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James Francis Cooke

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WHY IS A MUSICAL EDUCATION DESIRABLE?

One of our correspondents writes, "Kindly send me the five best answers that you know of to this question: 'Why should a person secure a musical education?' Every copy of THE ETUDE should answer this question. The advantages seem so obvious that it is very difficult to put in words all of the many reasons why one should be educated musically. However, for the benefit of our reader, and for those who may desire a similar set of reasons, we have made the following attempt. One should secure a good musical education:

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In music, the art of printing has had an all-significant part. Great advances have been made within the last fifty years, and the processes have been improved and cheapened so that it is now possible to provide students with really good editions of the classics at very moderate rates. THE ETUDE itself is really nothing more than a printed musical educator. Save for the art of printing, our readers could not obtain the information obtained in THE ETUDE for less than a vastly greater sum. Printing broadens man's mission. The great teacher, with the true educational impulse to be of the most help to the largest number, is enabled to reach thousands through the art of printing, whereas he could only reach hundreds personally. Great as were Sophocles, Virgil, Homer, Plutarch and Dante in their own day, they have become greater in our day because the art of printing permits their works to influence a much greater number.

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THE great work of the world is not done in the parlor. More fruits of talent and genius have ripened in little six-byten hall bedrooms than have ever been forced into existence by the hot-house atmosphere of the salon. Two boys tinkering away at a lot of old machinery out in the woodshed, kept on tinkering until the world now knows the Wright Brothers, the conquerors of the air. An obscure German professor of physics patiently toiling in a little room in a small university suddenly discovers a light that has made the name of Roentgen immortal. An unknown teacher of music in an Italian city spares enough time from his bitter fight with poverty to write an opera for a prize competition and "Cavaler Rusticana" and Mascagni leap into a fame that the composer has not imagined since affluence has come to him.

If you are dissatisfied with your conditions and feel that you could become a great teacher, a great performer or a great composer if you only had a chance to live in a more inspiring environment, you should give a few hours' thought to the careers of the men who have done the most in the world. It would be very easy for us to fill this entire column with the names of men and women who have achieved greatness and who have had far fewer opportunities than you now have. If you are really going to make a position for yourself in the world you will not wait for an opportunity. Opportunity is everywhere. Opportunity is yours to take. It is

waiting for the student in the little tenement room; it is standing by the teacher in the little town on the edge of the prairie; it is by the student in the small conservatory as much as it is by the one in the greatest school of America or of Europe. Froebel, Goethe, Hugo, Walt Whitman, Mark Twain, Lincoln, Edison and Marconi never waited for opportunity. No matter in what walk of life you are, opportunity is always at hand. Just consider for one moment what the history of music might have been if Bach, Haydn, Schubert or Wagner had waited for opportunity. It is not your surroundings which will make your future. You alone are not responsible for them. You must learn to do your best and any environment. If you form that important little habit of doing your best at all times opportunity will not be long in making your acquaintance.

A PRACTICAL LESSON FROM THE OFFICE

We are told by educational specialists that the lessons which are drawn from everyday matters are the most forceful. Consequently the writers of to-day do not make the careless classical allusions that were supposed to be the sure sign of learning in the days of good Queen Bess. There is a lesson in almost everything, and although the typewriter may seem very mundane and very mechanical to the musician, it is nevertheless a fact that we may profit by some of the experiences of those who have become experts. Within the past few years this most necessary piece of commercial machinery has been wonderfully improved, and with the improvements have come operators who are attracting the attention of psychologists by reason of the phenomenal speed they have attained. Many, in fact, write so rapidly and accurately that they can dispense with stenography and write letters upon the machine at first hand. The greatest improvement

has come through what is known as the "touch" system. This really has nothing to do with touch, but depends upon keeping the operator's fingers in one position, so that the finger will fly to the keys without the assistance of the eye. This is done by means of a "letterless" keyboard or "blind" keyboard. It was found that it was not necessary to have the keys labeled and that it was far better to write without looking at the hands. The introduction of these methods have resulted in the phenomenal speed records by which the fingers are made to spell and write words as fast as the human tongue ordinarily pronounces them. When seriously considered this is really an astonishing accomplishment and points very clearly to the fact that what is known as position playing and "blind" playing at the piano keyboard are likely to bear good results. The pupil who keeps continually placing his stool or seat in a different position before the keyboard is really obliging himself to form a new "position" habit every time he sits at the keyboard. Inaccuracy is almost certain to result.

The pupil who is obliged to look at his hands continually is also greatly handicapped. It is reported that Paderewski makes it a practice to re-

EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

hearse all of his concert numbers with his eyes shut. This certainly insures accuracy. The writer has used a typewriter almost exclusively for over ten years. Never having had any instruction, he naturally fell into methods that are now obstacles, and which lead to frequent inaccuracies. Ten years' continual writing have not removed these faults. The trouble was that he started wrong. The teacher cannot commence the matter of position playing and "blind" playing too early, and he cannot be too insistent upon making his pupils realize that importance of never looking at the keyboard except when absolutely necessary.

TEACHING THE CHILD "HOW TO THINK"

BY FREDERIC LA PIERRE.

In a teaching experience of over fifteen years among all degrees and kinds of pupils I find the greatest lack is the ability to think quickly and accurately. Whether this is due to the modern desire to make study as simple as possible, hoping thereby to render its assimilation more rapid, or to the inherent restlessness of childhood, I will not attempt to determine. It seems to me, however, that there is a tendency in modern school methods to weaken the power of thought and concentration. The teacher practically does all the work. The pupil finding his instructor so anxious to render everything easy and simple at length ceases to use his own mind and will except in infinitesimal quantities. Consequently the power of thought is weakened and concentration not practiced. This all reflects on the music teacher, who finds his young pupil fidgety, nervous, jumping at things in a haphazard way and neither concentrating his mind nor rightfully using whatever talents he may be blessed with by Nature. Sometimes this inattention and lack of systematic effort influences the work of the teacher, who finds it almost impossible to keep from hurrying along with the pupil, placing his hands in position for the right chord, playing difficult passages over for him, etc., etc. Thus the pupil learns by imitation, by ear, instead of reasoning out the matter for himself. It would be better for the pupil to realize from the start that music is not "all play," but a serious study, deep and important as mathematics, and requiring his best thought and attention to master it thoroughly.

In teaching "beginners" I find the habit of staring stupidly at the notes without making any effort to read them correctly, expecting to master their meaning by some miraculous or psychological process, preferring to strike three or four wrong notes rather than to make any mental effort to read the score. To such one I say: "Now, take your time. What is your lowest note?" "Correct." "Your next?" "If I misnamed I have him go over the lines or spaces until he comes to that particular one. I find this process has to be repeated constantly, and so soon as the pupil has attained some faint idea of what he starts "guessing" again. I find the best way to make the pupil correct his own errors is that of employing a series of adroit questions. In this manner his long-term intellect is kept active and actually commences working. This work the pupil is very unwilling to do, however, and much prefers to use the teacher's brains instead of his own. It is a constant fight to bring him up to a plane of conscious individual effort.

It would seem that the basic principal of all education ought to be the "power of thought," and should result in training the young mind to do accurately and quickly; but if there is any such effort in the public schools the children themselves are not aware of it. I would even venture to say that they are rather taught "how not to think." "Knowledge without thought or effort" seems to be the slogan. It is not time that our normal schools and teachers' institutes awake to this situation and realize that our aim should be not "how easy," but "how wise." Teach the child to think, to concentrate, to use his own God-given powers. Don't smother them up with elaborate examples and illustrations which are not assimilated, but are forgotten so soon as heard. The ability to plan and do can only be attained by actual personal labor. Systematic study becomes natural when the student is not allowed to shirk the rightful use of his own mental powers. Concentration, right thinking, quick action, these are all the things every child should be taught first, last and all the time.

In the *Monthly Musical Record* is an article by Prof. Nicks on the subject of conducting. There have been many methods not removed the last three centuries, our own baton dating back scarcely a hundred years. The early procedure of tapping on the floor with a wooden stick was not so unlike that of the modern baton. Grock, who led by stamping with a wooden shoe. It lasted through the seventeenth century. It caused at least one great loss to music, by bringing about the death of Lully. While conducting one of his own works at the court of France he struck his foot instead of the floor. The resulting wound seemed slight, but gangrene set in, with a fatal termination.

With the advent of Handel we find the conductor seated at the harpsichord. This was not at all inconvenient as it might seem, for the harpsichord played the chief part in the accompaniment, so that the other players could follow the leader readily while he kept his eyes upon the stage. In Italy the chief violoncello would sometimes conduct, which he did by tapping his music stand. Sometimes the organ replaced the harpsichord, and we find that Handel often conducted in this way.

Verdi was one of the first great conductors to use the baton. The actual implement that he wielded is still in existence, being in the possession of Sweden. It is an octagonal stick of ivory, about as unwieldy as a policeman's club.

A great conductor is not always a great musician. Beethoven is the best example of this. Even before his deafness he was unreliable, and would become too absorbed in the music. Schumann was another of the same sort. It is a curious fact that as his mental disease increased he conducted more and more slowly, and became confused when listening to his own playing.

Schubert was too impracticable to lead well. He once had a chance to get a good post by writing an aria for a favorite Vienna singer. But he made the mistake so heavy that her voice could scarcely be heard, and not even her pleading could make him alter it. As a pianist he was unable to perform the hard parts of his own works, and after breaking down in his *Pantasio*, Op. 15, he jumped up in anger and said it impossible stuff, fit only for the devil to play.

Mendelssohn was a far abler conductor than any of his predecessors. Wagner, too, was a great leader, and his orchestral musicians had their incredulity changed to amazement when he conducted a Beethoven symphony without a score. Berlioz was also justly famous for his leadership. Since then there have been many great names. At present Richter is the Nestor, while Weingartner, Mahler and Nikisch are leaders of a somewhat younger generation.

Conducting without the score is now very common, even though an exception has to be made when Strauss works are given. Von Bülow may have been the first to say that a conductor must have the score in his hand, and that according to his leader needs all the freedom he can get. All the attention is necessary to perfect his "reading" and to stand the strain of each instrument, and to balance the parts into a proper whole. Many conductors struggle for new effects, but the best results follow what they think were the composers' intentions and desires.

REMINISCENCES OF VON BÜLOW.

In *Die Musik* Laura Rappold gives some reminiscences of Von Bülow. With her, as with all, no trace of the coldness of the friendship was shown, his nervous nervousness. When he felt that he was to hear he would think nothing of a sudden departure from a dinner at which he was a guest.

His brusqueness made him also a great drill-master and a keen critic. Famous as leader of the Meiningen orchestra, he raised that organization to a high standard of perfection. He made the players rehearse their parts, so that he could lead them from the piano while playing, and that he was expert in time to begin the concert, they played the first conductor at all.

The name of Von Bülow suggests many famous anecdotes. Once, at a piano recital, he was very

much annoyed because a lady near him in the audi- ence kept waving her fan. At last he jumped up and cried, "For heaven's sake, why don't you wave that fan in time?"

Once a man who had been introduced to him met him at a later date on the street: "I'll be sure to remember me," said the man. Von Bülow replied: "You've won the bet," and walked on.

It is Von Bülow who is said to be the author of the remark that tenor is not a voice, but a disease. In Boston Von Bülow met Rice, of "Evangeline" fame. As Rice was wholly ignorant of notation, he had hummed and whistled the melodies to a musician, who wrote them down for him. So he was introduced as the man who had composed an opera, but could not read his foot of music. "That's more Von Bülow." "I know of a man who has composed many operas, and can't write a note of music. His name is Verdi." It is only fair to Von Bülow to add that he admired the later and better works of the Italian master.

THE LUTE IN HISTORY.

In the *Musical Lucien* Grellsamer has an article on the lute. The name, as well as the instrument, comes almost certainly from Moorish sources. In the classic period of the late it had ceased to be a stringed instrument, but the highest one. The shape is somewhat like a mandolin with the body elongated along the neck. The tuning started with G below middle C, and ran upward on the G, C, F, A, D, G. This was also the ordinary vis- tuning.

The strings had various names—Brunner and Sangeiten in Germany, while bass, tenor, mean and treble, with counter-tenor and small mean, were the English terms. Shakespeare used some of them in the "Taming of the Shrew," in the scene where Lucentio frustrates Hortensio's attempt to make love to Bianca under pretense of music lessons. The number of strings at one time increased to over two dozen. This caused Mattheson, the composer, to state that if a lute player reached the age of eighty he must have spent sixty years of his life tuning his instrument.

MUSICAL NOVELTIES.

Among musical novelties many were heard at the annual German Concertmeister, held in Stuttgart. They include three operas: "The Arabian Nights," by Pierre Maurice; "Adolf Vogt," an East Indian "dramatic poem," with music in two acts; and "Princess Brambilla," comic opera, by Walter Braunfels. Other numbers were an "Apostaten Marsch," Op. 2, for chorus and orchestra, by Rudolf Siegel; the closing scene of Felix Gottlieb's Oriental mystery, "Mahadeva"; a string quartet, Op. 4, by Knud Harder; Pinzer's piano quartet, Op. 23; a violin sonata by Joseph Haas, and one for piano (the "erotic") by Waldemar von Clausen.

Among other new German works is Friedrich Schuchard's symphonic poem "In the Realm of the Breezes," possibly written to celebrate the feast of an unpublished quartet. Attention has been called to bassoon and three horns. The "Rkret," by Julius Orthegavren, and "Jung Volker," by Julius Mahler has made a new arrangement of Weber's opera, and has had both won prizes. "Drei Pintos." The new Strauss-Hofmann piece is called "Sylvia and the Star," and the English donna who tries to make the "Star" print her press notes.

A string quartet by Dubois, in Paris, is said to show much freshness of melodic inspiration. Massenet's new opera, "Le Cid," was not so successful. The first act, except for a few choruses, entirely made up of spoken dialogue, and the music by Smulders was given at a festival. A. M. Cluysman has invented a radical new physical exercise, so that the player's reach will be most effective.

In Italy, "Giordano's" "Marcella" proved rather mediocre. Busoni has composed an opera, "Die Kieff" by Zelenka's Polish opera "Janek" pleased script songs of Moussorgsky. A dozen or more manuscripts. In Russia Scriabine still has been published notable, while England seems to be resting on



THE MIRACLE OF INSPIRATION

By HENRY T. FINCK

How Many Great Masterpieces Have Been Written in an Incredibly Short Time and Under Unfavorable Conditions.

This immortal song writer, Robert Franz, was deaf when I called on him one summer day, not long before his death, and I had to write on a slate what I wanted to say to him. He was able to talk, however, and he said very eloquently, telling me many things of interest which I used in an article for *The Century Magazine*. One of his idols was Handel; he talked about him, and about others, and to illustrate a point he got up and brought from his library the manuscript score of one of Handel's many works—I forget which. Turning over the pages, he pointed laughingly at the evidence, here and there, of the rapidity with which Handel had worked. In those days sand was used instead of blotting paper, and here and there grains of sand were to be seen on the top of the page, showing that Handel must have reached the end of that page before ink on the first staves was dry.

"THE MESSIAH" AND BACH.

Handel's greatest work, "The Messiah," must have been written at this lightning speed. He began it on August 22, 1741, and finished the orchestration of the third part on September 14. That is, he composed this wonderful work in twenty-three days! The achievement is the more remarkable when we bear in mind that he was at this time fifty-six years old—fifty-seven years before the age at which Dr. Ocker intimated that men do their best work.

A book was written not long ago in which it was shown that in his oratorios, as in his operas, Handel did not hesitate to introduce numbers from his own older works, as well as whole pages from the compositions of other men, without quotation marks. He was not afraid to copy the work of others, but not enough of them to diminish the miracle of its rapid creation. The manuscript of this oratorio is written on oblong folio paper, 9 1/2 by 12 inches, and it is 275 of these pages. It took him to copy this number in three weeks would be, I should think, a creditable achievement.

Handel's great contemporary, J. S. Bach, seldom repeated himself, and he never borrowed from others; yet his writings fill nearly half a hundred huge folio volumes, including several hundred cantatas, some of which must have been composed as fast as many of Handel's scores. He was much addicted to revising, but the composition itself was the inspiration of the moment, revision being merely the varnish. To be sure, sometimes the varnish is of prime importance—think of the Japanese lacquer articles, or our Rockwood pottery!

In the case of Bach's inspiration the most miraculous thing is his prophetic quality, so to speak; that is, in anticipation of the future development of music. When Professor Paine told me, at Harvard University, in 1875, that there was hardly a harmony in Wagner which could not be found in Bach, I attributed his remark to his indisposition to acknowledge Wagner's greatness; but he was right. Bach had the harmonies, but we use them more boldly, with stronger accents and without preparation. To me the most astonishing thing about Bach has always seemed his skill in using harsh dissonances without violating the pedantic rules of his time. Herein he shows a diabolical ingenuity.

MOZART A WORKER.

It is commonly assumed that Mozart was all inspiration and no work. That was not his own view of the case. When his "Don Giovanni" was being rehearsed at Prague, in 1787, he said to the conductor: "It is a mistake to think that the practice of my art has become easy to me. I have many ideas—were to him to be written down, as it is to a sculptor who gradually chisels it into a beautiful statue."

There are many writers who have no definite idea of what they are going to say when they begin to pen. Ideas come to them as they write; their brain needs to be heated by the exercise of forming sentences before it emits flashes of genius.

SCHUBERT'S AMAZING FACILITY.

Sir George Grove was right in saying that it seems as if in Schubert's piece "the stream from the heavenly reservoir were dashing over us, or flowing through us, more directly, with less admixture of any medium or channel, than it does in those of any other writer, even of Beethoven himself."

Schubert was not at all uncritical as is commonly supposed. He rewrote a considerable number of his songs, some of them two or three times, and he knew how to file and polish. If he filed and polished less than Beethoven and Brahms, that was because there was no need of it. He never had to change his ideas; his melodies, utterly unlike Beethoven's, sprang from his brain as finished products; he had no need of sketch books, neither he nor anyone else could have improved the themes as they came from his brain.

The elaboration or development was as spontaneous as the conception of the theme. As we write letters when we are in the mood for so do Schubert compose pieces and songs, as fast as his pen could travel. It was his habit to put on each manuscript the day—sometimes even the hour—of its beginning and its completion. This made it possible to see the rapidity with which he expected to complete the work. He was so sure that he could copy one of the Schubert chamber works—I think it was a quintet; he found it took him just as long as it had taken the composer to create it! Of all the miracles of inspiration this is the greatest.

Everyone has heard how Schubert wrote one of his finest songs, "Hark, Hark, the Lark." He was waiting with some friends at a suburban tavern for lunch when he saw a volume of poems, and, picking one up, he saw the words of a poem, and he was hardly ready when he exclaimed: "Oh, if I only had some music paper to jot down the lovely melody that has just come into my head!" There was no music paper, but one of the friends quickly drew some staves on the back of the bill of fare, and then and there Schubert improvised his immortal song. There is reason to believe that he was not alone in this. One of the friends who drew some staves on the back of the bill of fare, and then and there Schubert improvised his immortal song. There is reason to believe that he was not alone in this.

Schubert could not only, like Dr. Johnson, "hear the heart out of a book," he could change it instantly to music. Indeed, as Schumann remarked, "everything that he read before he had got busy." "Like Beethoven, he walked up and down the room, absorbed in thought, even while washing his hands; any of his hairdressers would have been surprised to find that he never left still, but would jump up every now and then and walk across the room to jot down something, or touch the piano, while he had to run after him, holding on to his pigtail."

The greatest of Schubert's songs—that is, the greatest of all songs—of those contained in the "Winter Journey" cycle; and of these, six were composed in one morning. Inspiration knows no law. At one time extremely coy and elusive, it comes at other moments unbidden. Not infrequently a happy thought came to Schubert when he was lying in bed. He would then jump up and jot it down instantly; and as he was very nearsighted he kept on his spectacles at night, to be prepared for any call.

The workings of such a brain—could we but understand it—must have puzzled the wisest of the phenomenon. They noted his cases of "fine frenzy," and their amazing results—results as striking to himself as to others. They looked on his numerous acts done in a state of clairvoyance, as well they might, for he seemed in a trance when he wrote, and at times knew not himself afterward what he had done. Sometimes he forgot his own songs. One day the tenor Vogel sang one of these, and when he got through Schubert exclaimed: "That's not bad! Who wrote it?"

By Schubert's early death the musical world lost the two greatest geniuses of the nineteenth century. Had he lived a decade or two longer, how many more inspired thoughts would have come to us through it from the heavenly reservoir which so few, alas, are able to tap?

CHOPIN'S WAY AND SCHUMANN'S.

Chopin was like Schubert, inasmuch as his inspiration came to him perfectly as they first came to him. He was so sure of what he was going to say when he began to write that he was never in a hurry to get on. On this point George Sand tells us that "the shuffling himself up in his room for entire days, weaving, talking about, breaking his pen, repeating and changing a bar a hundred times, and beginning again next day with minute and desperate perseverance. He spent six weeks over a single page, only

The greatest players of modern times have followed out a course based upon principles herein explained. Unrestrained freedom leads to disorder and disappointment. The narrow, one-position rule of practice is as undesirable at one extreme as is unbridled liberty at the other. Let us have a habit of moderation, as we should in the use of fire or water. Too much or too little of either is greatly to be deplored. It is true, for instance, that one

can play a scale with the right hand ascending, with ease of manner, helping towards complete relaxation, when holding the second and third knuckles comparatively high and allowing the wrist to be low. But when one gets to the fourth-finger note it is well to notice whether the tone can be produced with as steady, firm a quality as the tones produced by the other fingers. In reverse order (the right hand descending) it is true that if one raises the elbow one can raise the right side of the hand and lay the fingers across the thumb with more ease and freedom. It is recommended that a student do a small part of his playing with such extra freedom and other liberties and absence of discriminating muscular effort. Also that he should do part of the practice without trying to lift the fingers any more than he finds agreeable for ease and complete relaxation in playing. If, however, these habits prevail, to the exclusion of efforts in training one's self to a few reserves for emergencies, it is a matter of judgment, to be exercised by both teacher and pupil, when and how much to let down the bars in such respect. It is a part of wisdom to know and to test a good many things and to be able to adapt one's self to the many instead of few ways of developing the different kinds of expression found in music.

HAYDN'S PICTURESCAPE PERSONALITY.

BY J. F. RUNCIMAN.

"His story of Haydn's thirty years at Eisenstadt is soon told. What a fantastic mode of life it seems, how farcical, grotesque, in its dull routine, for a genius who was at work, steadily building up new art-forms! Haydn we are told, the very morning at six, carefully shaved and dressed, drank up a cup of black coffee, and worked till noon. Then he ate, and in the afternoon he worked again, and ate and worked until it was time to go to bed. He was a little man, very dark of skin and deeply pock-marked and he had a large and ugly nose. His lower jaw and under lip projected and he had very kindly eyes. He was far from being vain about his personal appearance, but he took an immense amount of pains with it for all that. Ladies ran much after him, too. But he cannot have spared them much of his time.

All who knew him were agreed about his methodical habits, and we have only to look at a catalogue of his achievements and to consider that on every day of the week he had both rehearsals and concerts to realize that his entire time must have been eaten up by the writing of music and the preparation of and direction of musical performances. Undoubtedly, he wearied of it at times, though he said that on the whole it had been good for him, and that by long throws so much upon his own resources he had been forced to become original. His finest work was done when he was free of his bondage and actively engaged in the busy world.

There is a note of regret for the irredeemable in that remark of his. It is as if he had said: "True, it was dull, insufferably tedious, but, after all, it had its compensations." How his hand and fingers tolerated the life I cannot tell. They lived together, as a sort of family, but their family meetings at Esterhazy were a poor substitute for the distractions of the capital. One might assume that they took their holidays in turns—for many had wives and children whom they were obliged to leave behind—but a well-authenticated story destroys this fond belief. It is the story of the Farewell Symphony. The artists, wearying of so long a sojourn so far away from home, asked Haydn to intercede for them with the Prince.

Haydn and his folk were always on the best of terms, and he did intercede for them in his own canny way. He composed a symphony in which, towards the end, player after player finishes his part, blows out his candle, packs up his instrument, and leaves the room, until at last one solitary violin is left industriously playing on. The Prince took the hint. "Since they are all gone, we might as well go, too." And he gave the order for the return to Vienna, which he detested.

There are many things in music which must be imagined without being heard. It is the intelligent hearers who are endowed with that imagination whom we should endeavor to please more particularly.—P. E. Bark.

Women's Opportunity in Music

A Symposium by Practical Teachers and Writers

(Continued from the July ETUDE)

EDITH LYNWOOD WINN

In music, natural facility, quickness of perception and vividness of imagination, so evident in girls, come more slowly to the surface in boys. For every ten versatile women musicians you will find only five versatile men. I have had much experience with training girls—and a few boys—for the profession of music. If my girls do not marry—and the Northerner remains in the profession longer than the Southerner—they adopt the profession of music for a lifetime. The care and training of children and young people in schools and colleges devolve upon these teachers. Positions are always available to those who are well equipped, especially as women will do twice as much work in our American secondary schools and colleges as men do, for much less money. Fidelity, tact, knowledge of character, adaptability, logical development of material, etc., are more frequently found in women teachers than in men. Every year the profession of music is becoming more thoroughly equipped with women teachers.

The heads of teachers' agencies assure me that men teachers are in the minority, and good teachers becoming less and less easily obtainable.

Men, as a rule, can obtain positions in bands and orchestras more easily than women can, though competition is close. Women have no orchestral training and experience, nor have they the physique to go into large orchestras and endure the stress of winter's work as men do.

Summer positions are open to young women at a figure much less remunerative than those offered to men, but, in the majority of cases, these young women are not aspirants for a serious art career.

In the general estimate of opportunities for women I find that the schools of the Middle West and South offer many good openings. Our cities are overcrowded with students who desire to be self-supporting. Among these there are comparatively few who are experienced enough to teach or to play publicly. This great army of students must be found employment. I say to my students: "The great city does not need you, will never need you as much as the small city, perhaps. Go back to your own States and do good work in localities that need you."

During the recent period of financial depression throughout the country there has been an alarming condition of things in the world of musicians. Orchestras have been reduced in size, or practically abandoned. Music teaching has been less remunerative, because music is a luxury and therefore most easily to be dispensed with. Positions in schools and colleges have been less easily secured and salaries have been reduced. Moreover, in the case of musical compositions, publishers have accepted very little from new or unknown composers. The present situation is brighter.

I think the well-equipped and ambitious girls will find some avenue for their talents, but women are less courageous than men, when the tide of chance is against them. The reason why men succeed against overwhelming obstacles is because a man begins to think about his life-work when he is a mere boy. A woman spends the first half of her life under parental shelter, and something of the rest of life in waiting for the possible contingency of matrimony.

Most women realize that music study has an important bearing upon culture, but I have found the parents of my most ambitious girl students unwilling to venture money in an art education, although they were perfectly willing to give their sons several thousand dollars toward a college education. The same men would not risk this amount of money in an art education for their sons, as the music profession in America is not regarded as a life work. When Isaac M. Duncan left Boston with \$8,000, the net result of her work in our city, a member of the Symphony Orchestra said to its conductor, "I think we had better give up music."

It does seem so, and yet why should we give up the pursuit of the ideal, or the study of the greatest art in the world, merely because the money returns are not as great as in some other line of work? I know not why one is called to music and another to literature; one to engineering, another to landscape painting; but I am sure that we succeed best that department of effort which offers the least resistance to our energies, and which, by intuition, as well as study, we love sincerely.

Success does not mean public approbation merely. It is deeper than that. The commendation of our own heart and mind and soul is the only standard.

FAY SIMMONS DAVIS.

The musical progress of women during the last half century has been amazing. To-day they wield a greater power in the realm of music than in any other art. As singers and as performers on almost every kind of instrument they have accomplished great things, while as teachers they have achieved wonders. It is their natural intuition, which enables them to perceive the needs of each individual who presents himself, more than their personal abilities and individualities, which makes their success so pronounced in this direction.

It is a deplorable fact that the average woman musician does not obtain the same musical preparation as the average man musician. She is as proficient technically, but her deficiency lies in her lack of theoretical knowledge. Owing to her temperament she accomplishes more remarkable things without this preparation than would her male confrère, but there comes a time when she finds that she can progress "thus far and no further" without it. For various reasons women oftentimes have to use her musical education professionally earlier than does a man. Then when she reaches the age when she could afford the time and money to pursue more advanced studies she usually marries and spends the ideal artistic years in the domestic atmosphere. When again she takes up her music she realizes that though she has become a good wife and mother, she has become a poorer musician. So it is that the single woman has the best musical opportunity, though we all know that there are many married women among our renowned musicians.

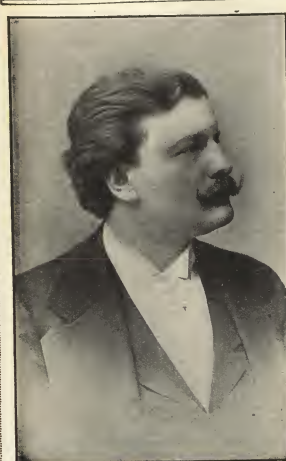
The future holds greater promise for our musical women. Wider opportunities are pouring in upon them, and with their enlightenment they come their faults as others see them, and will remedy them. With more advanced study along intellectual lines we shall not only have greater performers, but more worthy women composers. Their ability to create rare musical productions is as yet in its infancy. The day will yet dawn when we shall discover this dormant genius, and respect it for its worth and power.

About 75 to 80 per cent. of our music teachers are women. Woman is by nature the ideal teacher, especially for children. The greatest woman teacher is greater than the greatest man teacher because of her peculiar gift of divining and materializing the possibilities of others. This power is a material one, and alone is of great value for great moral awakening. She "reads her pupils like a book." She instinctively becomes Physician, Mother, Teacher, Friend. All she does and says stands for character as well as for art; the one is dependent on the other.

Old moments which the busy male teacher neglects to utilize she seizes for the opportunity of speaking the sorely needed word of encouragement and of inspiration. The understanding of her pupils' needs and her ability to meet them wisely makes her the ideal teacher from childhood to maturity—ideal beyond any marvels that fingers can perform or books can teach.

The noted teachers are sufficed with praise. We often forget that their success was made possible by earlier instructors whose names have never yet been emblazoned upon the scroll of fame. Sometime and how to *Think*—how to *Feel*—how to *Give*, in other words, to help others more than themselves. Obscure though they may still be, in city or in our musical world, as great as even the discouraged hearts could wish. To see them is to love them—to know their lives of high ideals and their struggle is to honor and revere them. We need them; we must have them, for we cannot progress without them.

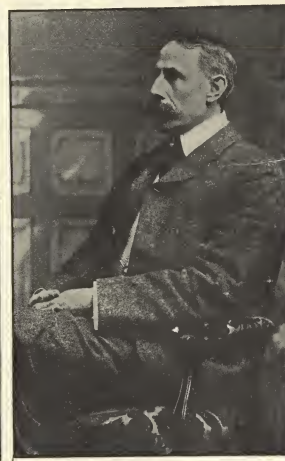
The Etude Gallery of Musical Celebrities



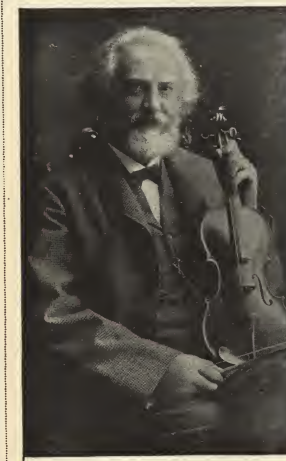
Moriz Rosenthal



Ludwig Van Beethoven



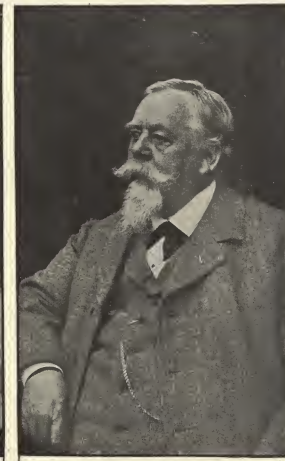
Sir Edward Elgar



Henry Schradieck



Mme. Albani



Cornelius Gurliert

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, on the fly sheet of a piece of music by the composer represented, or use on bulletin board for class, club or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. The collection commenced with the February ETUDE of this year and has already included: Meyerbeer, Tschaiikowski, Moszkowski, Schubert, Eames, Gounod, Henschel, Rossini, Grieg, Schumann, Sarasate, Busch, Carreno, Mascagni, Raff, Liszt, Schmitt, Gullmit, Paganini, Jochims, de Pachmann, Handel, Saint-Saens, Kubelick, Melba, Schytte, Povel, Homer, Blauvelt, Fire-King, Geraldine Farrar, Lillian Nordica, Rosenthal, Beechoven, Elgar, Schradick, Albani, Gurliitt. Only a limited number of back issues of THE ETUDE containing portraits are obtainable.

SIR EDWARD ELGAR

ELGAR was born at Worcester, near Worcester, England, June 2, 1857. His father was an organist, and also kept a music store in Worcester. Elgar's training was almost entirely self-help lines. He played the organ a little, studied the violin, and several wind instruments, helped at choral societies, conducted a band at a lunatic asylum, and wrote music for every combination of instruments he could think of. He once wrote a whole symphony in the style of Mozart by way of an exercise. In 1880 he married, and went to London. London, however, was not right for him, and a year later he was glad to return home and become a hum-drum organist. Nevertheless, his compositions began to attract attention at the Choral Festival "The Saga of King Olaf," "The Black Knight," "Hamer of St. George," and other works all fore-shadowed the success which was later to be achieved. The "Enigma" variations for orchestra, given by the Halle Orchestra under the veteran Dr. Hans Richter, was the first work to attract continental attention. In 1900 came "The Dream of Gerontius," and this remarkable composition firmly established Elgar's reputation. "The Apostles" followed, and "The Kingdom," both part of an oratorio trilogy, which is not yet complete. The recent production of his first symphony has once more roused universal attention. Elgar is without doubt the foremost English composer. (The Etude Gallery.)

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LUDWIG VAN BEETHOVEN.

(Bay-toe-ven).

BEETHOVEN was born at Bonn, December 16, 1770. His father was attached to the orchestra of the Elector of Bonn, and proved a strict, even tyrannical, teacher of his son. Beethoven soon became attached to the Elector's musical household himself, and composed much music. He was further instructed by Pfeiffer, Van den Eeden, and Neefe. When on a visit to Vienna in 1792 Beethoven met Mozart who prophesied that Beethoven would "make a noise in the world some day." In 1792 Haydn passed through Bonn, and became acquainted with Beethoven's compositions. It was probably upon the advice of Haydn that Beethoven, as the Elector, to study with him. Haydn, Beethoven, and Haydn, however, were not altogether in sympathy, and Beethoven took the opportunity of breaking with Haydn when the latter went to England, and studied under Albrechtsberger, Prince and Princess Lichnowski, came to his assistance when the funds from Bonn ceased, and enabled him to devote himself to composition. In 1800 a disease manifested itself which afterwards developed into total deafness, rendering him taciturn and morose. He died in Vienna, March 26, 1827. His composition include nine symphonies, for orchestra, thirty piano sonatas, and much other chamber and orchestral work. He is considered, by many, to be the greatest composer who ever lived. (The Etude Gallery.)

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MORIZ ROSENTHAL.

(Roi's-nahl).

ROSENTHAL was born December 18, 1862, at Lemberg, where his father was professor at the chief academy. At eight years of age he commenced his piano studies under Galoth, who did not pay much attention to technic, but allowed his pupil the greatest freedom in sight-reading, transportation, and modulation. The method is curious, and not to be recommended, though in this case it does not seem to have been harmful. In 1872 he became a pupil of Mikulski, the editor of Chopin, who trained him along more academic lines. On the advice of Joseffy, Rosenthal, still a lad, was sent to Vienna, where he became a pupil of Joseffy, who gave him a thorough grounding in the method of some Liszt and Mendelssohn. A tour Tausig, a tour through Roumania followed during his fourteenth year. In 1878 Rosenthal became a pupil of Liszt, with whom he studied in Weimar and Rome. As Liszt's pupil he made his appearance in St. Petersburg, Paris, and elsewhere. His general education, however, was neglected, and in 1880 Rosenthal qualified to take the philosophical course at the University of Vienna. Six years later he resumed his pianistic career, achieving brilliant success in Leipzig, and subsequently in England in 1885, and later in America, where he has always met with the greatest success. His technical accomplishments are enormous, and he possesses a remarkable touch. (The Etude Gallery.)

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MME. ALBANI.

(Al-bah'-nee).

ALBANI was born at Chambly, near Montreal, Canada, November 1, 1850, where she received her first instruction in singing at a convent. In 1864 her family removed to Albany, N. Y., where her singing in the cathedral attracted attention. On the advice of the Catholic bishop, her father took her to Paris, where she studied under Duprez. It was Lamperci of Milan, however, whose instruction was of most value to her. She continued under his guidance until she made her debut in "La Sonnambula" at Messina. From there she went to the Pergola at Florence. Her Covent Garden debut was made April 2, 1872, again in "La Sonnambula." In the same year she made a successful appearance at the Italian Milan, and again she made a course of training with Lamperci. The next year to Russia, and also to America. From 1880 to 1886, except in 1885, she sang each season at Covent Garden. Her repertoire included all the old Italian school, nor was she less successful in the works of Wagner, appearing as Elsa, Elizabeth and Eva in the Italian versions of "Meistersinger," "Tannhauser," and "Die in oratorio at all the great English Festivals. She has also appeared as "Redemption" and "The Golden Legend." Her voice is a rare soprano of remarkable quality, very sympathetic in character. (The Etude Gallery.)

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HENRY SCHRADIECK.

(Shrad'-eck).

SCHRADIECK was born at Hamburg, April 29, 1846. He received his first violin lessons from his father, and made his first public appearance at the age of six. He studied under Leonard, in Brussels, where he gained first prize. Afterwards he went to Leipzig, where he became a pupil of David. In 1863 he became a soloist at the Reinthaler concerts at Bremen. The following year he went to Moscow as Professor of the violin. In 1868, on Schradieck's return to Hamburg, to take up the position of conductor of the Philharmonic Society, one of the most popular folk-songs of the year he became concertmaster at the Gewandhaus in Leipzig, professor at the conservatory, and leader of the theater orchestra. His reputation as a teacher became very great and his duties very onerous. In need of a complete change, he left Leipzig for Cincinnati, O., where he taught in the College of Music, and also organized an excellent symphony orchestra. In 1880 he took up his old position at Hamburg, besides teaching at the Hamburg Conservatory. Subsequently he returned to America, becoming a teacher in New York, and in pedagogic musical material for the violin, in the way of studies, finger exercises, etc., and undoubtedly deserved the reputation of being one of the foremost teachers of the day. He has also interested in matters connected with the making of violins. (The Etude Gallery.)

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CORNELIUS GURLITT.

GURLITT was born at Altona, Prussia, February 10, 1820. For six years he studied under the father of Carl Reinecke, the famous head of the Leipzig Conservatory, with whom Gurliitt was class-mate. His first appearance in public took place during his seventeenth year, and the foregoing reception he obtained determined him to proceed to Copenhagen. Here he studied under Carlsdorn and Weyse, for organ, piano and composition. Here also he became acquainted with Niels W. Gade, and their friendship terminated only at his death in the Norwegian composer. In 1842 Gurliitt settled in Hirschholm, near Copenhagen, where he resided for four years. From thence he went to Leipzig, where Gade was his musical director to the Gewandhaus Conservatory. Thence he proceeded to Rome, where his brother, Louis Gurliitt, a well-known painter, was then studying. Cornelius Gurliitt's merit as a musician were readily recognized in that centre, and the papal academy "Di Santa Cecilia" nominated him its honorary member, and graduated him "Professor of Music" in 1855. While in Rome he studied painting with excellent results. On his return to Altona, the Duke of Augustenburg engaged him as teacher to three of his daughters, and when the Schleswig-Holstein war broke out, in 1849, Gurliitt became a military band-master. His compositions are prodigious in quantity, and range from songs and symphonies. He died at Altona, June 17, 1901. (The Etude Gallery.)

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THE INFLUENCE OF THE AMATEUR IN MUSIC

By LOUIS C. ELSON

Non-Professional Music-Workers Who Have Made Important Contributions to the Art.

The word "amateur" in its application to-day has strayed far from its original meaning. The amateur in art is one who loves it and who pursues it through that love rather than from any hope of profit or of bread-winning. This love for art may not lead to as much proficiency as the need of gaining a livelihood by it, but it often leads to a fresher interest and a greater enthusiasm than is present in the professional.

Over 2000 years ago there were musical amateurs upon the earth who painfully and laboriously hollowed out bits of reinder's horn, and bored a blow-hole and finger-holes in it, in order that they might possess a musical instrument—the earliest ancestors of our flute, and the oldest musical instrument as yet discovered.

Many kings and queens have been musical amateurs with an influence beyond that of most professionals. Ptolemy Auletes (the latter word signifying "flute-lover"), the father of Cleopatra, was especially devoted to the flute, and possessed many rich and rare specimens of this instrument at a time when some flutes were sold at a sum equivalent to about \$3000 of our money. Ancient Athens was full of flute amateurs (among them Alcibiades), who placed that instrument in the foremost rank, until it became the religious and sacrificial instrument of many nations of the ancient world.

NERO.

But the most famous amateur in music in ancient days was Nero, who sang and played the organ with some skill. The most interesting chapters of Antoninus are devoted to picturing this royal "fanatic per se musica" in his tonal studies and in his public exhibitions of the art. He sang in season and out of season. He warbled "The Destruction of Troy" while Rome was burning, whence came the misleading proverb, "Nero fiddled while Rome was burning," which could not be true, since the ancient Romans had no fiddle! The Roman senators were shrewd enough to ponder to his musical vanity by hiring him to sing at their houses. One senator offered Nero 100,000 sesterces for a single appearance. As this sum amounted to about \$37,500, it may be considered the highest musical fee ever offered to a singer.

The Troubadours and Minnesingers of the Middle Ages were almost entirely amateurs, and more than one monarch was enrolled in their ranks. Alfonso X of Castile, William IV, Count of Poitiers, and even Richard I of England, were troubadours. Another royal amateur, where the Troubadour epoch (we count the musical abilities of Alfred the Great as mythical), was King Canute. In 1017, while rowing at twilight on the river Ely, he improvised a song, words and music, that remained for three centuries one of the most popular folk-songs of England. The melody has, however, entirely disappeared, and only one stanza of the poem remains:

"Marie sang the minnesches blann Ely,
And here we these minnesches sang."

The above was good English in the year 1017, but to-day would require translation. It means:

"Merry sang the monks at Ely,
As King Canute rowed thereby,
Row, row, row the land,
And here we these minnesches sang."

CHARLEMAINE.

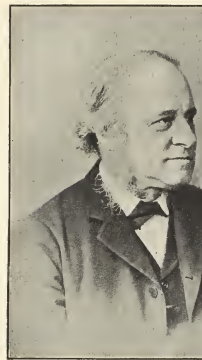
At a still earlier epoch in France Charlemaigne was a devoted musical amateur, directing church singing each day at his court, and greatly influencing the establishment of the pure Gregorian Chant in the empire. Louis XIV was another royal French amateur, and he became a composer of no mean degree. Some of his compositions, still extant, show a good knowledge of counterpoint and a keen sense of melody. It may be mentioned, on passing, that the pretty gawdite entitled "Amaryllis," which is always ascribed to him, was not his work, but composed by

Baltazarini. Louis XIII did, however, compose a good four-part song by the same title.

Henry VIII of England was a good sight singer, an instrumental performer and a composer. He was one of the best of England's royal amateurs. His two daughters, Queen Mary ("Bloody Mary," as she has been called) and Queen Elizabeth, were both musical amateurs. Queen Bess exerted her influence chiefly in the direction of virginal playing, and many works on this instrument were written for her.

FREDERICK THE GREAT.

We have not space to dwell longer on royal amateurs, but we may end our list with Frederick



SIR GEORGE GROVE.

the Great of Prussia. When crown prince, Frederick was always a skillful flute player. He showed his devotion to art by practicing at great risk, for his father, the half-mad Frederick I, wanted his son to become a soldier, and believed that the crown could be that and a musician too. He threatened, if he ever caught the prince at flute study, that he would break the instrument over his head and hang his father. There is no doubt that he would have carried out both threats. Therefore, once when during a secret practice hour in the palace the old king was heard approaching, the poor flute teacher, who only by a timely warning, seized the flute and music and climbed into the chimney—just in time.

That flute teacher was J. J. Quantz, who, when Frederick became king, was the favorite composer at the court of amateurs the names of Mary, Queen of Scots; of Scipione Rameau, a rather important amateur; of Marie Antoinette, Albert Edward, the English Prince Consort; the Roman emperors, Caligula and Titus; and many others, not forgetting King David of Scripture fame, a rather important amateur.

Much could also be said of wealthy amateurs who have sustained and helped the great composers. The princely house of Esterhazy is interwoven with musical history in their matter. They helped Haydn and Schubert in their career.

In the same manner Baron Heydteck and George I and II helped Handel. Prince Lobkowitz and the von Breunings, wealthy music lovers, assisted Beethoven in many ways.

But the most famous instance of such an amateur aiding a composer is found in the friendship of King Louis of Bavaria for Richard Wagner.

Spite of all that Liszt and the Wesendodons had done for Wagner, they were not able to bring about a public performance of his larger works. This was done by King Louis, and it required a king for so great a task. It is no exaggeration to say that had not the musical amateur, Louis II of Bavaria, existed, the world to-day might be ignorant of the great culture of opera as shown in the works of Wagner. The whole Wagnerian school might have been unknown, and the entire course of modern music greatly changed.

POETS AND LITERATEURS.

Among poets and literateurs we find many who have been influential musical amateurs, and some whose musical views have inspired great composers. Schopenhauer, the philosopher, was addicted to the flute, and his views on music tended decidedly to the melodic side; yet his writings led Wagner to his Trilogie and to his abnegation of melody for the Melos, the measured recitative. Nietzsche was also a weak performer and composer, with strong musical views. He influenced Wagner almost as strongly as Schopenhauer, at first, but when "Parsifal" was written, the philosopher attacked him with his former friend with the utmost bitterness in his "Der Fall Wagner." This erratically musical amateur also influenced Richard Strauss in the greatest attempt ever made to set music to music, in "Also Sprach Zarathustra," which has been well characterized as "a sick man's dream of robust health!"

Goethe, the German poet, was a musical amateur and the friend of many great composers. He appreciated Mendelssohn perhaps too highly. His influence on music through his masterpiece, "Faust," was very widespread. He was a devotee of the flute in music; Gounod took a single episode, that of Faust and Marguerite, and made a most successful opera of it; Wagner, on the contrary, pictured the hero without his Marquise, and in his "Tristan und Isolde" came nearest to the full idea of the poet, and many other settings might be mentioned.

Heine, a keen musical amateur, the friend of Chopin and of Georges Sand, influenced the songs of the world by his short bits of lyrical expression. Schubert, in his last days, came under his spell; Schumann was inspired by him to the best German Lieder ever composed. Robert Franz, Brahms, and many other musicians, owe a direct debt to Heine. His "Du bist wie eine Blume" has been set much more frequently than any other poem ever written. There are hundreds of different musical presentations of the two simple stanzas of this poem.

We dare not go into the study of Shakespeare as a musical amateur, for this topic would require an essay in itself. Shakespeare was undoubtedly a good vocal amateur, and a jovial singer of tavern music also. He was a good dancer as well. The music his plays have influenced—well, that is another story!

What the musical amateur Robert Browning knew of the art our readers may seek for themselves in his "Abt Vogler," his "Tocata of Martin Gualupi," and his "Master Hugues of Saxe-Gotha." He has made occasional errors in his musical matters, as in his "Sixths, diminished sigh on sigh" (the "Tocata" above mentioned), which would be an ugly succession of consecutive fifths in disguise. But other poets have indulged in such mistakes, as when Coleridge, in his "Ancient Mariner," spoke of "the loud bassoon," meaning the trombone, or when Tennyson builds up a band—"Come Into the Garden, Maud"—"of violin, flute, bassoon," a score which we should not stay long to hear.

SIR GEORGE GROVE.

In the domain of musical literature the amateur has frequently attained to the front rank. The largest dictionary of music and musicians in the world was carried out by Sir George Grove, a civil engineer. The greatest biography of Bach that exists is by Philip Spitta, a quaker, a professor of theology, although he afterwards became a student of musical history and founder of a Bach society. The finest life of Mozart was written by Otto Jahn, who was a learned archaeologist and philologist. This biography was the first effort to deal with the parative history in music, for in it he described the state of music before Mozart's time and logically showed his hero's connection with the musical ad-

brated woman Pianists and Violinists.)

Passions, however violent, should never be portrayed in all their ugliness, and even when describing the most horrible situations, music should never offend, but always please the ear—in short, should always remain music.—Mozart

GIVE THE PUPIL A CHANCE

BY MADAME A. PUPIN.

He began with the metronome at 100, and counted
r to each note; moving the metronome weight
it reached 200, or 100 with two counts to each
e. It then advanced to 100 with one count to a
e, and ended at 100 with two notes to a count.
this exercise there were seventy-five repetitions,
it began at twenty-five notes a minute, and ended

GIVE THE PUPIL A CHANCE

REGARD music not only as an art whose object it is to please the ear, but as one of the most powerful means of opening our hearts and of moving our passions.—*Gluck.*

Short Practical Lessons in Theory

CONNECTING CHORDS AND MELODY WRITING.

Should the student not observe this rule consecutively fifths and octaves would result, as indicated below:—

MELODY WRITING

We find the resulting sentences musical—within the limits of the game—but we know instinctively that more can be done with them than has been demanded of us.

HELPFUL FORMULAE

APPLICATION

(1) The following bass melodies should be harmonized, following the rules given in this Lesson. First, note the stepwise progression in the bass.

The key and the meter should be constantly varied until the student feels equally at home in any part

MORE ABOUT MELODY WRITING

ABOUT ANALYSIS.

n. hand. Oh, how beautiful life is, but for me it
ever poisoned.—*Beethoven*.

Self-Help Notes on Etude Music

By P. W. OREM

FIRST TARANTELLE—S. B. MILLS.

S. B. Mills (1838-1898) was one of the most popular of the older school of pianists. Although of English birth he spent the better part of his professional career in America. He was for many years soloist at the New York Philharmonic Concerts, and was a warm personal friend of William Mason, to whom his "First Tarantelle" is dedicated. This is one of his most popular works. It is a brilliant, vivacious piece, the passage work very much resembling that to be found in some of Dr. Mason's works. Although somewhat difficult in places this piece is well within the powers of the average good player. If the fingering given be carefully followed the passages will all be found to lie well under the hands, and a little diligent practice will bring them out. A crisp, clean touch and facile execution are demanded throughout in order to bring out the sparkling quality of the piece. One's finger technique cannot fail to be materially benefited by the mastering of compositions of this type.

SCARF DANCE—C. CHAMINADE.

In the new edition of this remarkably popular piece we have added the composer's second part, "Dance of the Veil." These two movements are taken from the ballet music "Callirhoe." The titles, "Scarf Dance" and "Dance of the Veil," are sufficiently characteristic to convey the composer's intention and to call up the necessary picture. Mme. Chaminaade's own directions for playing the two movements are as follows:

"The portion in A flat should be sonorous, played with a mellow, ringing tone, and, while always maintaining the waltz rhythm, a slight rubato is allowable. The second part is full of melancholy. Here, above all, it is necessary to make the piano 'sing' with a clinging touch. The part preceding the return of the first subject should be played with abandon."

SPANISH DANCE—G. EGGELENG.

This is a brilliant, characteristic dance movement, somewhat in the manner of Moszkowski. It should be played with fire and dash, in rapid but rather free time. Each theme represents one of the typical Spanish rhythms, having a distinctive character of its own. These themes should be well contrasted. Mr. Eggeleling is a prolific writer of interesting teaching pieces, artistic and well made. Many of his works have achieved great success. This Spanish dance would make an admirable recital number for a good third-grade pupil.

QUARTET FROM "RIGOLETTO"—VERDI.

There are certain melodies and musical excerpts which seem immortal, possessed of perennial popularity. One of the foremost of these is the "Rigoleto Quartet." As in the case of other similar numbers this piece is continually played and sung, arranged for almost every possible combination of voices and instruments. Singularly enough, good piano arrangements of intermediate difficulty without variations are scarce. Hence the appearance of this new arrangement of the famous "Quartet." Arrangements of this nature help to familiarize one with the great masterpieces and give unbounded pleasure to many. This arrangement will be found satisfactory in all respects. It follows the original closely, yet lies well under the hands and is thoroughly pianistic. It should be played with much expression, bringing out the themes carefully with singing tone.

VALSE ROSE—PIERRE RENARD.

This is a graceful and brilliant waltz movement in the modern French manner. The first theme should be played with a languorous swing and with the *tempo rubato*; the second theme should be taken at a somewhat accelerated pace and in strict time. This method of treatment insures good contrast. This is an excellent number for the recital or the drawing-room, and it might even be used for dancing.

DANCE OF THE JESTERS—I. TCHAKOFF.

This is a lively six-eight movement suited to the summer holiday season and useful for a variety of purposes. A piece of this type requires a rather exaggerated accentuation. Particular attention should be given to all the composer's dynamic signs and other marks of expression. These help to give character to the composition. The three themes are well contrasted and each should be given a distinctive tone coloring.

CARNIVAL MARCH—TH. BONHEUR.

This lively movement is of the type known as "parade march." Such numbers are useful for school marches, drills, calliotheque society work, etc., in addition to their value as teaching pieces. "Carnival March" is an excellent representative of its class. Play it in steady time, with strong accentuation, not too fast.

TORCHLIGHT MARCH—MAURICE ARNOLD.

This is one of a set of characteristic pieces by an accomplished American composer, who has not previously been represented in our Etude pages. While of easy grade, this piece presents some points of original melodic treatment and harmonic interest. The life and drum imitation is particularly good, and the "retreating" or "dying away" effect at the close is very cleverly managed. Play this piece in the military manner, with bold accentuation and full tone. This would make a good recital number for a pupil of advanced second grade.

ACROSS THE MEADOW—H. E. RICHTER.

This is a well-written teaching piece of easy grade. The sprightly melodies are tastefully harmonized, and the rhythms are well varied. The left hand has more to do than is usually assigned to it in pieces of this grade. The movement is that of a waltz.

WALTZ OF THE FLOWER FAIRIES—MARIE CROSBY.

This is an easy teaching piece, which will prove popular with young students, and which contains good teaching material. The passage work furnishes good finger drill and there is an interesting variety in tonality not usually found in pieces of this grade. It should be played in strict waltz time, at a moderate speed.

NAPOLI (FOUR HANDS)—HENRY PARKER.

This is a brilliant duet, by the popular English composer. Originally a violin piece, it has been cleverly and effectively arranged, by the author, as a piano duet and, also, a piano solo. The parts for the two players are well balanced, both containing interesting work. The piece should be taken at a rapid pace and should be played in a rather theatrical manner, the finale being worked up in the style of an operatic number. Strive to imitate the color and sonority of an orchestral performance.

JUBILANT MARCH (PIPE ORGAN)—T. E. SOLLY.

This is a useful organ number, suitable for a postlude or for general purposes. It is not at all difficult to play, and the pedal part is quite easy. The registration is such that this march might be made effective on organs of even limited scope. A good march, dignified, yet melodious, is always a welcome addition to the repertoire of an organist.

SOUL OF THE NIGHT (VIOLIN AND PIANO)—H. WEIL.

This is a melodious and expressive nocturne affording ample opportunity for displaying the singing qualities of the violin and requiring emotional treatment on the part of the player. It must be played with breadth of phrasing and warm, rich tone. Considerable freedom of time is allowable.

THE VOCAL NUMBERS.

Two new songs will be found in this issue, both of unusual excellence. Mary Helen Brown's, "Th' Acacia Tree," is an artistic song of much merit.

The vocal parts are of the type absolutely and the piano accompaniment is picturesque and effective. This song requires a finished style and attention to rhythmic detail.

C. C. Robinson's "April Fooling" is a delightful encore song, suitable, also, to be sung as one of a group

of short numbers. The melody reminds one, somewhat, of the old English style. The song should be sung in a precise yet jaunty manner, with careful attention to diction. The piano accompaniment with its characteristic figure divided between the hands, is pleasing and interesting.

In both these songs the piano accompaniments are of the ordinary. While neither of them are at all difficult, both need attention on the part of the player and are well worth study. The value of a really good accompaniment is becoming more generally appreciated.

FORCING CHILDREN TO LEARN MUSIC.

By OSCAR HERZBERG.

RECENTLY a number of piano teachers discussed privately whether it is desirable that children who have no love for music, or even have some contempt for the art, should be forced to learn music.

It was agreed that such students generally fail to give attention to what is told them, and when the teacher has finished the lesson never go near their instruments until it is time for the next lesson. Each lesson is a matter for fault-finding and scolding. No improvement or advance can possibly be obtained by students of this kind. The teacher becomes indignant and disheartened, and the parents of such children are led into further useless expenditure, or are amazed to find that their money has been apparently wasted. In some cases, when the teacher informs the parents of such a pupil of the true cause of failure, it results in a "spanking" for the child—which, of course, does not increase his love for music—and often the teacher gives up the case in disgust. Very often, too, the dislike for music, engendered by such experiences in the days of childhood, remains permanent, and in such instances it would surely have been better to have waited until the child began to show some interest in music before commencing lessons.

One of the teachers taking part in the discussion suggested that a knowledge of music is not an absolute necessity, as is a knowledge of arithmetic, spelling and other such factors of modern life. He considered that the desire on the part of parents to have their children instructed in music is a most natural one, but that in cases where no response to the wish is indicated by the children, it is not wise to press the matter. A love for music cannot be produced by harsh methods.

The discussion moved on to the subject of inadequate teachers. Many instances are found of children who show a genuine love for music, and desire to study, whose future is destroyed by teachers with poor methods. There are many teachers who lack the knowledge of human nature and psychology, which is the basis of all true pedagogy. In such hands, the faint spark of musical genius, which might have been fanned into a shining flame, is destroyed, and the child is looked upon as incapable of developing his talents, and of taking advantage of the opportunities placed before him. It will fail because their teachers lack the ability to guide them successfully along the dangerous paths which lead to achievement.

Another member of the conference offered the opinion that instructors in music who discover that their pupils are not studying are false to their principles if they do not inform the parents of the fact that their children are not attempting to learn. Such teachers, he believed, accept fees under false pretenses, or later, and the result is bound to be detrimental to the instructor. In this way large sums of money are spent by parents for which no adequate return is obtained from music teachers.

VIRTUOSITY is, after all, but a high development of the natural use of the hands, to which, in a less skilled form, everyone is habituated from childhood on the piano, upon which all sorts of people, from the virtuoso to the juggler, from the juggler even the least intelligent, and usual feats of execution will be marked out long before those points of art strike home.—Annette Hullah.

To William Mason

FIRST TARANTELLE IN A FLAT

S. B. MILLS, Op. 13

Presto M.M. = 176

Musical score for "THE ETUDE" on page 530. The score is written for piano and bass. It features a variety of musical notations, including triplets, slurs, and dynamic markings such as *p*, *f*, *ff*, *marcato*, *legg.*, and *pp*. The piece is divided into several measures, with some measures containing multiple slurs and fingerings. The key signature is one flat (B-flat).

Musical score for "THE ETUDE" on page 531. The score continues from page 530 and includes a section labeled "CODA". It features piano and bass staves with various musical notations, including slurs, fingerings, and dynamic markings such as *dim.*, *rall.*, *ff*, *cresc.*, *p*, *f*, *pp*, and *marcato*. The piece is divided into several measures, with some measures containing multiple slurs and fingerings. The key signature is one flat (B-flat).

THE ETUDE

NAPOLI

TARANTELLA-FANTASIA

Secondo

HENRY PARKER

Allegro con spirito M. M. ♩ = 144

ff *dim.* *ff legato* *f* *dim.* *p marcato* *mf* *mf leggiero* *f* *p* *f* *cresc.* *f* *cresc.* *ff* *mf* *mf leggiero* *p* *rall.* *Meno mosso* *p sostenuto* *ten.* *p* *rall.*

* After D. S. go from here to Finale.

THE ETUDE

NAPOLI

TARANTELLA-FANTASIA

Primo

HENRY PARKER

Allegro con spirito M. M. ♩ = 144

ff *dim.* *ff legato* *f* *dim.* *f* *dim.* *1 2 3* *mf leggiero* *mf* *f brillante* *p dolce* *f* *cresc.* *f* *cresc.* *ff* *mf leggiero* *mf* *p* *rall.* *Meno mosso* *p* *rall.* *p sempre legato* *p con, espress.* *sostenuto* *rall.*

* After D. S. go from here to Finale.

THE ETUDE

Secondo

pa tempo *cresc.* *f con passione*

Vivace *dim. e rall.* *pp* *ff* *p* *D.S.*

Meno mosso *ff molto rit.* *p sostenuto*

Allegro *f marcato* *p* *cresc.* *f* *dim. e rall.*

Allegro *p* *cresc.* *animato* *ff* *ff*

a) These abbreviations mean that the chords are to be repeated as in the preceding measure.

THE ETUDE

Primo

pa tempo *cresc.*

f con espress. *sostenuto*

Vivace *dim. e rall.* *pp* *ff* *D.S.*

FINALE *Meno mosso* *ff molto rit.* *p sempre legato*

p con espress. *rall.* *pa tempo* *8 sempre legato*

Allegro *cresc.* *f* *ff con passione* *dim. e rall.*

Allegro *f* *p* *p* *cresc.* *p* *f* *f*

Allegro *p* *cresc.* *animato*

b) This abbreviation means that the notes are reiterated as in the preceding measure.

THE ETUDE

SCARF DANCE

DER SCHARPENTANZ
Scène de Ballet

C. CHAMINADE

NEW EDITION

Allegro M.M. ♩ = 54

pplegato
cresc.
dim.
p
delicatamente
pp
cresc.
dim.
p
pp rubato
atempo
cresc.
pp
dim.
pp
f sec. Fine
Dance of the Veil
Andantino
M.M. ♩ = 84
marcato

THE ETUDE

ben cantando
vibrato
cresc.
dim.
a tempo
poco rit.
vibrato
cresc.
f
rit.
a tempo dolce
cresc.
pp
p.l.h.
Poco piu allegro
cresc.
dim.
rit.
Tempo I.
Allegro
pp
poco rit.
f
dim.
p
rit.
D.C.

THE ETUDE

SPANISH DANCE

SPANISCHER TANZ

GEORG EGGELING, Op. 159

Energico M.M. ♩ = 132

THE ETUDE

WALTZ OF THE FLOWER FAIRIES

Tempo di Valse M.M. ♩ = 60

MARIE CROSBY

* Repeat first part of Trio; then, go to the beginning and play to Fine

QUARTET FROM "RIGOLETTO"

VERDI

Transc. by H. ENGELMANN

[illegible]

The image displays a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano (p) and violin (v). The piano part is in the upper system, and the violin part is in the lower system. The music is in 3/4 time and features a variety of dynamics and articulations. The piano part includes markings such as 'Dolce con espress.', 'p', 'mf', 'appassionato', 'stringendo', 'sosten.', 'rit.', 'ff', 'cantando', 'energico', 'marcato', 'dolce', and 'ff'. The violin part includes markings such as 'p', 'mf', 'appassionato', 'stringendo', 'dolce', and 'ff'. The score is written in a single system, with the piano part on the upper staff and the violin part on the lower staff. The music is characterized by rapid sixteenth-note passages and a variety of articulations, including slurs, accents, and staccato marks. The overall mood is one of intense, expressive energy.

CARNIVAL MARCH

Tempo di Marcia M. M. ♩ = 108

THEO. BONHEUR

Tempo di Marcia in A. M. Op. 35, No. 1

Key signature: A major (one sharp: F#)

Time signature: 2/4

First system: Piano introduction with chords and a melodic line in the right hand.

Second system: Melodic development with triplets and a key signature change to A major. Includes the marking *Fine* and *mf*.

Third system: Continuation of the melodic line with triplets and a key signature change to A major.

Signature: D. C.

THE ETUDE

VALSE ROSE

PIERRE RENARD

Tempo di Valse M. M. ♩ = 50

Valse

p dolce

last time to Coda

legato

rit.

Con anima

THE ETUDE

f

f

ff

p crescendo stringendo

f

f

f

p

FINALE

f marcato

Maestoso

ff

rit.

f

DANCE OF THE JESTERS

IVAN TCHAKOFF

INTRO.
Allegretto M.M. $\text{♩} = 112$

[illegible]

TRIO

TRIO

p

cresc.

f

cantabile

mf

Ped. simile

p

cresc.

f

D. C. Trio

* Play first part of Trio; then, go to the beginning

to the beginning.

ACROSS THE MEADOW

AUF DER WIESE

H. ERNST RICHTER

Allegro moderato M.M. $\text{♩} = 50$

Allegro moderato M.M.♩ = 50

H. ERNST RICHTER

p

f

marcato

mf

f

marcato

p

f

TRIO

dim.

*D.C. **

D.C.

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

TORCHLIGHT MARCH

MAURICE ARNOLD

Tempo di Marcia M.M. Sch. = 112

p *cresc.*

mf

dim.

ppp

JUBILANT MARCH

PIPE ORGAN

T. EDWIN SOLLY

Con spirito M.M. ♩ = 116

PIPE ORGAN

MANUAL

PEDAL

Sw. Full 2d time. Gt. Full to 15th (Sw. to Gt.)

1st time 8' & 16' (Sw. to Ped.)
2d time Gt. to Ped.

Ch. (or Gt.) Soft 8' & 4' (Increase 2d time)

Fine

Tr. Oboe & St. Diapason 1st time
Gt. Dopple Flute 2d time

Ch. Dulciana 1st time
Sw. Soft 8' 2d time

Ped. Soft Bourdon (Couplers off)

add 4' with Tremolo 1st time
" Gamba in Great 2d "

rit. *allegro*

D.S. *allegro*

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

THE ETUDE

SOUL OF THE NIGHT

NOCTURNE

Violin and Piano

Arr. by N. L. Frey

HENRI WEIL

VIOLIN *mf dolce*

PIANO *mf dolce*

A saite

agitato poco

cresc.

cresc. poco piu mosso

THE ETUDE

ad libitum

very broad poco rit.

a tempo

mf dolce

A saite

rit.

a tempo

cresc.

rit.

a tempo

cresc.

D saite

dim.

p

f

very broad

dim. rall.

mf

dim. rall.

THE ETUDE

To Miss Lilian Boles, Guthrie, Okla.
APRIL FOOLING

CLARENCE C. ROBINSON

DENNETT STEPHENS

Con moto

My love has eyes like Ap- ril skies. There's Ap- ril in her laugh- ter, And if she frowns in

delicately

f

lh.

mood - y wise, Fair smiles come dimp- ling af - ter To know my fate, in du- bious state, I

meno mosso

lh.

meno mosso

round a- bout her hov - er, And yet I can - not hate the rogue I can but love her!

rall.

colla voce

Last night to me a sin - gle kiss, She gave in sweet con-

a tempo

a tempo

lh.

trit - ion, But when e - nam - oured of this bliss, I begg'd its rep - e - ti - tion, She

lh.

THE ETUDE

turn'd on me, The co-quette gay mischief her spir - it rul - ing, "Nay, nay, you've had e - nough," she said, E-

poco

f

nough of A- pril fool - ing.

poco accel.

poco accel.

stringendo

p

TH' ACACIA TREE

SINCLAIR WARBURTON

(By Permission)

Allegretto grazioso

MARY HELEN BROWN

Yon- der 'neath the sweet A - ca- cia tree, Where the jas- mine blows; Where the night-in- gale in

mf

dim.

stentando

ec- sta- sy Love's the kash- mire rose: Where the world is mel - o - dy, Tun'd in fra- grance well.

p

tranquillo

cresc.

ec- sta- sy Love's the kash- mire rose: Where the world is mel - o - dy, Tun'd in fra- grance well.

mf

p

8

teneramente *rit.*
Where the orange flow'rs bid us wed, my love doth dwell.

rit. *a tempo*
Saf-ron beds are burst-ing in-to flow'r Far on Be-la's hill; Per-fumes waft to woo thee

cresc.
in thy bow'r. When the night is still; Ah! ca-ress-es

colla voce *dim.*
long, With my love I send to thee in sweet-est song.

f *dim. e rit.*
When the sea-son's rose is full-est, My heart goes forth to thee; Ah! 'tis then I'd be with thee, love.

f *poco più mosso*
neath th' A-ca-cia tree; 'Tis there I long to be.

cresc. *mp* *cresc.* *f*
rall. *dim.* *mp* *cresc.* *f*
colla voce *f* *ff*



THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

HINTS FOR YOUNG TEACHERS.

"If you are teaching a class of fifteen, and as I find many bright pupils in the Boston Public, will you please give me a short outline for teaching pupils in grades two and three."
"I would like to take a course in music in some university, as soon as I can afford it. Would you advise me to continue preparatory study with a local teacher, or wait until I can go away? I have but little time for practice. Would you advise winter or summer for university study?"

1. After two terms of study, a pupil, who has had a couple of hours a day in which to practice, may have been through the major scales, but may not have them thoroughly fixed in mind. There are an almost unlimited number of broken chord exercises, a thorough practice of which requires years. By arpeggios you probably refer to what is termed grand arpeggios. A proper practice of these also requires years. From a technical standpoint, there is practically no such thing as "knowing" them. One might know them perfectly so far as construction and key are concerned, and yet play them differently. To play them with rapidity, smoothness and with various degrees of power is a matter of long and faithful practice. But even to practice them in a single octave the average pupil would hardly have been able to have been through them all in two terms.

2. Procure for her some very simple duets, those in which the primo part is on five notes to begin with, with a second for the teacher which is more elaborate. Let her play these with you, reading the primo at sight. Require her to keep along with you without stopping for mistakes. In cultivating the eyesight in this manner it is essential that the music be kept much simpler than the pupil is capable of learning to play by practice. Do not permit her to learn these pieces, unless to use for an occasion. You can gradually progress to more difficult pieces as her reading powers improve. This practice will enable her to acquire the habit of giving strict attention to the notes until the composition is learned. I have known excellent results to come from this method of treatment for those who cannot concentrate their minds on the notes. Try it for three months and see if you do not notice an improvement. The melodious exercises of Diabelli for four hands, primo on five notes, are excellent to begin with. Then you take up Standard Graded Compositions, Grade II.

3. You certainly could not do better than to use the Standard Graded Course. As it progresses rather rapidly, however, you must not neglect the use of carefully-selected supplementary pieces. Many pupils are permitted to advance too rapidly, and hence their hands become strained and awkward in their movements, and often acquire stiffness that it is almost impossible to eradicate. Give a good deal of attention to the review work. After having thoroughly learned a piece, so that the attention is no longer confined to the notes, it can then be devoted entirely to the finger motions.

4. The Standard Course does not aim to provide all the music, either studies or pieces, that a pupil will need, but is more a guide to the teacher in laying out the sort of work that ought to be done, and provides the things that are absolutely essential. Some need more supplementary work, some less. Experience, and the quality of judgment, as well as you go on in your work, will enable you to settle these matters, and also establish your standing as a teacher. At first, as you are doing now, you will find it necessary to look on others with a certain extent. The fact that you have an inquiring mind, and seek information in the endeavor to do the best possible for your pupils, indicates that you have some of the most important elements of a good

teacher. So long as you keep this spirit, and continue to search for the best in the interests of your pupils and do not settle complacently down in the rut of a routine that is never deviated from, whether the pupil be dull or bright, you are sure to progress.

5. Let the music in the two books be your general outline of procedure. After the student has become conversant with the principles taught in the first book of Mason's "Touch and Technique," which you can teach by dictation if you prefer, take up the systematic practice of the scales as directed in the second book of Mason. In the course of the third grade the arpeggio section can also be introduced. For studies the Czerny-Liebling, Book I, you will find suitable. You will find all the extra study material you need in this. During the third grade you will gradually work into the second books selected studies selected from Heller's Opus 47 may also be taken up, by no means all of them, and if the pupil is musical, the "First Study of Bach" will also prove most useful, and prepare for future study and appreciation of this great master. Many musicians consider an appreciation and understanding of Bach as one of the principal tests of musicianship. The earlier a pupil can begin to acquire a taste for Bach, the better. He will probably reach it first, but in the course of time will become an enthusiast. If a student can be made to acquire a taste for Bach, the problem of his entire subsequent musical education will be simplified. I mean by this that his musical taste will have received an impulse upward and away from that which is mediocre. The tendency of the majority of pupils to remain satisfied with the mediocre is one of the greatest difficulties of the teacher has to deal with—that is, if he is desirous of building up the musical taste. For this reason you should use every endeavor to cause your pupil to realize the value of the music of Bach as an ordinary sense of the word. Even this has its difficulties, for if, in the beginning, he is asked to study Bach because his music is beautiful to play, he may rebel so strenuously that you may be obliged to give up the struggle, especially as parents are very apt to side in with the child in this dislike. But if made to understand that Bach represents a style of playing that develops an independence of fingers in part playing that it is impossible to gain in any other manner, he may become interested in practicing his music. Then you must constantly talk to him about Bach's value and influence in the world of music, and the esteem in which he is held by all great musicians, and eventually he may come to have a vital interest in the Bach style of music. The Round Table would be glad to hear the results of your experiment to others. It is common to find pupils would be of great interest to many of our readers and teachers, and if any have had such experience, the Round Table will be glad to publish it.

6. When you speak of university study, do you not mean conservatory? The universities do not teach music in the ordinary sense of a technical training in piano playing, etc., but rather take up the theoretical and historical side of music—harmony, counterpoint and advanced study in composition. The preparatory teaching for this is left to the conservatory or private teacher. As to whether it is done by a conservatory or private teacher is very largely a matter of individual taste and preference. Indeed, there is, in the majority of instances, no difference between conservatory and private teaching. If a student goes to a conservatory, it is generally because he wishes to study with a teacher who is well known for his individual ability, who may be a member of the conservatory faculty, or not, being informed as to who the best teachers may be, relies on the conservatory to provide him with one whom he may trust. Unless you are far advanced in your musical art you are not ready for the university. As for the conservatory, its full course of study is laid out for a number of years, and your beginning in the autumn and ending four terms. Complete courses that terminate in graduation can hardly be laid out for summer work, as the time is too limited. The preferable time for you

to go is, of course, the regular season, from September to June. Summer terms are held for teachers who cannot work in the winter, which you will take advantage of in case it be impossible for you to spend the winter season. As to whether you would better study at home or not depends entirely on the quality of the instructor whose services you may be able to command. There are many towns of moderate size in which you would find as good a teacher as you will be likely to find in a large city. The good teachers are by no means all located in the large centers. Some of the best in the country may be found in the smaller places. In order to answer your question, I should need to know how good a teacher you may have in the town where you reside, and also how far advanced you are at present. Many very foolishly go to the large cities at great expense and only succeed in learning the fundamentals that they could just as well have learned at home at less expense. By all means advance yourself as much as possible before beginning to pay board, which is costly at best, in a large city. City teachers would like it better if pupils could have their scales in double sixths and tenths learned before arriving for instruction, as then the time could be devoted to more advanced matters.

THE APPRECIATION OF MUSIC.

"I have been puzzling over a question which I should like to see frankly discussed, not along the lines of finding anyone who dares to do so. Recently, after listening to a world-renowned pianist, I left the hall with a man of high culture and literary lines, not who, with the frankness of a person having no claim to musical knowledge, stated that the program, with the exception of one or two pieces, was not interesting. He had analyzed my own impressions I realized that I should have said, 'I have not a little of him, I do not, not where I could watch the player's hands. I have noted the beauty of his playing, which is costly at best, in a large city. City teachers would like it better if pupils could have their scales in double sixths and tenths learned before arriving for instruction, as then the time could be devoted to more advanced matters.'"

I cannot understand how you should have any difficulty in finding people ready to frankly discuss the points you bring up. Their point of view will depend entirely upon the amount of training they have had, or their familiarity with music of a high class. You have saved yourself by declaring that you are very young and inexperienced. If you make good use of your musical study, and have opportunities for listening, you will discover for yourself after a few years that the position you now maintain will be wholly untenable. High art, in any department, is not, and cannot be, immediately apprehended by the uninitiated. The musical language, in spite of what we hear about its universality, has to be learned by the majority of people. There are exceptions, but the people who possess an immediate intuitive knowledge of music are rare. A knowledge of it, and a feeling for it, come much easier to some than to others. It is common to find almost universal habit of human nature to ridicule that which is not understood. I have, however, known many of the most violently derisive to become eventually most ardently enthusiastic, simply because they were placed in a position in which they heard much and constantly.

Difficulty is a purely relative matter. What is exceedingly difficult for you may be merely child's play for your teacher. The "wonder of execution" when you play is just as great for one in your class of players as it is in one of Paderewski's class when he plays a Chopin concerto. The difficulty of execution of a composition has nothing to do with its artistic merit. If a certain combination of notes produces a beautiful effect when played, it is beautiful whether difficult to execute or not. The only modifying factor in the equation is the capability of the pianist. A piece played by a pianist who is unable to cope with its difficulties, whether a young player with an elementary recreation or a virtuoso with a Liszt rhapsody, does not enter into consideration under any circumstances. The first requisite is that the music be reproduced in the manner intended by the composer. Many compositions that impress an untrained listener as marvels of execution are comparatively easy passages up and down the keyboard, such as young players are required to

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Press Secretary of National Federation
Women's Musical Clubs

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One of the faults of many juvenile musical clubs which fail is that the teacher or club leader has omitted to prepare the work properly. A good club program for the year requires much forethought. It should be adapted to your own needs. The teacher who takes a club program previously prepared for general use and fails to alter it to individual purposes is making a great error. No one knows the real wants of the club as well as the one who is at the head of the club.

CHILDREN AND PLAY.

Children are naturally sociable. They will get together and play school with pleasure while they may not care to do so when they are alone. Anything that suggests play or mimicry of their elders appeals to them immensely. In making out a club program for a year this should always be taken into consideration. If you have planned your work and have failed to include little games and other kinds of amusements you must not be disappointed if you are not successful.

Little folks also like little souvenirs of club meetings. A postal card with a portrait of a composer does not seem much and it does not cost much, but the child cherishes such a gift and the gift reminds the child of the club meeting. Prizes for competitions and games are always desirable, especially if they are awarded in contests in which the entire club is placed upon an equal footing. Contests in which only the most experienced club members can win are unfair and the smaller children feel this and resent it in their own little way.

NON-MUSICAL FEATURES.

I sometimes think that teachers make a mistake in making the club meeting too exclusively musical. Of course, the main purpose of the musical club is music and the main consideration of the teacher or leader should be to employ the club to promote the pupils' musical tastes, especially interest in making the work especially interesting. However, the teacher who occasionally introduces some non-musical features in the club work will find that this practice pays.

Get the little folks together around a cosy fire on some winter day and procure some of the charming children's stories, such as "Mr. Twain's story," "The Prince and the Pauper," or "Mrs. Wiggins of the Cabbage Patch," and watch how their little faces will gleam while you read to them. The old fairytales make a delightful tale to read to children. It fills their little minds with romance and broadens their intellectual grasp to include an understanding of life in England. You will find that they will return to Bach, Beethoven and Mozart with much greater interest after a change of this kind.

A CONCERT FUND.

If the club does accumulate to such an extent that enough money is raised to take the club as a body to some good orchestral or choral concert, no better way of spending the club money could be found. The writer once conducted a club which had a regular concert and opera fund. The members contributed ten cents a week. When a sufficient fund had accumulated the writer added something out of his own pocket and the club was able to go to the opera house and requested reduced rates for the club. These were secured and the club went to see "Carmen" and had a very enjoyable time. In many large cities students' clubs are given the Grand Opera or the Symphony concerts.

It is a fine plan to arrange for a club concert at the end of the year to show to the friends of the club what has been accomplished during the year. In this each member of the club should participate equally. Nothing could be more impolitic than to give one member more to do than the other members.

GALLERY OF CELEBRATED MUSICIANS

In studying the biographies of the famous composers the "Gallery of Celebrated Musicians" published in THE ETUDE will be found of immense value. It might also be a good idea to mount these pictures either in a scrap book.

SURPRISED HIM
Doctor's Test of Food

A doctor in Kansas experienced with his boy in a game and gives the particulars. He says: "I naturally watch the effect of different foods on patients. My own little son, a lad of four, has been ill with pneumonia and during his convalescence did not seem to care for any kind of food.

"I knew something of Grape-Nuts and its rather fascinating flavor and particularly of its nourishing and nerve-building powers, so I started the boy on Grape-Nuts and found from the first that he liked it.

"His mother gave it to him steadily and he began to improve at once. In less than a month he had gained about eight pounds and soon became so well and strong we had no further anxiety about him.

"An old patient of mine, 75 years old, came to me with a very bad stomach trouble and before I was called had got so weak he could eat almost nothing and was in a serious condition. I gave him Grape-Nuts and he was up and the sick without delay.

"I immediately put him on Grape-Nuts with good, rich milk and just a little bit of butter. He seemed happy when I came the next day. Why doctor I never ate anything so good or that made me feel so much stronger!"

"I can question the value of Grape-Nuts, but he had to stick to it for two or three weeks, then he began to branch out a little with rice or all sorts of meats. He is now well and in spite of his almost hopeless condition. He gained 22 pounds in two months which at his age is remarkable.

"I can question the value of Grape-Nuts, but he had to stick to it for two or three weeks, then he began to branch out a little with rice or all sorts of meats. He is now well and in spite of his almost hopeless condition. He gained 22 pounds in two months which at his age is remarkable.

for each pupil, as doubtless thousands of pupils all over the country are doing, or to paste them on large sheets of cardboard and hang them in the club room for constant reference. In looking over my ETUDES for the past year, I find that the collection is already one of considerable size, and contains the portraits of biographies of Meyerbeer, Tchaikowski, Moszkowski, d'Albert, Eames, Gounod, Henselt, Rossini, Renée, Schwanke, Schumann, Sinding, Grieg, Mozart, Sarasate, Back, Mascagni, Raff, Liszt, Schitt, Gullmatt, Paul, Joachim, De Pachen, Handel, Saint-Saens, Kubelik, Melba, Mchysky, Mendelssohn, Blavsky, Rye-King, Farrar, Nordica. Such cardboard bulletins as I have described would be excellent for club discussions. Children are delighted with anything connected with a picture, and this will make the composers seem far more real to them.

MRS. BLOOMFIELD-ZEISLER
ON AMERICAN MUSICAL
CONDITIONS.

MRS. BLOOMFIELD-ZEISLER recently gave in the Boston Transcript her opinions upon musical conditions in America contrasted with those of Europe. The following may be of interest to our readers:

"Believe me, the American orchestral concerts quite hold their own in comparison with those of Europe, and the same is true of the operatic performances. For the Americans the concert goes much enough. Parvenues! Not a trace, certainly not in this respect.

"The American is a perfectly sincere musical enthusiast. Yet, when compared with Europeans the hearers are still naive and look for an appeal to the feelings. That surprises you, doesn't it? It seems incompatible with the smartness of the American, the practical American who is in business matters so incoercible, so close. But the American has the faintest twinkle in him.

Away from his office he can be the most emotional of men. Do not his many benefactors attest that? "While he gives himself up naively to the enjoyment of music, unhampered by technical knowledge, he is by no means uncritical. He is used to hearing the best. We are far away from the home of the arts, and that has its advantages. Only the best comes to us, and that creates a high standard to begin with. Men almost are not well received; only the genuine artists succeed. To succeed in New York means that one is a real artist. To-day it is easier to succeed in Paris or in London than in New York.

"I live in Chicago. How old do you suppose that city is? Seventy years—thirty-seven years ago it was reduced to ashes. Yet we have in that city every winter twenty-eight symphony concerts, yet you have only eight in Vienna and never in St. Petersburg. We hear the newest compositions, the orchestra is first class. It is the same in Boston, not to speak of New York. Other cities are everywhere, suit, everywhere there is a great craving for good music, and with us everything proceeds at a rapid pace. I refer to the case of it that you see in America is by no means entirely unproved. A year ago there died Edward MacDowell, a musician of genius. I can also tell you the names of some living composers of extraordinary importance: Howard Brockway, Arthur Foote, George Chadwick. All of these were of age when he died.

"In any case it is a pleasure to give concerts in the United States. All artists who have been in America will confirm this statement. And it is not only because of the higher remuneration, although that is not to be despised. One gets as many dollars here as one gets in Europe. Then there is the grateful, impressionable, enthusiastic public. It is a real joy to be produced from city to city. . . . Within a week one appears in five cities as widely apart as New York, Berlin, Vienna, Paris. Life has a faster pace, there are greater possibilities, there is a glorious future. Certainly America will not continue much longer to get its art and artists from Europe. It is already independently creative in mechanics and science, and surely will soon become so in art."

AGGRESSIVE METHODS OF
SECURING PUPILS.

BY MAGGIE WHEELER BOSS.

The teacher who would keep her class up to the standard in numbers must be ever alert and always on the watch for recruits. Vacancies in the ranks will be sure to occur. While you can count some reliable regulars who stay with you from year to year, you must also calculate on your full share of the "deserters" who begin and quit with every teacher in the village. You will lose pupils for many reasons; some will leave the neighborhood or community, the interest of others will lag and they will get discouraged; some will meet financial difficulties and no matter how improbable it may seem to you, there are those who will conclude you are not a good teacher and try a term with you; some will therefore adopt some sort of a systematic plan for filling the gaps.

There are many ways in which this can be done by a well-trained, intelligent teacher. Watch the local newspapers for new names and look up the parties. Cultivate a genuine friendship with the school teachers and get them to notify you when new children appear. Call on the pastors in your town and ask them to tell you when a new family comes into their church. Visit your local real estate men and leave self-addressed postals in their offices and ask them to mail one to you each time they rent a place to new residents where there are children in the family, giving the name, street and number. You may possibly hear of the transfer of families asking them to mail one to you when they deliver pianos in the homes. By these simple means you can be informed at all times with the new residents in your village, and by calling personally you stand a good chance to keep the holes in your class filled as fast as they appear.

This is the day of the "business musician," much as it is of the "commercial lawyer," the "trade physician," and even the "mercenary preacher." It is no longer considered unprofessional and non-ethical to do a certain amount of judicious advertising, therefore, use it to your own full share, remembering always, however, that you should never make yourself a nuisance and that persistency should ever be tempered with good judgment.

The price of a successful music class will always be eternal vigilance. In proportion as the self-satisfied feeling creeps over you, your energies lag, will your class dwindle and your income decrease.

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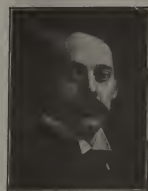
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