ and paid me $1.50 for two services. On this instrument I gave some free public recitals. I went from that church to one where I received $4.00 a Sunday, and from there I worked myself up to the position I now hold.

"I believe more firmly than ever that success is not ensured by what a man accomplishes, but by what he has overcome and endured.

"THE ETUDE" Leads to Success

Most teachers and students take "THE ETUDE" because they find that by keeping in touch with best current musical thought and inspiration they become more successful.

The value of "THE ETUDE" is guaranteed by its past. You know what that has been. Take for instance "THE ETUDE" for July, August, September and October; here are just a few of the articles included:

"Lessons With Kullak".....by **W. H. Sherwood**
"From Beethoven to Liszt".....by **Amy Fay**
"Turning Points in the Careers of Great Musicians".....by **H. T. Finck**
"The Acquisition of a Loose Wrist".....by **Perlee Jervis**
"Claus Teaching versus Private Teaching"...by **Mrs. Herman Rotschman**
"Amateur Courses".....by **Emil Liebling**
"False Stories in Musical History".....by **Louis C. Elson**
"What is Virtuosity?".....by **Edward Baxter Perry**
The Dr. William Mason Number with immensurably valuable articles by **W. S. B. Mathews, H. T. Finck, Wm. H. Sherwood, P. V. Jervis** and **E. M. Bowman**
"The Basis of Music Memory".....by **Thomas Tapper**
"Profitable Musical Culture Exercises for Pianists" by **Dr. W. R. C. Letson,** Editor of "Health Culture".
"Paul Wachs" (with a description of his best Teaching Pieces)
"How the Masters Waited and Worked for Success"...by **Carl G. Schmidt**
"How to Play Chopin".....by **Vladimir D. Pachmann**

These issues contain, beside the above, not less than

57 PIECES OF VOCAL AND INSTRUMENTAL MUSIC

Representing every style and difficulty, and by such composers as Liszt, Leschetizky, Saibt Saens, Wachs, Engelmann, Rathbun, Henry Parker, Mason, Jordan, Moszkowski, Le Hache, Heins, Lawson.

The coming issues promise more; can any musical person afford to do without them?

"THE ETUDE" has never been stronger, more practical, or more interesting. During the year about 175 pieces of music are printed in the paper. Think of what your receipt for the subscription price, $1.5 pieces and upwards of 800 articles all for $1.50.

COMING ARTICLES

Mme. Cheminade, the most famous of woman composers, has written us an article upon the subject of **"How I Play My Most Popular Works."**
Mme. Blanche Seidel Zeissler tells students about **"Appearing in Public."**
Signor Emilio de Gogorza, the most successful of present-day male concert singers, tells of **"Opportunities for Young Concert Singers."**
Mme. Corinne Kilter-Kelsey, the famous American-born singer, taught exclusively by American-born teachers in America, who recently made a hit at Covent Garden, Opera, London, gives her opinions on **"Why American Girls Succeed in Opera Abroad."**
"The Schuman Carnival" analysed by **Edward Baxter Perry.**
Gustav Becker writes on **"The Meaning of Applause."**
Mr. E. M. Bowman has written an article filled with inspiration and sound advice on **"How I Teach."**
Charles Skilton tells how to form and conduct a good **"Amateur Orchestra."**
"Lessons with Rubinstein," by one of his pupils.
"New Pianoforte Masterpieces," by **I. Philipp,** Professor of Piano at the Paris Conservatoire.
Mr. Arthur Farwell writes on **"What Teachers and Students Can Do for American Music."**
Mrs. H. H. A. Beach on **"Music After Matrimony."**
Mr. A. J. Goodrich tells how **"Success in Teaching"** may result from a good teaching course.

THE COVER OF THE DECEMBER ISSUE will be a portrait of Liszt in colors, a work of art in itself. There will be included also a supplement of four cabinet-sized photogravures of great masters, and real photogravures, not prints or lithos.

THE MUSIC IN THE XMAS "ETUDE" will reach a high plane of excellence, in spirited accord with the holiday season, suited to all demands and adapted to a multiplicity of tastes. There will be 15 or more pieces, many of them absolute novelties, including concert and recital numbers, drawing room pieces, teaching pieces, a four-hand number, a violin piece, an organ piece, as well as some delightful songs.

In fact there are so many extraordinary features already in hand that we can promise you that "THE ETUDE" for 1909 will be the most indispensable musical paper ever issued. Have your friends and pupils subscribe.

Subscribe now and do not miss any of these features.

READ THIS: We will send all the above numbers and the full year of 1909, 18 issues (July, 1908 to Dec., 1909) for $2.00, and subject to premiums, clubs, etc.

What Others Say

The keyboard chart is the most practical of any that I have seen, and those who have used it agree with me as to its value—particularly with beginners.—*Arthur M. Luther.*

I have been dealing with you ever since I started teaching music in Pensacola, Fla., nearly 16 years ago. I am better pleased each year with the beautiful publications you send out; also with your polite and courteous treatment.—*Evelyn M. Heinz.*

"Twenty-four Progressive Studies for the Organ," by Whitney, received, and I am very much pleased with it. I consider it a valuable work for the young organist.—*Mrs. David Craig.*

I am highly pleased with the work "Important Events in Musical History." As a teacher and choir leader, I appreciate to the full the extremely liberal rates you are making to the profession, and the beautiful works you are putting within our reach.—*Mary A. Sigvard.*

"Songs Without Words," by Richard Ferber, I consider a splendid little work, and expect to use it additionally in my piano class.—*Miss Johanna Ochme.*

I like your music and your methods better than any I have ever seen. Your house always has been extremely courteous in all its dealings.—*Mrs. Ida Light and Boating.*

I am very much pleased with Women's Club Collection: It will be especially suitable for club programs.—*Mrs. Anna E. Aylesworth.*

"Important Events in Musical History" is the most convenient and best record of musical history I have ever rend.—*Victor Lindsley.*

"Important Events in Musical History" is a most excellent, though unpretentious, little book and is worth many times its price to any musician or anyone interested in music. I cannot too highly recommend it.—*Thomas H. Kerr.*

The "March Album for Four Hands" I find interesting and filling a need for duets in compact forms, very desirable for recitals. Was glad to find fingering written for passages a great help in sight reading.—*Mrs. Ida A. Dunn.*

I take this opportunity to say that I am highly pleased with the service you have given me for several years. I know of no other music house that offers as many accommodations.—*Miss Hattie Smith.*

I consider the "Reinecke Juvenile Album" one of the very best works of the kind that has ever come to my notice. Its distinctively musical and pleasing characteristics have made it very popular with my pupils.—*S. E. Simpson.*

I like the arrangement of "Important Events in Musical History." It is excellent for reference. The library is complete without it. A very suitable gift, not only on account of its events, musical, but from a historical standpoint, and the gift at the low price brings it within reach of any who may desire it.—*Mrs. Oscar Hall.*

"The March Album for Four Hands" is the most unique album of its kind that I have ever examined; very appropriate as an accompaniment with Books 2 and 3 of Diabelli, *Mrs. M. B. Holmes.*

I wish to add my hearty endorsement to what is so rapidly becoming the universal verdict of real appreciation of your generous and courteous dealing with everyone desiring anything in the music line, and can positively state that the methods and privileges extended to your house are of inestimable benefit and pleasure.—*Mrs. M. J. Emerson.*

I have taught out of various methods, but there is nothing that entirely covers the ground like "First Steps" for the young pupil.—*Mary E. Haines.*

I have received "New Songs Without Words," by Ferber, and I consider it a most charming and melodious set of pieces. It is correctly named. "Songs Without Words." I shall recommend it to my pupils.—*Mrs. May Ursula Cone.*

I have found your firm a most delightful one to deal with because of the courtesy and prompt attention accorded its patrons as well as the pleasing selections of music sent. To a teacher away from the musical centers as I am, it is an invaluable aid.—*Mrs. E. G. Moore.*

"New Songs Without Words," by Ferber, fills a need in my studio of good melodious material just like this grade. I feel that I owe of this and other volumes recently issued. They are really an ornament to the studio and my pupils think it pleasanter to practice from a pretty book.—*Nan Bowron.*

I have carefully looked over the contents of "Progressive Studies for the Pipe Organ," by Whiting, and conclude that any student of the pipe organ should derive great benefit by its use.—*W. B. Hamea.*

QUESTIONS AND ANSWERS

Free advice upon musical subjects by experienced specialists. If there is anything you want to know tell us, and we will be glad to inform you or place your question in the hands of some acknowledged expert for reply. If the question is one of general interest to our readers we will print the answers here. This department is for you to use to any extent required.

THE EDITOR cannot attempt to give metronomic markings for special compositions, as such information is of special rather than general interest. Metronomic markings are often purposely left off certain compositions by publishers and composers, to allow a reasonable latitude for the musicel taste and technical limitations of the performer.

Student, Berkeley, Cal.—Your letter will require a personal answer. Kindly send us your name and address. All letters addressed to this department should have the name and the address of the sender, and when desired a pen-name for identification.

W. F. G.—The hardening you notice under your chin while singing is due to a muscular tension. If this hardening is very noticeable you should do everything possible to discontinue it. The ideal condition for good singing is with the chin light and floating. If you will practice relaxing the jaw by letting it drop "of its own weight" several times and then try a few tones you will be surprised to see how much relief will be gained. The practice of smiling gently while singing will help the facial muscles to some relaxed is also beneficial. If you will notice the faces of some of the great male singers you will see that they have a remarkable muscular tension at times. This if continued would produce hardening, in time you will discover that this tightness may be avoided by the exercise of the will power and by soft singing.

J. J.—Cracovienne may be pronounced "Krahoveeanne;" Cerisette, "Salriset." The reason that f double sharp is used instead of g natural is that the key of G sharp minor and in similar keys it would be impossible to indicate the structure of the scale without the use of the double sharp. The scale of G sharp Minor reads G♯ A♯ B C♯ D♯ E F double sharp G♯. Were the F natural instead of F double sharp the scale would have two g steps, which is contrary to the theory by which we construct scales.

L. U. F.—It would be impossible to indicate Schubert's greatest song. He was so prolific and so unusual in every way that many of his songs are noteworthy master-pieces. Among his greatest songs are "The Erlking," "The Wanderer," "Die Forelle," "Hark, Hark, the Lark," and the cycles "Die Schöne Mullein," and "Die Winterreise."

F. C. S.—Subscriber, student and others: Your letters will require personal answers before we are prepared to give us if you did not give your names and addresses.

Miss M. F. B.—Our best authorities agree that the trill is more complete and symmetrical when the trill terminates with a finish of the trill. The trill without the after-turn at the end is called the incomplete trill. Sometimes the trill is better effected by an unaccented note the incomplete form is used, but the trill should always end with the principal note and never with the auxiliary note. You will sometimes find a chain of trills without the after-turn in Bach's and other composers' works. It will be difficult for you to determine when the after-turn should be used or omitted, but if you are careful to employ carefully edited works you will not be so puzzled. This is a very interesting subject and has been adequately treated in Dr. Clarke's Dictionary. Dictionaries are devoted to the subject of the trill.

Mrs. C. W. B.—You will find in the third and fourth chapters of Baltzell's History of Music very comfortable material for the preparation of your paper upon "Greek Music."

A Subscriber.—"The dances you mention which form the parts of the suite were used as early as the sixteenth century, and they arose from the folk dances of the various countries of Europe. The Pavan and the Gaillard were for instance of Italian origin. Grove "Dictionary of Music and Musicians," a most excellent description of the suite and its parts.

O. P. W.—A monochord is an instrument with a single string stretched over a sound board having a scale so graduated that when the string is pressed down at the required divisions perfect intervals may be produced by plucking the string. The instrument is now provided with a movable bridge. Its principal use at this day is to afford students in physical laboratories an opportunity to become acquainted with this phase of the phenomenon of sound.

L. N.—*Od* and *O* both mean "or." The reason why two terms are used is that in the Italian language the "or" is added before words commencing with a vowel.

C. W. Wilcox, New York. "Great Oaks from little acorns grow." Beginning only a few short years ago to teach composition and arranging of music by mail; to-day he has erected a college for the same, and has his offices in one of the handsomest buildings on Fifth avenue, in this city. Surely no greater proof of the success and efficacy of his method could be desired.—*The Dominant, Sept., 1907.*

Please mention THE ETUDE when addressing our advertisers.

Recital Programs

Music That Progressive Teachers Have Found Desirable

Pupils of Western Conservatory of Music.
My First March (12 hds), Dorn; Heart's Desire, Marody; Spring Time Reverie, Goerdeler; Swiss Air (12 hds), Czerny; Sailor Boys Dream, La Hache; La Chasse Aux Gazelles (4 hds), Curiual; The Bird's Farewell, Read; The Fairies Dream, Fleidner; Bird's Carol, Mueller; Forgetmenot, Engelmann; Song of The Troubadour, Reinecke; Polka—Mazurka (8 hds), Bohm; Reverie, Gay; Evening Bells, Goerdeler; Flying Spray, Adamson; Butterfly's Wooing, Verner; Merry Cascade, Lichner; La Belladine (4 hds), Lysberg; Etude Melodique, Dolmetsch.

Pupils of Mrs. A. G. Crowe.
Shubidie Gavotte, Chibadia; La Lizette, Chaminade; Galop Brillante, Behr; Die Stillernixe, Carl Heins; Fairy Queen Galop, Reilly; Twittering Birds, Scott; May Breezes, Bohm; In the Arena (4 hds), Engelmann; In Rank and Jill (4 hds), Lange; Military March (4 hds), Schubert.

Pupils of Mrs. Sadie E. Leach.
Overture, "Rosamunde" (8 hds), Schubert; Simple Aveu, Thome; Gavotte, B flat, Handel; Canzonetta, Concone, Op. 24 (4 hds), Nevin; Violets, Reissiger; English Dance, Smith; Serenade, Noick; Fairy Minuet (8 hds), Orth; Away to the Woods, Heins; Improvisation, Rego; Au Matin, Godard; Danse Hongroise, Moszkowski; June Roses, Trevezant; Serenade Badine (6 hds), Gabriel-Marie; La Petite Fadette, Gurlitt; Evening Leaves, Reade; Valse Etude, Wollenhaupt.

Pupils of Louise C. Brown.
Bubbling Brook, Lemont; Merry Boholink, Krogmann; Sing Robin, Sing, Spaulding; Morning Glories, Spaulding; Dance of the Wood Sprites, Torrens; Butterflies, Spaulding; Spindler; In the Boat, Norris; Robin's Lullaby, Krogmann; Dance of the Elves, Green Gravel, Lawson; Ride a Cock Horse, Swift; Elves, Indian Boy, Dietz; Dancing Shadows, Crosby; Fairy Festival, Sunda; Whirling Leaves, Reade; Valse Etude, Wollenhaupt.

Pupils of Louise C. Brown.
Sparkling Beer, Hasling; Merry Boholink, Krogmann; Sing Robin, Sing, Spaulding; Morning Glories, Spaulding; Dance of the Wood Sprites, Torrens; Butterflies, Spaulding; Spindler; In the Boat, Norris; Robin's Lullaby, Krogmann; Dance of the Elves, Green Gravel, Lawson; Ride a Cock Horse, Swift; Elves, Indian Boy, Dietz; Dancing Shadows, Crosby; Fairy Festival, Sunda; Gurlitt; Dance of the Bears, Illen; Gondolier's Song, Spaulding; Fairy Pasture, Lindsay; Meadow Play (4 hds), Hiller.

Pupils of Myrtle S. Colvin.
Valse (6 hds), Strassburg; Petite Barcarolle, White; Tendrement, Metzler; Sing Robin, Sing, Spaulding; The Sailor Boat, Gaynor; Ballade, C minor, Burgmuller.

Pupils of Mme. Elsa MacPherson.
Mitzi Katzchen-Seherz Polka (2 pianos, 8 hds), Behr; Chase of the Butterflies, Lange; Carlona Story, Heller; Danse des Sorcieres, Schytte; Solfeggietto, C. P. E. Bach; Etude de Style, Ravina; Melodie in D (Violin Solo), Taylor; Turantelle, A minor, Dennee; Ballet Mignon, Wachs; Turantelle, Op. 30, Dennee; Butterfly Study, Minuet a l'Antico, Seibeck; Chanson Triste, Op. 26, Dennee; The Sword of Ferara (Vocal), Bullard; Concerto, C major (first movement), Mozart; Valse Caprice Op. 34, Chaminade; Hark! Hark! The Lark, Schubert-Liszt; Second Symphony (4 Violins), Alard; Air de Ballet Op. 36, No. 2, Moszkowski; Awakening, Op. 16, No. 2, Schumann; Caprice Espagnol, Op. 37, Moszkowski; Ave Maria, Florian (vocal), Godard; Love in May (vocal), Parlaghy-Scherzo, Op. 39, C sharp minor, Chopin; Concerto, E major, Op. 59 (first movement), Moszkowski.

Pupils of F. A. Franklin.
The Dying Poet, Gottschalk; Spring Song, Mendelssohn; By the River (violin), Schubert; In Italy, Wilson; Wild Flowers (violin), Loseer; Frolic of the Butterflies, Bohm; La Cinquantaine (violin), Gabriel-Marie; Morris Dance (piano), Warner; Bubbling Spring (five-King.

Pupils of Claude K. Harley.
Reverie (4hds), Behr; In Slumberland, Krogman; Serenade (4 hds), Engelmann; Evening, Read; The Mill in the Black Forest (4 hds), Ellenberg; To My Star, Bohm; La Gitana, Op. 54 (4 hds), Behm; Simple Confession, Thome; Valse (E flat), Durand; Scherf Dance Chaminade; Valsette, Rosewald; Melody in F, Rubinstein; Tarantella, Paciconsin; Chant Poetique, Friml; Polish Dance, Scharwenka; Carolina, Ruff; Second Valse Lente, Dolmetsch; March, Op. 27, No. 1 (6 hds), Schubert.

Pupils of the Iowa Christian College.
Concert Polonaise (4 hds), Engelmann; Second Tarantelle, Op. 8, Johnson; Witches' Dance, Op. 17, Macdowell; Consolation, Op. 31, Kirchner; Second Valse, Op. 34, No. 1 (6 hds), Schubert.

Pupils of Wm. Wade MacPherson.
Mitzi Katzchen-Scherz Polka (2 pianos, 8 hds), Behr; Chase of the Butterflies, Lange; Carlona Story, Heller; Danse des Sorcieres, Schytte; Solfeggietto, C. P. E. Bach; Etude de Style, Ravina; Melodie in D (Violin Solo), Taylor; Turantelle, A minor, Dennee; Ballet Mignon, Wachs; Turantelle, Op. 30, Dennee; Heller; Butterfly Study, Minuet a l'Antico, Seibeck; Chanson Triste, Op. 26, Dennee; The Sword of Ferara (Vocal), Bullard; Concerto, C major (first movement), Mozart; Valse Caprice Op. 34, Chaminade; Hark! Hark! The Lark, Schubert-Liszt; Second Symphony (4 Violins), Alard; Air de Ballet Op. 36, No. 2, Moszkowski; Awakening, Op. 16, No. 2, Schumann; Caprice Espagnol, Op. 37, Moszkowski; Ave Maria, Florian (vocal), Godard; Love in May (vocal), Parlaghy-Scherzo, Op. 39, C sharp minor, Chopin; Concerto, E major, Op. 59 (first movement), Moszkowski.

Pupils of Mrs. Cora A. Beels.
Daisy Waltz, Watson; Dancing in the Sunshine, Grayson; Waltz, Wintrop; Song of The Sea Shell, Krogmann; Away to The Woods, Heins; Let Us Try—A Child's Goodnight, Spaulding; Twilight, Guy; May Day (16 hds), Rathbun; By The Chinn Lake, Fink; Forgetmenots, Engelmann; Rose Leaves, Franz; La Chasse au Lion (4 hds), Jollings; Song of the Birds, Heins; Lutzow's Wild Chase, Illler-Weber; Staccato Etude, Ruhinstein; Allegro (Concerto No. 2), J. Field.

Pupils of Mr. Silas Rosser.
Hand in Hand March, Ducelle; Dreams of Youth, Sartorio; Mazurka, Krogmann; Merry Go Round, Goerdeler; Tramp Through the Woods March, Norris; Little Boy blue March, Engleamann; Twinkle, Twinkle Little Star, Mendelssohn; The Zephyrs, Veith; Kitchen Garlitt; Haymakers March (4 hds), Zimmermann; Holiday in the Village, Heins; Sunset, Read; Heather Rose, Lange; In the Park, Williams; May Day, Rathbun.

Pupils of Mrs. Nelle DeM. Gibbs.
Awakening of Spring (6 hds), Bach; Adieu to the Piano, Beethoven; Minuet from Sonata, Op. 49, No. 2, Beethoven; Allegretto from Symphony, No. 20, Haydn; Sonata, No. 9, A major, with variations, Mozart; Gypsy Rondo, Haydn; Solfeggio (left hand alone), Bach; Turkish March (6 hds), Mozart; A Joyful Song, Richter; My First Waltz, Richter; Dew Drops (study), Dore; Melody, Foster; Galop (4 hds), Behr; Dance of the Toys (4 hds), Behr; Good Morning (4 hds), Gurlitt; The Flatterer, Chaminade; Spring Song, Mendelssohn; Mazurka (4 hds), Behr; Nocturne, B flat, Chopin; Two Larks, Leschetizky; Spanish Song, Op. 74, No. 3 (4 hds), Moszkowski; Traumerei and Romance, Schumann; Second Mazurka, Noick; Military March, D major (6 hds), Bulow.

Pupils of Miss Smith.
Hungarian Rhapsody (4 hds), Liszt; Chapel in the Mountains, Wilson; Len Mortes, Wachs; On the Meadow, Kern; La Gazelle (4 hds), Wollenhaupt; Birds' Awakening, Kuhlau; Birds' Serenade, Carbach; Sleigh Ride, Tschaikowsky; Watchman's Song, Greig; Lacrace (4 hds), Bohm; Yuletide Bells, Engelmann; Dance of the Bayaderes (4 hds), Rubinstein; Military Polonaise, Chopin-Moszowitz; Song of the Lark, Kern; Valse Arabesque, Theo. Lack; Chime Bells (4 hds), Novath; For Elise, Beethoven; Silver Stars (4 hds), Gurlitt; Suite, Grieg.

Pupils of Mrs. Cora Pierce Nye.
Over Hill and Dale (4 hds), Engelmann; Alice, Romance, Ascher; Firefly, De Grau; Witches' Dance, MacDowell; Wide Awake March, Cora Pierce Nye; Poet and Peasant (sextet), Suppe; "Lucia di Lammermoor" (sextet), (left hand alone), Leschetizky; Rhapsodie No. 6, Liszt; After the Charge (4 hds), Engelmann.

Pupils of Miss E. M. Heinz.
Little Bo Peep, Spaulding; Sing a Song of Six-pence, Spaulding; Dolly Darling, Spaulding; The Sailor Boy, Schumann; In the Swithy, Barlow; Ring Dance, Baldwin; March Orientale, Renard; Romance, Ferber; The King of the Woods (duet), Crawford; Sextet from "Lucia," Donizetti; The Keepsake, Lange; Valse Viennoise, Ringuet; Concert Polonaise, Engelmann; Gavotte and Canzonetta, Goldner; Love's Memory, Pendleton; March from "Tannhauser," Wagner.

Pupils of Mrs. Cora Pierce Nye.
Wide Awake March, Nye; The Reception, Bernard; Reed Birds, Lichner; Bolero Brillant, Op. 118, Lerbeck; What the Nightingale Sang (song), Parker; Military Dance, Lindsay; Mistress in the House, Sherwood; On the Lake, Engelmann; Bonnie Sweet Bessie (variations), Ryder; Caprice Bohemien, Op. 20, Ledebrre; Sextette from "Lucia di Lammermoor, Leschetizky; Waltz Song, Ballo; Silver Spring, Mason; Valse, from Faust, Gounod; After the Charge (4 hds), Engelmann.

Pupils of Miss Sara N. Fetneman.
Robin Redbreast, Krogmann; Waltz, Ebmant; Spinning Song, Ellenberg; What the Birdies Say, Clemmant (4 hds.), Van Gael; Merry Boholink, Krogmann; The Sivandlere, Heins; Flower Song (6 hds.), Lange; In a Garnette, Read; Sonatina, Op. 20 No. 1 (Andante, Allegro), Kuhlau; Book Agent (song), Sabathil; Song of the Jasmine, Farrar; Jack O' Lantern (4 hds.), Krogmann; Heather Rose, Lange; Legende, Op. 17 (Violin), Wieniawski; Faust, Gounod-Krug; Sonata in C (first movement), Mozart; Hunting Song, Schindler; Water Lilies, Watson; Rondino, Op. 823, No. 2, Czerny; Viennese Waltz (4 hds.), Gurlitt; In a Gondola, Behm; Promenade, Durand; Barcarolle, Scharwenka; Moreeaux Brillant, No. 2 (6 hds), Streabbog; Gypsy Rondo, Haydn; Dennee; Waltz, Op. 56, Godard; Titania (Fantaisie de Concert), Le Couppey; Pilgrims' Chorus from Tannhauser, Wagner; Fete Champenoise, Ldhierre-Olivier.

Pupils of George Phillips.
Egmont (overture) (4 hds), Beethoven; Love Waltz, Moszkowski; Happy Days (song), Reissiger; Love Dreams, Brown; Norwegian Bridal Procession, Grieg; Could I (song), Rosti; Hortensia, Lange; Danse Thrabbe (4 hds), Kirchner; La Bergetta Veneziana, Liest; Wyman; Adagio, from Sonata Op. 13 Beethoven; Impromptu, Schubert; The Last Hope, Gottschalk; Poet and Peasant, overture (4 hds.), Suppe.

Pupils of Weiser School of Music.
Concerto, Op. 60, Hiller; Etude, On. 10, No. 3, Chopin; Sonata, Op. 57, Beethoven; Polish Dance, Scharwenka; Canricelo Brilliante, Op. 22, Mendelssohn; "Love's Dream."

Please mention THE ETUDE when addressing our advertisers.

THE WORLD OF MUSIC.

At Home.

OWING to lack of space, it is frequently necessary to omit many desirable notices kindly sent to us by our readers. Whenever our space permits, we are glad to print notices without charge, providing we deem them of interest to the greater body of our readers. The ETUDE is a national magazine and we cannot afford to give space to the publication of events of merely local interest.

A SINGER of decided promise whom Loudon Charlton has recently taken under his management is Lelia Livingston Morse, a granddaughter of Professor Morse, inventor of the telegraph.

The *Times* says that New York restaurants pay over $1,000,000 yearly for their dinner and midnight music. Judging from the samples we have heard, we should say that the New York restaurants are being overcharged most outrageously.

IT is rumored that the camp-meeting authorities at Ocean Grove revert the increasing interest in Sacred Song under the direction of Tali Esen Morgan, and that the latter has recently opened negotiations with a view to blending a still larger auditorium at Asbury Park, and carrying on his excellent work at that resort.

THE formation of new orchestral organizations has resulted in offering increased scope for good orchestral performers, and both the New York Philharmonic Society and the Philadelphia Orchestra have been obliged to find new men to replace those who have left to take up other positions elsewhere.

THE International Grand Opera Company is to open shortly for a forty weeks' engagement at the International Theatre in Chicago, under the management of Lessee Edward M. Beck.

MR. LEGRAND HOWLAND, the American composer, whose opera "Sarrona" has been successfully produced in Europe, has returned to New York in order to complete arrangements for the production of the work in this country.

THE distinguished Wagnerian tenor, Herr Cornelius, is to sing at the Metropolitan Opera House, New York, during the coming three seasons at a salary of $17,500 yearly.

PROF. WILHELM MIDDELSCHULTE, the eminent organist, has become one of the members of the faculty of the Wisconsin Conservatory of Music.

THE new home of the Chicago Musical College is to be a very beautiful structure. There is to be a fine concert hall on the ground floor, with a seating capacity of 800, and the interior arrangements are to be the best that experience can devise, both in the way of beauty and convenience.

WE export to Germany fourteen times as many pianos as any other nation and seven times as many pianos as Germany exports to us. These facts are furnished by the American Consul at Chemnitz. How's that for Musical America?

SEVERAL talking machines are now in use at Milan Conservatory, for the benefit of the students.

MR. DOUGLAS POWELL, the well-known English baritone, has been appointed a member of the Cincinnati College of Music with Mr. Powell as the principal vocal faculty. Mr. Powell is also to be a member of the faculty. He has studied diligently in Europe with such noted teachers as Jacques Stehlin, Della Sedie, Shelgin, Romuald Tosti and Stockhausen. Mr. Powell will assume his duties at the Cincinnati College early in September.

WITH a view to carrying out the University Extension idea with regard to opera in this country, a nationwide Metropolitan Opera House clubs, is to be formed in order to league shall help these organizations by means of illustrated lectures, advice as to the selection of works to be performed, and, when conveniently situated, vocal assistance from experienced operatic singers, and scenic and stage effects.

THE New York Symphony, conducted by Walter Damrosch, promises some interesting programs for the ensuing season. In addition to the Beethoven Symphonies, which are to be repeated in consequence of their success last season, there is to be a series of Tschaikowski concerts in chronological sequence. The hundredth performance of Mendelssohn's birthday is to be honored by special programs. Three of the season's concerts, at the invitation of Mr. Damrosch, are to be conducted by Gustav Mahler of the Metropolitan Opera House.

EMIL PAUR has almost completed the fourth movement of his new symphony, which is to be performed by the Pittsburg Orchestra during the coming season. The work is to be called "In der Natur."

THE first Belgian opera to be produced in this country will be "La Princesse d'Auberge," by Jan Blockx. This opera, which is very modern in character, is regarded as one of the most interesting of coming Manhattan productions. Maria Labia is to appear as *Rita* in the "Tavern Princess."

MR. LOUIS C. ELSON is to continue his interesting popular lectures on how to listen to music this year in Boston. The lecturer is aided by a small orchestra, which illustrates the points he describes, and the lectures are of great value to those who wish to learn how to listen to the best forms of music.

PADEREWSKI plans to return to America in January for a short mid-season tour, making some thirty appearances altogether, about half of which will be with orchestra.

MARISKA ALDRICH, the new American mezzo-soprano is to be heard at the Manhattan this season, is said to be one of the most beautiful women on the stage to-day.

WE read that at a church in Lynn, Massachusetts, a phonograph was recently used in at least half the part of the service in place of the organist and choir. Said decision at first feared the innovation, but so well did the phonograph perform its part that now ministers and congregations alike at the various churches of Lynn have welcomed the phonograph, which not only delivers three-minute sermons, but renders numbers from the great oratorios and Gospel hymns in the most acceptable manner, while the congregation remaining in a devotional attitude while the numbers are being given.

WE omitted to state in a former issue that the magnificent organ in Trinity Church, New York, was built by Hook and Hastings.

MR. ARTHUR DE GUICHARD has assumed the directorship of the Boston School of Singing. It is planned to establish a branch of this institution along the line of that pursued at the Paris Conservatory.

A MUSICAL BUREAU has been organized in connection with the Cosmopolitan School, of Chicago. This is an excellent plan as even after the completion of a course, young artists often find difficulty in securing desirable engagements at first.

Abroad.

PIETRO MASCAGNI has been railing against modern music. He characterizes the music of Strauss "Salome" as "horrible and ingenious," and in parts "lamentably poor, almost laughable." The music of Debussy also comes in for some hard knocks, and he likens "Pelleas and Melisande" to the music played by the pianist at a cinematograph show, unheeded by the audience, while the performance is going on. He predicts that the public, being appointed authorities, will return to pure, sane, national art.

RAOUL LAPARRA, the composer of the Spanish novelty "La Habanera," which is to be heard at the Metropolitan, New York, this season, is only thirty-one years old, and began most of his time in the French provinces, and traveling in Spain.

CHARLES W. CLARK, the American baritone, has recently left Paris in order to fulfill a long series of engagements in London. He recently sang at the Worcester (Eng.) Festival, in "Elijah," and El Greco" in place of Gerontius."

IN Mr. George Henschell's "Recollections of Brahms" it is stated that the famous composer held that every piece must be compiled into giving rates by the necessities of early production, and always after regretted it if he lived to have it revised as he often as possible in MS. before printing.

A NEW form of musical entertainment has now been introduced at the London Coliseum, in the form of a series of tableaux entitled "Visions of Wagner," accompanied by carefully selected excerpts from the master's operas. It claims to be an attempt to realize the Wagner ideals freed in some degree from stage conventions.

THERE is to be a tablet placed on the front of the house in the Eilkerstrasse, at Dusseldorf, commemorating the birth and early years' residence of Robert and Clara Schumann. It was during their stay here that the first attempt at building the theatre to manifest themselves in the composer's work, and forced him to resign the position he held, finally culminating in his attempt on his life, and subsequent removal to an asylum.

The death is recorded of Prof. Paul Homeyer, formerly of the Gewandhaus, and Professor of the Organ at Leipsic Conservatory, where he had many American pupils. He was a noted editor of the works of Bach, Mendelssohn and Schumann.

A German paper announces that Puccini has completed his opera "La Fanciulla dell' West" (The Girl of the Golden West). It also states that the composer has introduced several American themes.

The Kindworth-Schnrwenka conservatory of Berlin has just moved to a fine new building especially adapted to its use.

A notice of the death of Sarasate, one of the greatest violinists of our times, will be found in the Violin Department of this issue.

Dr. Carl Muck and Dr. Richard Strauss have just been made Royal musical directors of Prussia. All the musicians who have held similar positions hitherto have been Spontini, Mendelssohn and Meyerbeer.

Colonel Mapleson, the London Impresario, has undertaken to provide London with a new opera house, for which he believes he has found an excellent site in the neighborhood of Victoria Street.

According to a provincial newspaper, the Chinaman has a peculiar taste of his own. He is a chanter, for instance, by the singing of a peculiar breed of dog, which he has specially cultivated, and which a German scientist, Dr. Hindenberg, who has just spent a term in a Chinese prison, declares capable of producing vocal harmonies quite equal to those of the canary. The structure of a mouse's throat is shown, moreover, not to be much different from that of the little yellow bird, there being likewise a distinct physical analogy between the two, even to the peculiar nibbling manner in which they take their food. But what we want to know is, how can one mouse produce *harmonies*? And if there are more than two of them, which of them are modest enough to hand over the soprano part to the third?

After a five years' trial the circses for the tuition of chromatic harps at the Paris Conservatoire have been suspended. It has been found that neither the Paris nor the provincial orchestral conductors will employ these instruments, which, they say, lack the full sound and brilliant tone-color of the diatonic harp.

The municipal authorities of Vienna have acquired the house in which Schubert was born (Nussdorfer-strasse No. 54, at the foot of "The Heiligenstadt Crab"), and will open a Schubert museum there in October.

The organ of Westminster Abbey, London, England, is to be renovated at a cost of £5,000.

It is about eighteen months, the City of Mexico is to have a fine new opera house at a cost of $10,000,000. Apart from this the Mexican government has largely subsidized a department of music, attached to which is a national conservatory of music. Many of the greatest artists of the day have appeared at recitals of this institution.

It is rumored that the first performance of Puccini's operatic version of "The Girl of the Golden West" is to be sung in Italian, at Buda-Pesth, and not in New York. The title role is to be created by Szamosi, and not Emmy Destinn or Miss Farrar. It will be curious to have an American play turned into Italian opera, and performed in New York under the title of "La Figlia del Occidente."

"The Golden Butterfly," a new opera by Reginald de Koven and Harry B. Smith, composer and author of "Robin Hood," is to be produced this season.

"La Wally," the last work of the late Italian composer Alfredo Catalini, is to be produced at the Metropolitan, New York. The work was first produced at La Scala, Milan, in January, 1892, and though successful was not included in the established repertories. Through the influence of the composer's friend, Arturo Toscanini, the work has now met with considerable success in Italy, and he was also instrumental in having the work produced at Buenos Ayres in 1904, and it is fitting that he should be the conductor of his friend's opera at its first American production. "La Wally" is based on a novel of the same name, by Von Hillern, and the libretto is by Luigi Illica. The music is very modern and richly harmonized.

An unfortunate great-granddaughter of Bach has been discovered in the person of Mrs. Bertha Bach Worden, of Greeley, Col. Owing to the mental breakdown of her husband, she and her two children are in straitened circumstances. She was highly educated in Germany and is enthusiastic on the subject of music, having preserved many mementos of her illustrious great-grandfather.

Sir Frederick Bridge, organist of Westminster Abbey, who recently made a lecture tour in Canada, from the Atlantic to the Pacific, says of Canadian choirs that they "have a high standard of ability, and I was surprised to find how very good they are all around. As regards their singing, the people in the Western part of Canada remind me of those in the North of England. They have a great deal of 'go' more, I think, than I found in the Eastern provinces. Musically, as well as commercially there is a great future for Canada."

The distinguished German composer and conductor, Edmund Kretschmar, died in Dresden recently at the age of seventy-eight. He was for twenty years conductor of the Cacilie Chorus at Dresden.

Weingartner has refused to release Selma Kurz from her three years' contract with the Vienna Court Opera for an American appearance this season at the Metropolitan Opera House.

It is rumored that an Italian "Opera Trust" has been formed. The leading opera houses of Italy and Argentine Republic are said to have entered a combine to secure good singers and prevent their coming to America and depleting the Italian opera houses, as has been the case this last year.

Robert Teichmüller, the piano pedagogue at the Leipsic Conservatory, who has taught a great many Americans, has just received the title of professor by order of the King of Saxony.

The *New Musik-Zeitung* publishes a list of over two hundred musicians who first chose or followed other professions. Here Cui, engineer; Dvorák, butcher; Cesar Franck, chemist; Gounod, philosopher; Lassen, lawyer; Raff, schoolmaster; and Rheinberger, law and philosophy. Le Menestrel, commenting on the list, remarks that it could be extended to a great length, if singers, and especially tenors, were included.

It is reported upon what is apparently good authority that Mrs. William E. Corey (who was formerly Mabelle Gilman before her marriage to the steel magnate, which attracted much notoriety to the couple a few years ago) has a plan to establish a $1,000,000 American opera house in Paris for the introduction and employment of American artists exclusively. Mrs. Corey, it is said, has been studying with Jean de Reszke, and the report indicates that the famous Polish tenor will be the director of the opera house and the school of operatic art which will be operated in connection with the opera house. Students who are not able to meet expenses will, it is said, receive free instruction at this institution, provided, of course, that they have very great talent.

Sergei Kussewitzsky, a Russian, who has made himself a virtuoso upon the double bass, will visit America for a concert tour this year. He has met with sensational success in many European capitals, and it is reported that one of his Russian concerts yielded receipts amounting to $5,500.

Corinne Rider-Kelsey, an American soprano, has recently made her début in London at the Covent Garden Opera House. Her opera was "Carmen," and she is said to have met with a most flattering reception from the public and the critics. Mme. Rider-Kelsey was "Miss Jerry" favorite concert and oratorio singer in America. She is said to have been the only American singer with a purely American training to have been given this honor.

DIDN'T KNOW
That Coffee Contained a Drug.

There are still some well-informed persons who do not know that coffee contains a drug—caffeine.

This drug is what causes the coffee habit and the many ailments that frequently develop from its habitual use.

"I was drinking coffee twice a day but did not know it was hurting me," writes a Neb. lady. "I don't think I had ever heard or read that coffee was harmful.

"Sometimes I couldn't lie down, had to sleep in a sitting posture as the heart action was so slow. The doctor did not ask me if I drank coffee and the medicine I took did not seem to help me.

"Finally I got so bad I could not drink half a cup, as the dull heavy pain around my heart would be worse. I stopped it for a while and felt some better, but was soon drinking it again, and felt the same distress as before.

"Then I decided coffee caused my trouble, also my husband's, for he complained of severe heartburn every morning after breakfast.

"My daughter had used Postum on a visit and asked why we did not try it. We did, following directions about making it, and for four years we have used it and prefer it to coffee.

"My old trouble has entirely left me and my husband has no more heartburn. I can say from experience now that Postum is the most wholesome of drinks, anyone can drink it three times a day without harm, but with decided benefit."

Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs. "There's a Reason."

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

The meeting of the "Deutsche Sangerbund" in Berlin, in September, was attended by about 120,000 singers.

The New York *Commercial* says: "Plans for the great People's Opera House in Berlin, where the highest grade productions are to be given at prices within the reach of everybody, have been made public. It is to cost $4,000,000, one half of which amount probably will be granted by Parliament, while the city of Berlin will appropriate the other half. In return, Berlin will receive a *quid pro quo* in the proprietorship of the present opera house. The new temple of music will be situated on the Potsdamerstrasse. The best seats will cost 87½ cents and the cheapest 12½ cents.

Maeterlinck's "Mona Vana" has been made the subject of an opera by Henri Ferrier. It is also rumored that Rudolf Ganz, now in Switzerland, is preparing an opera upon this play.

August Bungert has just completed a great heroic Symphony which he has dedicated to the famous Count von Zeppelin, the inventor of the famous dirigible balloon. Zeppelin is the idol of the hour in Germany. At one time he was a soldier in the Civil war of 1861-1865.

Edgard Colonne, the renowned French director, has just celebrated his seventieth birthday. He is still actively engaged in his work. His greatest desire is to see the Parisian public has been his effort to bring to its attention the great masterpieces of the German Masters of the past and present.

Henri Marteau and Ernst von Dohnanyi, of the Royal High School of Music of Berlin, have recently been given the title of Royal Professor.

Professor Herman Ritter, the well known German musical historian and inventor of the viola alta, has recently formed a string quartette upon a new acoustical basis. Ritter has long contended that the balance of the old string quartettes was disturbed by the use of the viola. His new quartette was organized to bring about a better tonal proportion. It is said to be meeting with pronounced success in Germany.

The latest musical invention coming from Germany is a mechanical mouth organ. Now even the faintest intellectual effort required to play the mouth organ will be spared posterity. Simply blow in a tune, or favorite concert air, have a technic that would put a Jules Levi to shame. The harmonica was bad enough. We had hoped that we might be spared the mechanical exaggeration of this wheezy instrument. Now for the mechanical Jew's harp.

REVIEWS OF NEW PUBLICATIONS.

The Pinafore Picture Book, by Sir W. S. Gilbert (Macmillan Company). Price $2.00.

The most famous of the Gilbert and Sullivan operettas, "Pinafore," has been made into a book by the author of the libretto. Americans have a way of caviling at the supposed obtuseness of Englishmen in seeing the point of a joke, but we must remember some of the choicest, keenest, drollest humor we have comes to us from the little old insular mother country over the seas. What would the literature of humor be without Dickens, Jacobs, Barrie, Jerome, Anstey, Thackeray, Lamb, Lewis Carroll, William S. Gilbert to say nothing of the other immortal William? Though lacking the spicy chic elements of French humor, the *gemüthlichkeit* of German humor, the *naiveté* of Irish humor and the broad human characteristics of American humor; this new book by the author of the famous "Bab Ballads" is a delicious satire upon comic opera and his own operas in particular. It is a book to make you chuckle and then chuckle again. There are many musical illustrations of parts of the famous operetta and the illustrations of scenes from "Pinafore" are finely done. Altogether it makes a most excellent gift book for infants under eighty years of age.

The Minstrel With the Self-Same Song, by Charles A. Fisher (Published by F. Fisher). Price $1.00.

Readers of The Etude who are fond of verse will find in this volume several poems upon musical subjects by a frequent contributor to The Etude, Mr. Charles A. Fisher.

"The *graces*—namely the shake, the turn, the appoggiatura, etc.—are the flowers of music; and the clear, correct, and delicate execution of them embellishes and exalts every melody and every passage. But when they are played stiff, hard, or unintelligibly, they may rather be compared to blots of ink or spots of dirt."—*Carl Czerny.*

"My great aim in writing vocal music has always been to do justice to the poet by correct and truthful declamation; and this has often led me to new modulation."—*Carl Maria von Weber.*

STACCATO AND LEGATO.

Humor, Wit and Anecdote.

The passionate rhythms of "The Merry Widow" waltz floated through the office, and the boss looked up from his desk impatiently.

"Frederic," he said, "I wish you wouldn't whistle at your work."

"I ain't workin,' sir," the office boy replied calmly. "I'm only just whistlin'."—*New York Press.*

The regular trombone player of a Scottish orchestra fell ill, and the conductor was reluctantly compelled to accept the services of a brass band amateur. He was somewhat doubtful, however, of the suitability of his substitute. After the first performance the new player inquired how he had done. "Well," said the conductor, "you've done pretty fair, but perhaps you'll do better to-morrow night." The newcomer eyed him gratefully, and replied: "Man, ye ken the music is a' strange tae me, as yet, an' I'm no jist shair o't; but you wait tae the morn's nicht, an' I'll warrant ye'll no hear ane o' thae bloomin' fiddles at a'."—*Scottish American.*

"Don't you think, major," inquired the young man in the front row, "that he sings those battle songs realistically?"

"Yes, indeed," replied the gentleman aforesaid; "so realistically, in fact, that I feel like fighting all the time I'm listening to him!"—*London Tit-Bits.*

He was holding down the parlor sofa while she was doing a piano stunt.

"Why is it that you play only religious pieces?" he queried.

"Well, you see, this is an upright piano," she explained.—*Chicago News.*

"Your daughter has a wonderful ear for music."

"Yes." answered Mr. Crumrox, wearily, "seems like it can stand most anything."—*Washington Star.*

German Teacher—You come to me. I'll teach you to be a great musician. You are fond of music—yes?

Freddy—Oh! I don't know—but I jolly well hate having my hair cut!—*Judy.*

"I want to do something that will draw out the conversational abilities of my friends," said the hostess.

"That's very easy," answered Miss Cayenne. "Give a musicale."

"Ma, why does Sis sing so much when Mr. Spoonamore is here?"

"I think, dear, she is trying to test his love."—*Chicago Record-Herald.*

The late Archbishop of Canterbury, dropping into a London East End church, sang with all his force a hymn with whose tune and time he had not the faintest acquaintance. A working man in his pew whispered to him at the conclusion:

"Guv-nor, if you can't sing, don't upset the whole bloomin' congregation provin' it."—*Tid-Bits.*

I live opposite to a school where music is carefully and constantly taught; the children have acquired the difficult art of dropping a semi-tone a minute. But the accent employed is even more interesting than the tone system. Here is a favorite school song:

Flahrs, luvly flahrs, in a garden yeh my see,
The rowses there with their reuby lips,
Penks the 'unny by loves teh sip,
Teulips, teulips, gy as a butterfly's wing,
Merrygolds rich as the crahn of a king,
Rich as the crahn of a king.
But none seh fair teh me,
None seh fair teh me,
As these wild wood flahrs,
Sweet wild flahrs.

"Gee, I can't do this," complained Ted, busy over his home-work. "Say, mother, how many turnips in a bushel?"

"I don't know, dear. Surely your teacher didn't ask you that."

"She did, sure; we've got to have it to-morrow in our music exam."

The perplexed parent made inquiries, and found the demand to be, "How many beats in a measure?"—*Century.*

"I tell you," said one man to another as they emerged from the corridor of a concert hall, "I envy that fellow who was singing."

"Envy him!" echoed the other. "Well, if I were going to envy a singer I'd select somebody with a better voice His was about the poorest I ever heard."

"It's not his voice I envy, man," was the reply; "it's his tremendous courage."—*London Opinion.*

"Has that girl next door to you still got her parlor melodeon?"

"No; she exchanged it for a cornet. I'm glad to say."

"But gracious, if she plays the cornet, that's worse, isn't it?"

"Not at all. It's only half as bad. She can't sing while she's playing the cornet."—*Philadelphia Press.*

ASTONISHED THE DOCTOR
Old Lady Got Well with Change of Food.

A great scientist has said we can put off "old age" if we can only nourish the body properly.

To do this the right kind of food, of course, is necessary. The body manufactures poisons in the stomach and intestines from certain kinds of food stuffs and unless sufficient of the right kind is used, the injurious elements overcome the good.

"My grandmother, 71 years old," writes a N. Y. lady, "had been an invalid for 18 years from what was called consumption of the stomach and bowels. The doctor had given her up to die.

"I saw so much about Grape-Nuts that I persuaded Grandmother to try it. She could not keep anything on her stomach for more than a few minutes.

"She began Grape-Nuts with only a teaspoonful. As that did not distress her and as she could retain it, she took a little more until she could take all of 4 teaspoonfuls at a meal.

"Then she began to gain and grow strong and her trouble in the stomach was gone entirely. She got to enjoy good health for one so old and we know Grape-Nuts saved her life.

"The doctor was astonished that instead of dying she got well, and without a drop of medicine after she began the Grape-Nuts." "There's a Reason."

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

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

AWAKENING MUSICAL CONSCIOUSNESS.

BY DANIEL BACHELOR.

This is something more than a correct ear for music. A person may be keenly alive to time and tune relations, even to harmonic progressions, and yet be quite unconscious of the inner meaning—the soul of the music. Musical consciousness, again, is not the same thing as a mastery of musical theory and technique, although undoubtedly musical training develops and energizes the faculty. It is a soul activity, akin to religious consciousness. We experience an intellectual pleasure when we recognize the beauties of musical form; but when we become aware of the spirit which is enshrined within the musical form, a new and higher faculty is awakened within us. "Spiritual things are spiritually discerned."

Musical consciousness comes upon us at unexpected times. This is the lesson which is conveyed in "The Lost Chord," and explains why that song has taken such a strong hold upon our sympathies. It is as if the Divine Oracle had spoken to our awakened souls:

"The voice of the great Creator
Dwells in that mighty tone."

In these rare moments of inspiration our lives become transfigured. We are lifted into a loftier region where new aspirations talke hold upon us and higher possibilities of being are revealed to us. At such times we understand what the poet Browning means when he makes Abt. Vogler say:

"God has a few of us whom He whispers in the ear;
The rest may reason and welcome: 'Tis we musicians know."

Like religious consciousness, this musical sense gives a new meaning to life and a different estimate of life values. When seen in spiritual perspective, wealth and worldly enjoyment are comparatively unimportant, while other things that before seemed shadowy and unreal stand out as the eternal realities of life.

Judged by the ordinary world standard the life experiences of the great creative musicians have generally been unsatisfactory. They have often had to struggle with disappointment and poverty, sometimes culminating in an early death. Yet there was something in their lives to which they clung with passionate devotion. Beethoven had a full share of life's trouble and discouragement, but he always claimed that the musician lived a higher life than was known to the unmusical mind. Think of Schubert living a life of privation and hunger, and yet, in his short earthly career, pouring forth a stream of purest melody which has been ,and continues to be, a fount of inspiration to the musical world. Well, we say, the lasting fame which these and other great men have attained is worth the price which they paid for it—toil and privation. Besides, in their inspired works do they not live again in the exalted moments of our lives? Yes; but this is not all. The life which they lived must be judged by a higher standard than that of wealth and worldly ease. We must take into account their musical consciousness. If our souls are uplifted by the echoes which come from their inspiration what must have been their spiritual exaltation when the grand strains of harmony first surged through their souls! Moments like that outweigh centuries of sluggish existence.

As teachers, this subject appeals to us in a twofold manner. First. To what extend have we developed this musical consciousness in ourselves? Secondly. Do we foster it in our pupils? The teacher who can only teach the bare facts of musical notation and technical skill is simply a mechanic. The work may be conscientiously done and the laborer is worthy of his hire; but the fact remains that he is but a laborer. On the other hand, when the teacher's enthusiasm calls out a responsive interest in the pupil the work has reached an inspirational plane. Now time flies and the question of more or less remuneration for the lesson takes a secondary place.

When our life's work is summed up the main consideration will be, not how much we have earned in fees, but how much we have helped our pupils to realize this musical consciousness?

THE TEACHER'S SOCIABILITY.

BY ELPHA SMITHSON.

Above all things, stick to the lesson during the lesson hour, and allow nothing to creep in to take its place. Be firm but not unkind, keep the pupil interested in what he is doing and do not permit any playing or idling away time until he is through with his study. But as soon as the lesson is ended, you may devote a little time to sociability. Tell him some little anecdote or play some pretty piece for him. If he has a favorite piece, play it for him or other things of the kind, in order to keep a good feeling between yourself and the pupil. A teacher, to be successful, must be a sort of companion, must understand the pupil.

No two pupils have exactly the same disposition and cannot be treated in the same manner. Tact must be used. But above all things, be companionable.

Again, a teacher must seem to be cheerful. Even if she feels gloomy and depressed, she must keep up appearances. Never sit down to a lesson and at the same time wear a gloomy expression. Whatever mood the teacher is in, the same mood will be imparted to the child. If the teacher is disinterested, the child will become disinterested. Always have a cheerful countenance, throw life and spirit into the work, and in most cases, your efforts will be rewarded. Many a time, I have commenced a lesson when I was not in the mood for it, but by seeming to be cheerful, and putting my whole soul into the work, I soon *became cheerful* and thus kept my pupil interested to the end of the lesson.

A POPULAR FALLACY.

The following conversation took place recently in the studio of one of Berlin's best known violin teachers:—

Young American student (just arrived): "Can you tell me how long it will be necessary for me to stay in order to become a concert player?"

Master: "That is difficult to say. It depends upon so many different things."

Student: "But can't you give me some idea?"

Master: "Well, as you already play very well and seem to have musical intelligence, I should say that in four years you will probably be a finished artist."

Student (after a moment of deep thought and then a sudden lighting up of his face): "See here, if I pay you double prices for your lessons, couldn't you do it in half that time?"—*Musical Leader.*