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The Etude Magazine: 1883-1957

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Volume 28, Number 08 (August 1910)

James Francis Cooke

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Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 28, No. 08. Philadelphia: Theodore Presser Company, August 1910. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. https://digitalcommons.gardner-webb.edu/etude/561

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CELEBRATED CONTRIBUTORS TO THE ETUDE















FOR EVERY MUSIC LOVER THE ETVDE

AUGUST 1910



Theo. Presser Co., Philadelphia, Pa.











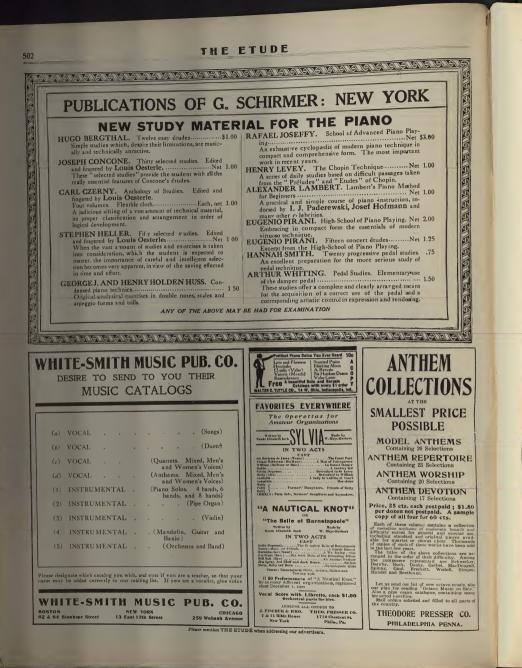
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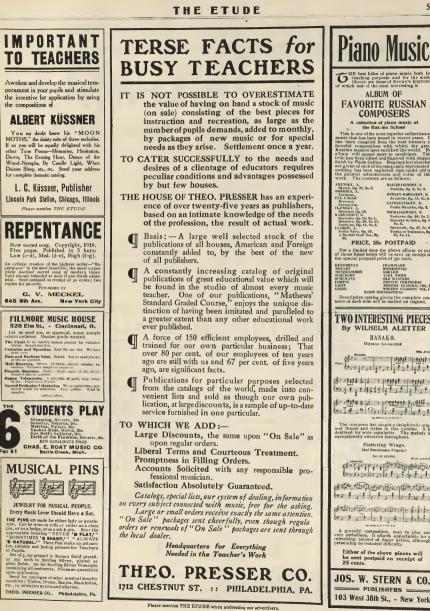
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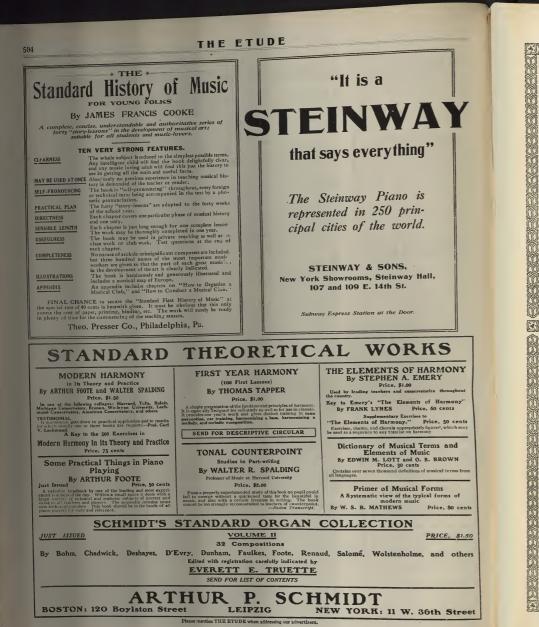








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AUGUST, 1910 VOL. XXVIII. NO. 8 promptly and the pupil starts filled with enthusiasm and keenest interest. 25 25 A Musical Decade in England

2S

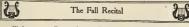
THE death of King Edward has brought to our attention the somewhat unique fact that music has advanced in England during the last decade with greater rapidity than at any time since the days of Purcell. Queen Victoria was devoted to music and did much to foster the development of musical art in England. When you go to Kensington Falace do not leave without getting one of the caretakers to show you the girlhood copies of pieces made by Queen Victoria. They indicate how thorough the musical training of the late queen was. It is not surprising that her son should have taken an unusual interest in music, and the development of the art during his reign was, it is believed, largely due to the encouragement which Edward VIII invariably gave to music. When the Royal College of Music was opened, in 1883, the king-then Prince of Wales-made the following significant address:

"The time has come when class can no longer stand aloof from class, and that man does his duty best who works most earnestly in bridging over the gulf between different classes which it is the tendency of increased wealth and increased civilization to widen. I claim for music the merit that it has a voice which speaks in different tones perhaps, but with equal force, to the cultivated and to the ignorant, to the peer and the peasant. I claim for music a variety of expression which belongs to no other art, and therefore adapts it more than any other art to produce that union of feeling which I much desire to promote. Lastly, I claim for music the distinction which is awarded to it by Addison-that it is the only sensual pleasure in which excess cannot be injurious. What more, gentlemen, can I say on behalf of the art for the promotion of which we are to-day opening this institution, which I trust will give to music a new impulse, a glorious future and a national life.

25

WE recently received from a foreign publisher in Germany a list of musicians whom he considered composers of the first rank who are living in Europe to-day. These composers have gained sufficient fame to warrant the preservation of their biographics in print. They are highly regarded by contemporary critics and their works are sometimes rendered at European concerts. We may safely assume that real musical worth is rarely concealed. When a really great genus like Richard Strauss, Claude Debussy or Edward Elgar ar.ses, his tame will spread throughout the entire musical world. The remarkable thing about the list sent to us is that of the fifty musicians included less than twenty are ever represented on the programs of our leading concerts. At least twenty of the list are so rarely mentioned in German papers that they are practically unknown, yet these men have written works of large dimensions, symphonies, operas, sonatas, etc. Surely the spark of genius is a delicate and precious thing. How will fame receive and provide for the twenty "unknown" masters?

The Unknown Masters of To-day



WE have repeatedly urged our readers, both the teachers and the pupils, to adopt the plan of giving a recital as early as possible in the fall. This plan has three advantages and we are so firm in our convictions that we have come to consider the fall recital as one of the most important elements in practical work of musical education,

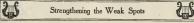
The first advantage is that it encourages and promotes summer practice. With the constantly extending summer vacations we have come to a position where many pupils find that it is not possible for them to take more than eight months' instruction during the year. Eight months' instruction in a study in which the mind only is active may suffice, but in any branch in which manual dexterity is a part this limited amount of time is entirely insufficient. To remain away from the instrument for one-third of a year is sure to lead to inferior results. If the pupils practice all summer with a fall recital in mind, the condition is different and the summer is far from wasted.

The second advantage is that the fall recital opens the teaching season

Instead of the unwilling faces and sluggish fingers, the teacher finds that he has to deal with eager, energetic pupils charged with the kind of dynamic force that can only come from the fields and woods.

The third advantage pertains particularly to the teacher's selfish ends. Instead of postponing the date at which his income should commence, he starts promptly carning the just fees to which he is entitled. Why should we dawdle along to the middle of October or the first of November and lose two months of our work? The only solution of the problem, as dozens of teachers have found, is the early fall recital. If you have not thought of this before, sit down to-day and make a

list of the pupils who could take part in such a recital and place opposite each name the piece which the pupil played best during the last year. Then write to the pupils suggesting the plan and make your programs the minut their answers are received. By active correspondence you can increase your income at least twenty per cent. by a little attention to business right now. Think it over



VERY few of us are not conscious of our weak spots. The man who is ignorant of his weak spots is in a pitiable state. Not until the great weakness is realized and remedied is success possible. Some make the mistake of trying to fortify themselves in a manner obviously impossible. Take the case of the student with a very small hand. We have known of many well-meaning students who have been able to play very creditably, but who have made the great mistake of believing that they could improve their playing by extending the grasp of their hands. Their enthusiasm has often led them to permanent injury. In such a case it is better to make up for this deficiency, or weakness, by reinforcing some other point. The Kaiser of Germany has had a withered arm since infancy. Despite this he has so strengthened his right arm that he can not only do practically all the things which any man can do, but he does them in many cases far better.

The summer is a splendid time to think over your weaknesses. Do not be deceived. If your scales are not what they should be, if you have always had difficulty with the double trill, if you are weak in your harmony. musical history, your phrasing, or your pedaling, don't waste this fine time to strengthen these weak points. You may not have the chance next winter



THE crusty old bachelor who said that the popular toast "The Ladies-God Bless 'em!" would soon be turned into "The men-Lord help 'em!" God bless chil would soon be tuned into the memory of the first of the source of the s for the indispensable assistance of the women of America. When we stop and think of what women have accomplished in the comparatively short time in which they have had any liberty of action in music, the results are amazing. Mr. Ernest Newman, in an article in the London Musical Times, partly re-printed in this issue, makes a most interesting estimate of the difficulties which musical women have surmounted. Some of our scientists and philosophers, with intellects worthy of the stone age, sit in their stuffy academic chambers gazing at petrified owls, fossil remains of an Icthyosaurus or an Pterodactyl, and dream out wonderful theories about the limitations of women. If these same men would only go out into the world and see some of the wonderful accomplishments of real women working in the real world they might make theories that would be of some use to mankind. We are not among those who contend that antlers ought to grow on the doe, but we do earnestly desire to do all in our power to assist the musical women of America in their magnificent work. In July, 1909, we published a "Woman's Issue" of THE ETUDE which attracted wide attention. This issue is not a woman's issue in the same sense, but we desire to call the reader's attention to the fact that the majority of the contributions in this issue come from the pens of women, women who are working as earnestly, as sincerely, as conscientiously and as intelligently as any man ever worked to better musical conditions in America

Brattle gave the first one that was used in the service, he had to back up his gift with many criptural citations.

Busoni says that the Negro and Indian music do not represent the white race. But the former is the direct outcome of plantation life with the whites. Then there are the songs of Foster and others. Why is not "My Old Kentucky Home" as good a folk-song as any of them? The Civil War, too, brought many songs besides "Dixie" and "Glory Hallehijah." Such a rollicking tune as Darkies, Hab you Seen My Massa" is as

as a Mendelssohn Scherzo. ively as a Mendelssohn Scherzo. The real trouble is elsewhere. All through the civilized world life is becoming too complex and comfortable for the deepest inspiration to flourish. We live in a time when there are almost no composers of the first rank, none with a new and individual message to the world. Strauss is the chief exception to the rule of medioerity, and he cannot even approach the level of a Wagner. in spite of repeated efforts. We cannot have a genius just for the asking, and our folk-music has not really had time to take shape, but it would seem that Busoni has overlooked much that has been already accomplished.

DEATH OF PAULINE VIARDOT.

The death of Pauline Viardot ends a generation in a famous musical family. Her brother was Manuel Gareia, and her sister Mme. Malibran. Her father, the earlier Manuel Garcia, was a singer of note, and her teacher as well. While still a child she came with him to America, and she always remembered how her father was forced to sing for a band of Mexican robbers who had captured the pair and relieved them of their valuables. Growing up, she became famous in open, holding the foremost place in Europe after her sister's death. After a career of fame and honor, she left the stage, and devoted herself to teaching and composition. Her daughter, Mme. Heritte, was also talented.

Another death to chronicle is that of J. B. Weckerlin, a composer made famous by his organ and

MUSICAL NOVELTIES.

Among French novelties are Antoine Barre's "Leda," for performance at Monte Carlo, and "Le Mariage de Telemaque." The latter is a curious mixture of mythology, ending with the marriage of Felemachus and Nausicaa, but the music, by Claude Ferrasse, proved effective enough

In Germany, the prodigy Erich Korngold is much in the public eye. His pantomime, "Der Schnee-mann," is to be published, also a Waltz Entr'acte. a Waltz Rondo, and a Serenade for violin and piano, while Die Musik contains two of his pieces, a Sonata and "Sancho Panza auf seinen 'Grauen.'

An operatic prize is offered, and let us hope it will bring as good results as the Sonzogno prize has in Italy. Busoni has invented a new notation. No details are given as yet, but its being used by Breitkopf & Haertel in publishing Bach's Chro-matic Fantasia. Arnold Mendelssoh's "Pandora," given entire at Darmstadt, has received high praise specially noteworthy are the solos of Epimetheus Phileros, and Epimeleia, and the choruses of smiths, fishers, herdsmen and warriors. Other new works are Emil Rödger's "Die Schlacht," for male norus, soli and orchestra, and Dr. Rosegger's opera,

In Italy, Leoneavallo has started work on a new opera, "Prometheus." In England, Elgar's quartet setting of Cardinal Newman's poem, "They Are at Rest," is highly praised. Much applause was given also to a symphony by the Russian composer Steinberg, now a teacher in the St. Petersburg Conservatory. A millionaire amateur, wishing a musical celebration for his birthday, sent his servant to the great basso Chaliapin to ask the latter's terms for two songs. The singer, taking ambrage at the method, sent his own servant to the millionaire a day later, with the same request. The answer was not mentioned, but probably it would not bear publication.

It is injurious to keep pupils too long with easy compositions, for it hinders their progress. They should have, from the first, a few more difficult selec-tions, and should become accustomed, little by little. The relation of the relation boxed on mixed when the total and a standard technic acceleration, inite of principal respect, the nanos which nave remained with me differences to harder work. If they have had good foundation ing life of always working registered with thing under a standard technic acceleration of the difference of the standard technic acceleration of the difference of the standard technic acceleration of the difference of th

THE STIMULUS OF A REWARD.

BY MARY M. SCHMITZ.

MANKIND is so constituted that he requires a reward of some kind for every effort made. Even great virtuosi, such as Paderewski, Busoni and de Pachmann, who have made music an end in itself. are not averse to receiving applause and praise from their audiences, nor are they any less pleased when this appreciation takes a financial form. Indeed. most of us are willing, with old Omar Khayyam, to "take the cash and let the credit go."

There is always a reward for piano students in the consciousness of good work accomplished, to say nothing of the pleasure gained from the increased insight into music as progress opens up new vistas before the traveler on music's thorny but fascinating path. Nevertheless, rewards of this kind can only appeal to the music lover whose passion for music is enough to make the weary grind of practice seem as nothing beside the pleasure gained out of the end accomplished. What can we teachers of children and young people offer as inducements to good, thorough work in piano study? American child is bright, eager to learn, and willing to study, but he is restless. nervous, and pampered withal, and accustomed to being petted. Parents like Beethoven's father, who made his son rise at five in the morning to finish practice neglected the day before, are hardly to be found in America. School work takes up the greater part of the child's time, and, in the city at least, social diversions are many, and consequently music practice is liable to be shelved, unless some means is devised for making it as attractive as possible.

A PRACTICAL SYSTEM.

A plan such as the following often brings good results. A yellow star of the kind used in kindergarten work is awarded for a lesson perfectly played, the star being pasted on to the music used at the lesson. For a lesson not quite so perfect a red star may be given, two red stars being equal to one yellow one. At the end of a season, at the last recital in June, those who have fifty yellow stars, or their equivalent in red ones, are awarded a prize. Gold class pins, busts of musicians, etc., make suit-able prizes. Those who have twenty-five yellow stars, or their equivalent in red ones, should receive prizes of lesser value than the first prizes, such as framed pictures of musicians, etc.

Sometimes a neglected etude or scale is given new life by the promise of a yellow star at the end of a lesson if the exercise or piece is brought up to the required point of perfection. The anticipation of gaining a yellow star will bring results that the promise of the ultimate good to be gained by performance of a perfect lesson will not get. Children must have their reward in the present, and they want something they can see and touch. They are not old enough to realize the benefit of some thing the reward for which lies in a vague and distant future.

In the case of older pupils, the "star" system is open to objections on the seore of "childishness." and other means have to be adopted. A suitable plan would be to award a prize to those who will learn and memorize during the winter season six pieces of music, all of which are to be perfect at the time of the June recital, and one or two of them to be on the program. It might be as well to insist that any one of the six pieces should be available for concert performance. The stimulus of prizes to be won, and the presence of parents, leads increased value to the honor of the award, and also serves to bring the parents in closer touch with the aims of the teacher.

A reward to each one who will do the required work is a decided advantage over a reward won in open competition with other pupils, where many enter, but only one succeeds in getting a prize. In the latter case jealousy and heartache are inevitable. not only among the pupils, but among doting par-ents, who all believe that their own children are the ones most deserving.

I AM disposed to regard with thankfulness, and even respect, the habits which have remained with me dur-ing life of always working resignedly at the thing under the thing before my eyes till I could see it .- Ruskin.

THE ETUDE



[Mme. Stanowska was born in Labila, near Warsaw her failer, a college professor, having settled ihrer on his vertice in 1983, he was existential the college full Warsaw. From which also was graduated with high bonos. She had windy of the placeforter until after her graduation from college. She then becaue a pupil of Professor Strobi at Mowski.

windy or the phenoferce until after her graduation from the Cancercory in Waraway. And also Ackanader Makka arka. The control of the second of the second second second term of the second second second second second second methods of the second sec

IT seems natural that in this year, which marks the one hundredth anniversary of the birth of the great Polish composer, our thoughts should go to him-to him, whose memory must be dear to every mtisician, above all, to every pianist. What would become of the piano literature if we should eliminate from it the works of Chopin? It would be shorn of its poetry, very much like a plant, when we tear away the crowning glory of its blossom, We get the best proof of Chopin's significance in piano literature when we look over a number of programs for piano recitals. On each of them the name of one or more of even the greatest composers may be missing, but Chopin is nearly always represented, generally in several numbers. It is a well-known fact-his compositions are essentially pianistic. If the piano had a soul it would seem as though Chopin had appropriated it, or, as if his own has grown into it—inseparably. If he tries to write some other instrument, even the human voice, his inspiration seems to desert him in a way; he is never at his greatest. If we endeavor to transcribe one of his poems for some instrument it loses its flavor, so to speak. And how hard it is to play Chopin as he ought to be played! It seems as if no one is so often misinterpreted as this great poet He is either misunderstood and treated coldly and drily, or oversentimentalized. (Of the two, the first seems to be the lesser evil!)

Certainly, Chopin presents a peculiar difficulty on account of his national character, so strongly marked in his works. He is always, in each of his compositions, a Pole. Thus it is almost impossible to come to a full understanding of this matter, unless one has known the Polish popular melodies; unless one has listened to the mournful song of Polish peasant at his work at the fields, to a lullaby droned by a Polish mother at her baby's cradle, or seen Mazour danced at a country inn. This explains why, besides the Poles, Chopin is best understood by representatives of other Slavonic races. There is not only the acquaintance with the Polish folk lore-there is also the same streak in the Slavonic and Magyar blood which tells.

UNDERSTANDING CHORN

If one is not related to Chopin by nationality there exists only one power which can raise a bridge across the chasm, and make one understand the great piano poet somewhat better-it is love A great, deep, almost religious love, will bring one nearer to the spirit of Chopin's music. A strong

stand the wonderful poetry of Chopin's music, the sad flow of his melody, the intensity of his passionate moods, but above all, it will teach us to comprehend his infinite simplicity. For Chopin is simple-simple as only real greatness can be simple. The mountain tops are simple in the snowy grandeur of their lines. And Chopin's melodies always flow so simply. so naturally. This is why they generally find their way straight to the human



MME. ANTOINETTE SZUMOWSKA.

heart, if this heart is warm enough to take them in and vibrate in response. It is there where Chopin's greatness chiefly lies, in the wealth of his melodies, There is enough melody in the simplest of his nocturnes to feed a whole modern, or, rather, ultra modern symphony, while there is not a daring harmony in the music of this century which may not be traced to one of his mazourkas. His very accompaniment sings; there is an undercurrent of melody running through his counterpoint.

INTERPRETING CHOPIN.

This brings me to mentioning the fact that the quality most needed by a pianist who wishes to be a worthy interpreter of the Polish master is the beauty and fullness of tone. One cannot play Chopin without a beautiful singing touch-a dry, harsh one makes his melodies shrivel and wither. While in studying Chopin's works great attention must be brought not only to the understanding of his ideals, but to the finishing of the smallest details -no trace of this care must appear in the interpretation. One ought to master the technical difficulties, the intricacies of phrasing, the interweaving of feeling of this kind will make us intuitively under- themes completely while practicing; the final inter-

pretation must be spontaneous, like an improvisation. Chopin generally improvised his compositions at the piano before he committed them to paper. His nature, though rich and complicated, and even morbid in some of its aspects, had in it the simplicity of a child. One anecdote illustrates it, an anecdote related to me by a French gentleman who knew Chopin during the last years of his life in Paris, and has been a personal witness of the occurrence: Chopin found himself one evening in company of several of his most gifted countrymen, residing at that time in Paris. Among them was the greatest of Polish poets-Adam Mickiewicz. Mickiewicz, while talking to Chopin, began to upbraid him for frequenting too much the society of Parisian plutocracy, and mixing with people unworthy of him intellectually and morally. He said that frequent association with persons below his moral level was tending to lower his ideals, and that it was unworthy of him to cling to this class of people simply because their houses were fine and comfortable, their living luxurious, and because he was feasted and flattered by them. Chopin listened to the harangue, and took it so much to heart that he cried like a child. But suddenly he lifted his head, sat himself at the piano, and began to improvise. He improvised in such a way that it was the turn of Mickiewicz and those others present to cry. There was not a pair of dry eyes in the company, not a heart that did not beat faster, not a pulse which was not quickened. When he finished, Mickiewiez ran up to him, took him in his arms

CHOPIN'S REFINEMENT.

and . . . he scolded no more!

Another characteristic of Chopin was his great inherent refinement. There was an unusual distine tion in him, which made him shrink from everything which was in a slightest degree coarse or vulgar. This is why his favorite composer was Mozart; he was the only one who never offended his fastidious ness. The sweetness and purity of this radiant soul appealed to Chopin's sensitive one. Even the great Beethoven, for whom he had, of course, all due admiration and even worship, occasionally jarred on him. Chopin has been described to me by the French contemporary, mentioned above, as a man very exclusive, rather proud and distant, and not easily approached. "C'était un petit monsieur sec, et très distingué," that was the phrase which impressed me when I heard the description of Chopin, and I remember it vividly after an interval of fifteen years. This refinement and distinction of Chopin's is a moral trait, which we had better bear in mind when we want to play his music. Alto gether there is not, and cannot be, any definite rule for the rendering of his compositions, and it is not easy to give any practical hints to this effect. Chopin is a poet-a representative of the romantic school in the fullest meaning of the word-the poetry of his work must be grasped by instinct, by the poetical intuition of the performer.

CHOPIN AND RHYTHM.

To be sure, this fact applies to all the music of all the schools, but in higher degree to Chopin's compositions. There are some hints, however, which may be given as to the general interpretation. And, above all, as regards the rhythm. A great deal has been said about the tempo rubato which is characteristic of the great Pole's compositions. Many have been led to the mistaken idea that Chopin's works may be played unrhythmically. Nothing is more preposterous; Chopin had a very strong sense of rhythm, and the tradition teaches us that he required it from his pupils, and was very exacting on this point. He used to say that the left hand ought to act as a Kapelmeister, and keep time, while the right sways with the emotion of the melodic phrase. His tempo rubato never interfered with the original, rhythmical sense of his music. There is a cycle of his compositions which depend more on a strong sense of rhythm than the rest. I have here in mind his music in dance form, viz .: Mazourkas, Polonaises, Valses, etc. In the Mazourkas the accent comes on the third beat, quite distinctly. Example 1:



506

THOUGHT AND ACTION

IN MUSICAL EUROPE

By ARTHUR ELSON

is the Quarterly of the Musical Society, Thomas

tipsson has an article on some improvements of us m organ building. He deplores the present

merched a few decades ago. As a partial remedy, proventes the common practice of "borrowing,"

modes getting bass tones that are sweet and

boly soft, giving a good bass for the swell organ. Drgans are divided into great, swell, choir, solo

and pedal. All these groups will be present in any very large instrument. The great organ contains

udiose effects.) The swell organ has its set of

mpes enclosed in a "swell box," which alters the

one by opening partly when played. The choir

rgan consists of softer stops, and is used, as its

ame implies, to accompany voices. The solo

There are three chief mechanisms in an organ-te bellows and other apparatus for the motive over, the chain of levers by which pressing a key

vill open a pipe, and the couplers, by which one key may open more than one pipe. The different groups mentioned above are joined to one another

by couplers, or a tone may be coupled to its octave r other intervals used to reinforce it.

One of Mr. Casson's improvements is a "pedal

this the air passes through chambers opposite ch key, from higher to lower notes. When the

tevice is thrown in, a valve closes in the chamber leading to the highest note, allowing only that note to sound. The lower notes of any chord played

sound in a different stop, giving the effect of

s an example of popular ignorance concerning

organ, a Chicago clipping may be cited. It is that the action of an organ in that city was

interfered with in some way by a mouse. In the

ands of the omniscient newspaper writer the story

mug blown out of the top of one of the organ

and out of acoustics would know that the air does

or blow through an organ pipe, but passes by the or opening near the lower end. This causes air

interings, and the column of air in the pipe vi-rates in synchronism with those flutterings that

BUSONI ON AMERICAN MUSIC.

We had hoped that we were a musical notion.

Nost of us go to symphony concerts, and know that is what, and we even have some composers

how we hold to be reasonably great. But it seems his is not enough. Busoni now tells us that we

ill never be a musical nation until we have a

school of our own, as France and Italy have.

around, so to speak, and arise from feelings of arnest sentiment and idealism. It is not enough

c says, to have great musicians and crowded con-

ervatories, but we must also have a school of folk-ing, among other music, that belongs to us dis-

Busoni is himself a great composer, who writes

ingues thirty-seven pages long and sends them to his friends; so he ought to know. He asks for a

ereat progressive chain of folk-songs illustrating all our history. But this is a little hard. At the little of the Revolution, we did not claim to be invasial nation. The work of Hopkinson, Lyon

The pean music, was an advance on what had pre-

Billings, crude as it was when compared with

and included a striking account of a mouse

each of these has its own manual, while

organ has the stops imitating the voice and instru-

a delicate tones in the bass, and regrets the

serve as the upper of a pedal series.

We may write a Maxonian generally in two respectives the new symmetric down of write the productions are involved 70, 04 (40), 7, 80, 82 (5), 30, 4, and the lively, hoisterous ones, while the neutre in Endewice to be original dame. This previous them that the original dame. This previous the interaction of the original dame. This previous thermatic dame is a start of the second original symmetry of the second symmetry of the original marked all through the tempo rubato and user and marked all through more than a light



main have to be minor or searched. An emphatical may be said of them to strike there are mines of matty of beams in such Precipite, Einde, and in

CHOPIN'S NATURE.

to setuch is a preat help in grasping the meaning the moosi unterlies all his works, explaining the start externation on in them of the minor key. The any attempt the readition of great works of genius n a very numble spint, indeed, striving to do our

THE ETUDE

SOME BENEFITS OF EAR PLAYING.

BY LAURA REMICK COPP.

This essay was one of the successful essays in the "1,200 rds" class submitted in our Prize Essay contest for 1999.]

PLAYING by car should not only be countenanced and tolerated, but it should be encouraged and and tolerated, out at anomic be encouraged and narght. This statement may surprise many. The ordinary was of playing by ear is not beneficial, indeed, it is, as a mile, very harmful, unless checked before it has gone too far. It leads away from noteacrificed in proportion to the gain. Playing by ear in order to improve one's own playing ought to be encouraged and taught.

BENEFICIAL EAR TRAINING.

Some playing by ear is injurious to anyone who ever expects to study music. Other playing by ear is not only beneficial to the player, but necessary to intelligent, artistic piano playing. Playing by car in the right sense of the phrase may be defined as intelligent, critical listening to one's own playing. interingent, critical instelling to by ear is necessary Considered in this light playing by ear is necessary to artistic achievements and becomes an art to be placed upon a high plane. The child from the first steps should be taught the musical side of music. to, both for quality of tone and pitch. Later, when little melodies come, and then simple harmoniza-tions, masic will seem quite wonderful to children terica us non a board, witty jest, but rather file if the ear work is begin at the first lesson and difficently continued. Regular lessons in ear-train-ing ear be begin very soon after the radiments are work is begin at the first lesson and difficently continued. half hopr will soon become too short to give atten-tion to both the science of playing and the ear A course of ear-training begun at an early work. age with a competent institution, and conduct and the piano work, will bring wonderful results. Parents should rejoice, as the practice hours will not seem so long nor the work such drudgery. The subject of car-training is deservedly receiving much

more attention than it used to receive. One of the results of playing by ear is that one's playing becomes more intelligent and more musical. playing percentes more intendigue and more marcane Trace the melody and have all pupils have the trace. The melody should be played without accompani-ment or enhelishment of any kind, and carciully instend to by itself. Then add the other poices, but listen primarily for the tune. Probably all teachers have had the experience of having pupils, even those musical by nature, play a piece beautifully with the exception of one section. Even here the notes have been accurately played, but the passage has no meaning. The reason is that the pupil has heard nothing in the passage but notes and perceives no connection between them at all just as if I should write "dog, been, chair, haystack." Some pupils' playing is about as coherent and logical as the preceding chaotic phrase. For the sake of the pupil's musical development time enough thing in a passage scemingly empty to him. There is no one reason for this "emptiness." My personal experience has gone to show that if the melody is found, no matter in what voice it is located, most musthing if more shock wings inspiration to tion to phrasing or marking the cadences often below to helps. A bit of transposition of the same melody an unaccustomed key may be the stumblingblock which can be easily cleared away by playing the melody in both keys and training the ear to hear it in the new key. Ear-training teaches the thing Title area and lawons of great importance in the day style Entertaining teaches the hearing of each tone individually, and will do away with difficulties of key signature or of chromosic alterations of the key. All difficulties in hearing minor passages also are eliminated by this means. We have seen that playing by ear leads to the art of bringing out the tune or melody, the interpretation of difficult or seemingly unmusical passages, and to accuracy as regards right notes. A beautiful quality of tone is another artistic result. If the tone Final and the exemption from care; for that from is listened to from the very first lesson, and every lesson thereafter, by the time the child reaches the

is due to training the ear. In a musical way playing by ear is a real necessity. In a technical way, also, it is just as necessary.

TOUCH REGULATED BY THE EAR.

All kinds of touch are regulated as to effects by the car. This was never more apparent than when studying with an artist-teacher who was demonstrating legato scale playing. By hearing the quality of touch and having it impressed upon the mental ear it can be reproduced mentally when away from the teacher. It is an established truth that smooth, clear technic can be gotten by ear work. Clean, crisp staccatos, in contrast to the demi-semi sort results and the other fundamental principles of early nusseal instruction. Some benefit is gained by such playing by the cultivation of pitch, but too much is all other varieties of touch. The connection of secent tempi all depend upon the application of ear work to the problem. Rhythm depends entirely upon the ear, not only various kinds of rhythm, such as two to three. three to four, etc., but all variations of rhythm, such as ritardando, accelerando, rubato, as well as a general elasticity of rhythm. No one cares to listen to a person playing with no more freedom as regards rhythm than a machine would have. All this is regulated by the

Dynamical shading of all kinds depends for its adjustment upon the ear. The brain and general intelligence may decide just what the dynamics of a passage should be, but the proportion and adjust-ment are given by the ear. All the finer qualities of tone-coloring, the nice points of dynamics and subtle shadings depend upon the ear, which acts as an agent of the brain, making real the image which the mental ear holds. Continuing a course of eartraining as a separate study for some length of time will lead to a knowledge of key and chord analysis and all harmonizations, also analysis of form. one can estimate either the joy or the profit anyone so trained derives from a concert. To hear a composition by ear for the first time and understand it nearly as well as if one had the notes before one or had previously studied it, is certainly inspiring; thus car-training leads to intelligent listening at concerts, which will increase onc's intelligent listening to his own playing. When for the first tin one listens to a large orchestra and one realizes that one has the power to analyze a symphony and follow the different themes and their development it is a soul-inspiring moment. Playing by ear has been so frowned upon and discouraged that using the ear in connection with playing has almost be come considered by the majority of people as detrimental and almost disgraceful for a musician. Give the ear its rightful place of honor; it is necessary to musical development; redeem it from the neglect it does not merit and encourage playing by ear From the veriest beginner to the greatest artist all should play by car. Of course, the greatest artists do this; that is the chief reason they are great artists; but artistic playing need not be reserved entirely for them and used only in the most difficult and advanced grades of music. Children in easy grades can play artistically and learn to interpret musically if properly taught to play by ear.

DO YOU KNOW?

THAT the Mexicans have a wind instrument called Ac'ocotl, which is played by inhaling through it instead of blowing upon it? It is made of the dried stalk of a plant.

THAT any sound with more than 4.224 vibrations per second is so disagreeable that the human ear ceases to recognize it as music, although sounds can be made with vibrations as high as 36,500?

THAT the Te Deum Laudamus (We Paise Thee, O God) has been used in the church services since the

THAT the librettos of Eugene Scribe, the Freuch playwright, are responsible for the success of many operas? Few operas survive if they have bad librettos. Scribe wrote in all 100 librettos including Auber's Fra Diavolo, Meyerbeer's Robert Huguenots, Prophête, Boieldieu's La Dame Blanche, and Halevy's La Juive. THAT Schubert was frequently paid less than twentyfive cents for a song or a piano piece? He was usually in such hard straits that he was very glad to get even this amount. How ironical is the inscription on his tombstone, "Music has entombed here a rich treasure

THAT Mozart had a son of the same name (Wolfgang advanced grades his tone will be gratifying to hear. Amadeus Mozart), who was born in Vienna in the second is it is a certain condition of The tone-shading or tone-coloring depends upon and became a very talented pinnist? He founded a the control over the tone that one possesses. This celebrated singing society in Lemburg.



WHAT WOMEN HAVE DONE FOR MUSIC IN RUSSIA

By ELLEN VON TIDEBOHL

[EDTrof's Norm--Whether the popular product that the music of the future will come from Brasis is fulfilled or Bot, the musical accomplicaments of the source of the sourc

IN the eightcenth century, while the cultured nations produced works by great composers, such as Bach, Gluck, Handel, Haydn, Mozart and many others, the recognition of music as an art, in Russia, had scarcely dawned, and its right to occupy an important place as a means of educating and raising the nation was hardly recognized.

The initial step in creating a scientific basis for music was taken by a highly gifted woman, the Em-press Catherine (1762-1788). Although she herself did not care much for it. still she recognized its musicians had as their first music teachers their own power, and invited illustrious musical men from abroad to educate the Russians. The most talented young men were sent to Germany and Italy, at the public expense, for their musical education. Bortnianski, the first Russian composer with contrapuntal knowledge in the realm of church music, was one of these. He regulated the liturgy chants according to the rules of harmony. The court of the Empress hastened to show in-

terest in music. The nobility having their serfs. whom they could treat as slaves, ordered several of them to study music and play different instruments, in order to have their own orchestra. Teachers for them were brought from abroad,

We can scarcely believe that these rude laborers from the fields and forests could play symphonics and other orchestral compositions. At the present time, in noblemen's country houses, there are sometimes to be found copies of very serious musical works, which were once played by the orchestras of their serfs. The programs of the performances, which have by chance come down to us in this way, include compositions of great composers.



PORTRAIT OF THE EMPRESS CATHERINE II.

THE ETUDE

CATHERINE II AND MUSICAL EDUCATION.

sire for musical education; she established girls' schools, called "Institutes," for the daughters of the

nobility, where the study of music was obligatory.

Therefore, it was the aristocratic ladies who were

really the first to introduce the art of music in the

country by performing standard works, both in the

family circle and in society, and singing nursery

mothers. With her receptive soul the Russian

woman thought deeply, cultivated the higher senses,

penetrated into the mighty depths of the composer's

mind and, no doubt, had a great share in the work of evolving local music and developing the national crtistic tastes by the interest she evoked in her

hearers, thus swelling the members of lovers of

lived, until 1837, in Moscow, where he died and was

buried. This well-known composer of the lovely

and charming nocturnes, and a pianist of great ex-

pression, had the daughters of the highest families in Moscow as pupils. There is no doubt that he

knew well how to develop and form out the latent

talent in his pupils by his strict instruction, but, as

it was not the thing for a lady of good family to appear on the stage, his pupils could not become

professionals, so all we know is that several of them

Adolphe Henselt (1814-1896), a composer of great

musical value, and a distinguished pianist himself,

aminer of music of the "Institutes" for the daugh-

ters of the nobility throughout Russia. It was a

position of great responsibility, but he fulfilled his

task with scrupulous conscientiousness and perse-

verance. He tried to impart to pupils the funda-

mental principles for the correct performance of music, wishing, above all, to lead them to a right

Every year a great number of pupils at these "In-

stitutes," on finishing their education, went to differ-

ent parts of the extensive provinces of Russia, thus scattering broadcast melodies and songs. "And the

men?" you ask. There were some of great distinction at that time; but they were exceptions, for the

boys were not forced to study music, and they only

picked it up when their exceptional gifts inclined

THE FATHER OF RUSSIAN NATIONAL MUSIC.

The greatest of these composers was Michael

Glinka (1804-57), called the father of the national

Russian music, who took subjects for his operas

from Russian life, Russian melodies for his songs,

basing them all on contranuntal rules, on which later

was built up a music of an entirely Russian char-

acter. His successors followed in his footsteps with

Balakireff and Dargomyjeski at their head; they

were Borodin, Cesar Cui, Moossorgski, Rimski-Korsakoff and many others, a circle of broad-minded.

liberal men, who had their own æsthetic ideals and

chose realistic subjects employing the melodies of

The interest in music increased with the appear-

ance of these composers. Nevertheless, this art still

remained a kind of luxury, a thing of joy for rich

and fashionable society. The task of giving to

music its high significance and right value as a

means of culture and progress was undertaken by

settled in Petersburg in 1838. He became the ex-

charmed Moscow society by their playing.

comprehension of art.

them in this direction.

their national songs.

John Field (1782-1837) came to Russia (1822) and

Many of the well-known native composers and

songs with their children.

The Empress Catherine II went further in her de-

With their large souls, their wide outlook on life, they knew what the people wanted, and all their energy was concentrated on organizing societies for musical performances, conservatories and music schools throughout Russia, thus affording an opportunity to every one of acquiring musical instruction. Nevertheless, they would never have attained the desired result if they had not been helped by a woman!

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'THE GRAND DUCHESS' PAVLOVNA.

The Grand Duchess Ellena Pavlovna, with her infuence at the Court in 1859, obtained permission to found the Imperial Musical Society and the Con-servatories with a subsidy from the Government. This was just half a century ago (1859). That was a time when the bureaucracy was even stricter than at present. No private schools, scientific societics, etc., etc., were allowed without the special permission of the Government, and all kinds of difficulties were put in the way of obtaining permission for any enterprise. And even when permission was granted the Government reserved the right of controlling them and repressing anything that they found liberal or advanced in such enterprises.



THE GRAND DUCHESS ELLENA PAVLOVNA.

The Grand Duchess Ellena Pavlovna, by birth a princess of Würtemberg (1814-1882), was married to the Grand Duke Michael in Petersburg, 1834. This cultured woman, with great largeness of heart, was always striving to do noble things in the noblest way, patronizing every kind of scientific and artistic institution. With her help the brothers Rubinstein achieved great results. The Imperial Russian Society was established in 1850, and began its activity by giving large symphonic concerts.

ANTON AND NIKOLAI RUBINSTEIN.

The Conservatory of Petersburg was inaugurated in 1862, and was managed by Anton Rubinstein; that of Moscow, in 1865, by Nikolai Rubinstein. He was as great as his elder brother, but the world knew him little, as he gave up all his time to Moscow, bringing music there to a high state of development. Let us give a glance at the mother of the Rubinsteins, who also had her musical duties to perform. Although they were modest ones, yet they required courage! She was the first music teacher of her sons, and, recognizing their eminer talent, did her best to develop them properly. She herself had passed her youth surrounded by wealth, but on the death of her husband had to suffer want and was obliged to gain her living by giving music lessons. It was not an easy task to bring up and educate such talented boys properly.

Death came to Nikolai Rubinstein just at the period of his greatest strength and activity. He was a man who stood quite apart, both in his artistic ideals and social life, but who, unfortunately, never lived to finish the task he had set himself in life the two brothers, Anton and Nikolai Rubinstein. But one of his ends was attained when Moscow



It is too the first years of study at the manufacture we see that the number of female than that of men. Later on atom one ly balanced, and this state of

disease the center of musical evolu-tion of the senter of musical evolu-tion of the transferrity of the Conservatory and the sentencial of the conservatory and the sentencial of the sentenci the women are even professors at the Con-traction and Philiamonic School. About fifteen twiste universit schools have been established in

Theory is a second of the seco

Perhap he impression she produces when ng lics in her Slavonian expansiveness of

WOMEN COMPOSERS IN RUSSIA.

are a single duration is within the reach of sources we see female composers appearing in the relative mations—in France, Germany, Sweden, The and the state is the single source of the way! You will be h was Russia who led the way!

the control of the proceed measurement on "If its only could know?" had in its time a great run, was performed at concerts and was turned introd a piano piece with variations by Ad. Henselt, which

was proof enough of its musical value. The poet Lermontow, who passes for a Russian Byron, was read and enjoyed by Russian women. One of his poems, "An Angel Flew Across the Midone of ms poems, "An Angel after Across the Anto-night Sky," was set to music by Olga Suchorukow-ckaia. Another, "I Pass Along the Road Alone," by I lisabeth Shashina; both of deep melancholy. They were sung and known all over Russia. Adelina Patti, during her stay in Russia, often performed at her concerts the song of Elisabeth Tar-nowski, "I Remember." Mme. Serow composed an opera, "Uriel Acosta," with large choruses and orchestral setting.

These few examples of women composers at a Incre lew examples of women composers at a time when Russian women had not yet received any actious musical education is proof enough of their productive gift in composing. Time will show what she will achieve in the future in this sphere!

RUSSIAN WOMEN VOCALISTS.

Dramatic gifts in conjunction with vocal art and musical talent make of the Russian woman a real born opera singer. There was a time in Russia when only Italian singers were admitted to the Imperial opera houses, when Italian music alone



ANTON PURINSTEIN AND HIS PROTHER NICHOLAT

was listened to. Then Glinka appeared (1805-1857) He composed operas, which necessitated employing Russian artists for their true interpretation. The number of Russian singers increased considerably at that time. Daria Leonowa was one of the first who excited great interest. She was the daughfrom his autocratic master and started in business in Petersburg, which brought him in a moderate income. The artistic talents of his daughter were apparent from her earliest years. With the help of powerful protectors she entered the Imperial Art School, where she was heard by Glinka, who immeliately made her a pupil of his. She had to sing the first rôles in his operas. Her part in the development of Russian music lay in her showing the world that the Russian woman could be an artist in the full sense of the word. She went through Siberia to China and Japan, where she was the first European artist to win an audience. She made concert tours through Russia, with her friend, Modest Moussorgski (the composer of the opera "Boris Godounow"), introducing into the most remote spots of her country a fresh stream of art and melody. She died in 1802. Her "Mémoires" are some set of the Receiver entropy of music. Sev-and of entropy balance to the time of Glinka, others and of entropy balance to the time of Glinka, others and of entropy have balance of the second se and gives a brilliant and witty account of her time. The limits of this article do not permit the cnumeration and description of the great wealth of The surve of the Countess Kotshubey, with the line: talented people we have had on the stage. I need

only add that several of these great women singers were happy enough to be the source of inspirat to great composers, who wrote and dedicated their works to them.

At the present time the opera houses have many At the present time the opera houses have man women singers of great talent. The Conservatorie in Russia produce every year a considerable number in Russia produce every year a considerable number of well-trained singers. Russian women, like the men, have won for themselves an assured position in the art world, and can now make free use o their gifts.

EXTEMPORIZING EFFECTIVELY.

BY FREDERICK KITCHENER.

Some folks assure us that a piano should never be used when composing; such persons, however, are apt (if themselves composers) to pen strains which are found upon acquaintance to be noways free from fusti-Whether a piano is used or is not used in comness. Whether a pland is used or is not used in com-position matters not a jot; the quality of the work itself is the only thing to be taken into consideration. The examples of Beethoven, Wagner, Schumann, Chopin and Tschaikowsky are surely enough to prove that the greatest composers often do use a piano to assist them in their work. One often thinks that to have heard Chopin extemporizing, when in his happiest mood, as the notes blood-warm welled up from his heart, must have been an experience never to be forgotten. Liszt. too-an improvisatore of tremendous power-often held his listeners enchained as he gave free play to his fancy. I heard, from an accomplished tree play to his tancy. I neard, from an accomplished, amateur, an account of an extemporization given h Liszt when staying in Rome, and in which the sound-and sights of the Eternal City were wonderfully suggested to the audience of the tone magician. The great performers of the present day-less gifted as composers than their predecessors-do not seem to attach much value to improvization; one reason for this may be that the attainment of the technical standard demanded at the present day takes up such an amount of time that none is left for matters not strictly neces sary. Still, it is a great pity that such a delightful at should suffer neglect.

Some highly educated musicians extemporize in faultlessly correct form and their progressions never offend the car; but fantasy and interest are often lacking. Much better to make a few technical errors and to do certain things not strictly "correct" than to have the result resemble a Dutch garden—stiff, formal and unmoving. But the whole department cannot be made a matter for the yard measure. No real musician is prepared to spin music, like a spider its web, at all times; and the extemporaneous performances of any musician, however gifted, must vary in quality. Mood plays a great part in the musical organization!

Returning once more to the immediate subject of this article, we may say that "sloppers" are of various kirds. The most common is the man who knows very little, if any, harmony, and who has not a really good His performance is hald even to grotesqueric if he does happen to get away from the common chord for a minute he is terrihly frightened and scamperback to it again as quickly as possible. Then we have the man who has heard a lot of music and poses as a great authority, but who is soon bowled over where any question of "mere theory" or of technique is concerned. Such a man frivols fearfully, especially about Wagner; and he seems to imagine that his windy appreciation puts him upon a sort of equal level with the great composer. He seeks to make up for his lack of technique by a bomhastic grandiosity, an over expressiveness which disgusts any musical hearer very soon .- Musical Opinion.

SOME MUSICAL DON'TS.

Don't thump.

Don't begin to play until you are ready. Don't count to your playing, but play to your counting Don't jerk your hand when you put your thumb under. Don't play one hand after the other.

Don't play with your arms. Don't keep the pedal down all the time,

Don't gallop over an easy part, and then stumble over

a more difficult one.

Don't neglect posture when practicing. Don't nod your head when you play an emphatic note.

Don't pass over a difficult bar until it has been Instered Don't be late for your lesson.

-London Musical Herald

THE ETUDE



A STUDIO SYMPOSIUM ON RHYTHM BY HARRIETTE BROWER

strides; he seemed perturbed. The Pianist looked up from the Brahms Capriccio

she was silently memorizing. "I wish you would tell me what rhythm means, exactly," he said; "my professor has just said I haven't a proper sense of it, because I didn't play this Chopin Impromptu to suit him."

"Lavignac says, 'We cannot produce correct rhythm without playing in striet time.' Can you do it? Do you use the metronome when you practice?" "Very seldom; my professor doesn't think much of the metronome, says it will make me mechanical." "I don't agree with him; you must be able to play in strict time before you can deviate from it. One should know all kinds of note values before attempting a pièce like that Impromptu you are doing. Why don't you begin now and use the metronome, practice one, two, three, four, six, any number of notes to the beat? Then play more notes in one hand than in the other, say two notes against three and three against four. These things can't be learned in pieces; they have to be thoroughly studied by them-selves. I speak from experience. I used to think I could learn such things in the pieces themselves, but found out my mistake."

'You are wandering away from the question," said the Teacher, joining in the conversation. ' Student asked what is the meaning of rhythm "The good definition of rhythm is not easy to find. The word comes from the Greek term rhuthmos, to flow, as in cadence, measure, number-like the foo in poetry. Mr. Mathews hit the nail on the head when he defined rhythm as 'measured flow,'"

THE FIRST ELEMENT OF MUSIC

"Would it not be helpful to get as many defini-tions as we can for this word?" said the Student. "Rhythm is a much overworked word, it seems to me," said the Teacher; "most people think they know precisely what it means, but they often use it where they should say accent, pulsation, measure or meter. No doubt rhythm was the first element of music; it is more potent than melody or harmony and plays a greater rôle. If music lacks rhythm it becomes only a collection of sounds without form It is like scattering dabs of paint promiscuously over your canvas; they will not make a picture." "The impressionists think they will," said the

"One writer has well described rhythm," continued the Teacher, "as the grouping of sounds with reference to their duration and accent, indicated by the number of notes of similar character in one measure There is a fundamental rhythmic pulsation which goes through the piece; it is like the beating of the human pulse."

similar character in one measure.' How will that apply when there are notes of various values in the

"There can be one rhythm of the melody, for instance, and another for the accompaniment, but they must both agree in accent; the rhythmic pulsation holds them together. This pulsation is generally expressed by the accompaniment-think of the ac-

"That is where the rhythm of motion comes in," said the Classic Dancer, who had been listening attentively; "think how much more vital the rhythm of the music becomes when accentuated by the pulsating motions of the body; there you have the 'measured flow' of the melody combined with the

ing from the corner of the salon; "it is the rhythm

THE Student entered the music room with hasty wave their branches against the moon-lighted sky. The stars move to the rhythm of the Infinite, the sea voices it ceaselessly, the very air about us is vibrant-

"With what Debussy calls 'the rustlings of the air," finished the Pianist.

"I love to think the world of men and things is working, thinking, doing to the measure of infinite rhythm," went on the Poet, "and that we can be, we are, in harmony with it all. If our heart throbs in sympathy with all that is good and true we can find the true ring in the beat of the ocean on the shore, the rustling of leaves on the trees, the hum of insects, the patter of raindrops on the roof or of little feet upon the stair-all, all are full of rhythmic

"That is what Chopin meant in his D flat Prelude, when he indicated, by the rhythmical reiterated notes, continual pulsation, like rain dropping," said the Pianist

The Pianist sat down and played:









"I am glad you are coming back to something a little more tangible," said the Student, "The rhythm. or beat, of that Prelude you speak of is casy enough, but its the fussy little uneven rhythms-those twos

against threes and threes against fours and fours against six--that try the souls of us; the harder I try to understand the subject, the further away I seem to get from the correct solution,"

"The reason is that you are thinking of the concrete subject of rhythm in general, and not enough of its application to your Impromptu," the Pianist looked wise, "As I said before, one has to make a special study-technical study-of rhythm, from the simplest forms up before one can cope with any of these things in pieces. But here comes the Master, he can make things clear to us."

"I happened to overhear your discussion," said the Master, "and as the subject has always been a vital one with me, I could not help joining your group. The Student here wants a definition. Webster deof Nature. The trees at night express it as they fines rhythm, in the widest sense, as 'a dividing into

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short portions by regular succession of accents,' or 'movements in musical time with periodical recur-rence of accent.' In other words, rhythm is the meter of music. To be very exact, we can take a number of notes of equal length, and, by giving an emphasis to every second, third or fourth, the music will be in the 'rhythm' of two, three or four. We can then take several of these groups, or rather measures, and, by special accents, group them in the same way as we did the single notes, and the term 'rhythm' is applied to this grouping also. 'Time would be a better word to use in the first instance, and 'accent' in the second-still the term rhythm is generally accepted for both."

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"Would you give us a definition for meter?" asked the Student.

"That is a subject which all musicians should study, it is indispensable; pianists should know something about it as well as singers. For as the rhythm of poetry is measured by syllables and feet, so is that of music by beats and bars. All the meters most common in poetry have been used in music sometimes in their strictest form, but often with far greater variety than is allowable in verse. If you have a practical working knowledge of the laws of poetical meter, of the long and short syllables and their combinations, you can analyze your melodies, your phrases and periods intelligently. Great composers have known and felt these laws, and thus their subjects can be reduced to metrical feet. If we know how to examine any really fine musical work, we will be convinced of the truth of this state-Therefore, I would advise you all to study ment. up the subject of poetical meter, learn the names and signs of the principal meters, and then apply them to your Mozart and Beethoven themes, and you will play them much more intelligently, besides finding a new delight in the analysis. This is a fascinating topic, and holds great interest for the serious student. With a technic well developed, and a mind trained to analyze the general form of the compositions, its rhythm, accent, meter, together with its thematic and lyric qualities, and, above all, its intellectual and spiritual content, one can hope to bring out the composer's ideas with success.

EXACT THNE VEEDING

"Perhaps few of us realize how much rhythm enters into every thing we do, in our walking, talking, in fact, into all our movements. The longer I live the more I insist on regular and exact timekeeping, with much use of the metronome. Correct rhythm must become a part of one's inner consciousness. Why is it that so many young planists find it such a difficult thing to play with an orchestra? It is because their sense of rhythm is defective-they cannot play in time, and the conductor has no end of trouble with them. Train up a child in the rhythm in which he should go, and when he is grown, he will at least be able to play in correct time, which is a great thing, after all. Time and rhythm are among the strict essentials of musical art; therefore, with all your study, see that you do not neglect these things. For only with systematic attention to all such important details can you hope to become thoroughly finished musicians."

THE IDEALS OF FRANZ LISZT.

LET us not err through false modesty, and let us hold fast to the true, which is much more difficult to practice and far more rare to find. The artist in our sense, should be neither the servant nor the master of the public. He remains the bearer of the beautifs. in the inexhaustible variety which is appointed to human thought and perception-and this inviolable consciousness alone assures his authority.

THAT in composing I do not quite work at haphazard and grope about in the dark as my opponents in so many quarters reproach me with doing, will be gradually acknowledged by those among them who may be honest enough not to wish entirely to obstruct a right insight into the matter through preconceived views. As I have been for years conscious of the artistic task that lies before me, neither consistent perseverance nor quiet reflection shall be wanting for the fulfilment of it. May God's blessing, without which nothing can prosper and bear fruit, rest on my work!

Pianist, slyly.

"I don't quite agree to the second half of that definition you quote," put in the Student; "that "thythm is indicated by the number of notes of

companiment of the waltz."

poetry of motion," "Ah, the poetry of motion," said the Poet, advanc-

TEACHER, CONSERVE YOUR ENERGY.

197 NOWARD ILLSWORTH HIPSHER

malux, and whenever drains his strength

The set of the second set of the set results mooth of the composition in time, new will be grin and pays and composition in some set of the second set of t

TRACHER AND ARTIST.

The tree of these is to a large extent beyond our indexed as hereinery; and for any inherited weakthe summe person deciding his course in life should building which any source to the writer's knowledge,

means for developing the esthetic namuy of seeing good pictures and statuary.

chamment of spression and feeling. Read fiction the internation Read history to understand the

THE ETUDE

KEEP CLOSE TO NATURE.

Do not neglect to hold close communion with nature. Get out into the woods and listen to the the songs of birds; and here in nature's eathedral the songs of orders, and note in nature's calledoral you will hear music surpassing anything that is produced in the marble halls that have been erected by man. Fill your soul with the grace of the sway-ing branches, the majesty of the centuries-old elm, the beauty of the violet on the moss or turf. Drink dcep of the wine of wizardry that pervades the whole atmosphere. Let your heart expand till it while attouch the less usersy and magnetism in the states are seen and magnetism in the states are seen and magnetism. The seen are seen at the intermediate seen and seen are seen and seen at the seen are seen at the intermediate seen and seen are seen as a seen as a seen are seen as a magnetism. The seen are seen as a seen are seen as a seen as a seen as a magnetism. The seen are seen as a magnetism. The seen as a magnetism. The seen as a magnetism. The seen as a magnetism. The seen as a magnetism. The seen as a seen as feels the wild abandon of its environments, and then self to revel in its imagery. Thus you will begin

And when you have drawn every possible benefit from literature, art and nature do not forget that one of the most fertile sources of inspiration is one of the most retries of most retries to most of the solution of most retries of the solution of the solutio in the poor and unfortunate, and thus keep your

heart tender to the finer feelings and influences. Now it will be useless to take thought for ac-quiring these benefits unless they are preserved in your nature for use. And the first requisite for your nature tor use. And the first requisite for doing this is that the mind and body be kept in a healthful condition. Whatever happens, there must be a reserve fund of vitality. Plenty of wholesome food and healthful exercise are the best preven tives of physical ills; and, with the physical body strong, the best tonic for the mind is to keep it in

PRESERVE A CHEERFUL INTEREST.

This is not always easy. To+correct the same error in six successive lessons is not conducive to an equable temper. And yet in nine out of ten and by a second the neuron struct these or the second struct equation of the second struct these second struct these second struct their preservaically and good-naturedly; stop the pupil where she is; have her to execute the passage slowly enough that she can correct the mistake; have her to repeat the pasage till you are quite sure she really understands how it should be executed. Then tell her pleasantly, but firmly, that you will expect it to be played so at the succeeding lesson.

Whatever you do, do not become worried and lose your patience. Why does it take many of us so norm for consideration. Embasiasm is long to learn this lesson? It is the greatest pos-sible drain on enthusiasm and vitality. Keep down torsenance in his work, the teacher has no business worry and preserve a bright frame of mind, even the profession. Upless the teacher expects and de- if it requires all the will power at your command. residuant to get full value for the tuition he col-icita he is no base that any other swindler and gradually become easier of accomplishment; and then gravity become easier of accomplishment; and then you can tarm off your day's work with but a fraction of the exhaustion which you have often felt. And you can do it. It is wonderful how much of our, irritability is within our control. And the more we allow ourselves to became irritated, the more painful to our nerves becomes every little mistake of the pupil. We are only multiplying our own agony and throwing the pupil into a nervous state that but increases the severity of our punishment.

> banish the frown from your face, fetch a smile from will work like magie in carrying you over the petty work annoyances that otherwise keep the nerves con-

DON'T STRAIN YOUR VOICE.

The very manner of using the voice in teaching has a wonderful effect on one's nerves. As one grows more earnest in an explanation, and especially as one becomes the least irritated, the pitch of the voice rises. This works on the nerves of performance which we have not gained in the practice both teacher and pupil, and soon, with two sets of nerves and a voice on the up-grade, every influence getfulness of self and environment? is pushing on to a disastrous end. Now, if instead Why will not our present of lending his aid to this purpose, the teacher will fame tealize that it is not the number of hours spent of leading his aid to this purpose, the teacher will have a first and brought forth their works. Read here his voice modulated to a low, musical tota, arrying culture reach that relates to the history of your ar and that her works. Read history here history here a souther of here a s at you have some really intelligent idea of its to keep them in a restful state. Try it; and you linked with conservation of brain and brawn in daily will be astonished at the result. And whatever pre- practice?

serves the calm of the nervous system, prevents a

prodigious wast of energy. By every possible means try to keep the pupil By every possible means by to keep the pupil interested; for the pupil who enters upon her lesson with a genuine spirit of pleasure is a veritable tonie to the teacher. And the teacher can do much to keep up this spirit by striving to win the friendshin and to enter into sympathy with the personality of her pupil. If only you can bring about that happy state where you derive a personal enjoyment out of association with your pupil, and where she finds pleasure in pleasing you, then you are reducing to a minimum the drain on your vitality, for the reason that errors will not only appear less frequently in her execution but also that when they do occur they will be of a less harassing nature and will cease to work so keenly on the nerves.

Whatever keeps the nerves at a high tension is a dangerous indulgence, because of this being one of the most insidious sappers of vitality. Study yourself in relation to your work. When, at the end of a number of lessons, you come out exhausted in mind and body, take a review of your experiences of the day and try to get at the cause of this condition. Then, under similar future circumstances.

From the writer's experience two things stand out clearly fixed in his mind. First, that a cheerful. buoyant, elastic mood is indispensable to carrying one through the often vexatious situations of a teacher's life. Second, that it is necessary to obtaining the best results from pupils. And these conditions can be sustained only by cnthusiasm springing from an abundant reservoir of stored up

PRACTICAL POINTS FOR PROGRESSIVE PUPILS.

BY GUY S. MAIER.

THEODOR LESCHETIZKY is but one of the many who has demonstrated to us that teaching is no mere drudgery and that it is not without its own great reward. While Leschetizky is truly' distinguished as a a pedagog. Many of our present-day concert pianists owe much of their success to him.

By dint of constant observation and careful inquiry into all manner of "methods" and ways of obtaining results at the keyboard, Leschetizky has drawn a few irrefutable conclusions, the development of which in his pupils places him very high among living teachers. tion during the practice hour. On this point Leschet-izky is inexorable. A phrase must be played once, twice, or at most three times; every detail of tempe fingering, pedaling, etc., decided upon instantly, and the whole then played with surety and expression-from memory

"But," argues the music student who practices eight hours daily, "that is impossible. I must repeat a phrase dozens of times to memorize the notes alone, or 'to get it into my fingers' and then I repeat it a few dozens (or hundreds) of times to make it technically and musically perfect."

By beginning with only a measure or two, and concentrating one's entire intellectual forces on that measure, it can be memorized at once. Whether the memory consists in a mental picture of the printed notes or whether it be muscular, a "finger" memory have the same set of the same set of the set of the set of the set of the same set of the sam the inside, let it show itself on your features, and it The modern idea is-less keyboard work, more mental

> Every moment of practice is spent with the mental faculties focussed upon the one object, to the exclu-sion of all others. As Leschetizky himself savis; "One page of music thus memorized daily will give you a trunkful of music in a year." That each succeeding effort at complete concentration makes the next one easier, is a fact not to be overlooked. How can we hour, namely, entire control of the will and utter for-

Why will not our present-day aspirants to pianistic

Reconcerence Co and a concerement of the conceremen ALL CONTRACTOR E Color The Etude Gallery of Musical Celebrities and a second (C) and a second second second and a second and a second a s

THE ETUDE











Emmy Destinn

Willy Burmester

JOHANNES BRAHMS.

1833, and died in Vienna, April 3, 1807.

His early musical education was cared

for by Cossel, and later by Marxsen,

tour with Remenyi, the violinist, in 1853

and became acquainted with Joachim.

This meeting had a great influence on

Brahms' career. For a time Brahms lived

with Joachim, who was much impressed

with his ability. Through Joachim he

became acquainted with Liszt and Schu-

mann, both of whom regarded him,

strangely enough, as a follower of the

most advanced Romantic school of mod-

ern music. For four years Brahms was

Detmold (1854-58). Apart from this he

appeared very little in public. His com-

positions, however, brought him into

great prominence, and he found a staunch

did much to familiarize the public with

his planoforte music. His compositions

are very numerous though not very fa-

miliar to the average musician on ac-

count of their serious nature. Brahms,

like Bach, is a musician's musician;" the beauty of his music does not lie on

the surface, but it exists, and when found

is abiding. The general public is more familiar with Brahms' Hungarian Dances

than with his four symphonics or even his Requiem, and yct Brahms can only

be classed with the very highest musical

can fail to appreciate his serious pur

pose, and loftiness of conception. (The Etude Gallery.)

EMMY DESTINN.

MME, EMMY DESTINN was born at

Prague, Bohemia, February 20, 1878. At

first she devoted herself to studying the

violin, and intended to shine as a vir-

tuoso on that instrument. When she

was well on in her teens, however, her

voice was so rich and full that she

changed her mind and determined upon

an operatic career. Her real name is

Kittel, but after taking vocal lessons

from Mme. Loewe-Destinn she adopted

the last name of her teacher. She made

such progress that the Intendent of the

Berlin Opera House engaged her at once

when she was brought to her notice.

She was scarcely nineteen at the time,

but her voice and her genius, for acting

soon won the Berlin public. Her fame

hecame international in 1901 on account

of her singing the part of Senta in The

day on her success has been uniform.

and she has appeared in London and

New York during the regular opera sea-sons in these cities. While she is suc-

cessful in the lighter roles of the Wag-

uer operas, her soprano voice is better

adapted to music of a more lyrical type.

She excels in the part of Carmen, in

Destinn "created" the part of Mmc. But-

terfly in Puccini's opera of that name, and also the part of Salome in Strauss

opera at its production in Berlin. She

is very versatile and besides being a

singer is a poet, novelist and playwright,

though nothing she has done in this line

has eclipsed her reputation as a singer. (The Russe Gallery.

Fiying Dutchman at Bayreuth. From that

Cut

LEAHMS was born at Hamburg, May 7.

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Out out the pitture, following outline on the scence of this pape. Past them on margin in a scrap-book, or on the fly-theret of a piece of music by the composer represented, or use on bullent based for class, club, or school work. A similar out bullent of the classical by parkshared wareard expertise based of termines. This is the fifth set of primer of the may script which below the scence of the classical by parkshared wareard expertise based of termines. This is the fifth set of primer of the may script. A similar out bullent wareard bullent of Hofmann, Arton Rahnatz, and have and wareard primer and script with the provide the scence of the scence of the scence of Hofmann, Arton Rahnatz, adding and a scence of the sce

FRANZ LACHNER. T-RANZ LACHINER was born April 2, 1803. at Rain, on the Lech, in Bavaria. He was a member of a large family, many tians. Franz was well educated in other things besides music, but music was the went to Vienna in 1822, and studied under Stadler and Sechter, at the same time becoming very intimate with Schu-He became capellmeister of the Karthmerther Theatre, and held this post Vienna for Maunheim, and later for Munich, where in course of time he bealso conducted the sacred concerts of the Court Band, and the concerts of the elle. All this time he was a prolific composer, and produced many works of im-portance. His works include eight symssessed the "divine fire" he would have been one of the greatest musicians of all time. As it is, however, he is chiefly remembered as one of those who have (The Etude Gallery,

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WILLY BURMESTER. (Boor'-mes-ter).

BURMESTER was born March 16, 1860 at I amburg. He was a pupil of Dr. Joachim in Berlin, with whom he studied for many years. In 1885, however, he seceded from the Joachim school, and commenced to develop his technic with a view to achieving virtuosity rather well-developed artist, however, and his taste is broad enough to include all schools of composition in his repertoire. terpreter of the works of Paganini, and lus rendering of the classics is said to be somewhat cold and devoid of feeling. On the continent his reputation is very high He failed however to make a great impression on his first visit to Fugland and America, though his audiences were compelled to admire his marvelous technical feats, especially his leftand tenths. His faulty intonation, however, interfered with his success someimproved very considerably, and we are teld that those who have heard him play at his more recent concerts have been much impressed with his sterling musical qualities. He has been somewhat hampered in his career, and has been a the end of his first finger down to the

JOSEF GABRIEL RHEINBERGER. (Rhine'-bair-ger.)

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RHEINBERGER was born March 17, 1839, at Vaduz, Lichtenstein, and died Munich, November 25, 1901. When only seven years old he was organist at Vaduz Parish Church, and his first composition was performed the following year. In 1851 Rheinberger entered the Munich Conservatory, eventually becoming professor of pianoforte playing, and later, professor of composition at that institution. When the Munich Conservatorium dissolved he was appointed "Repetitor" at the Court Theatre, from which he resigned in 1867. He occupied several important positions in the musical world, and became famous as a teacher of composition and organ. He numbered a great many Americans among his pupils, many of whom, such as Dr. Horatio Parker, Professor G. W. Chadwick, and Henry Holden Huss, have achieved a foremost place in the musical world of this country. As a composer Rheinberger wrote a large number of works of great musicianly value. His twenty organ sonatas are de clared by the writer in Grove's Dictionary to be "undoubtedly the most valuable edition to organ music since the time of Mendelssohn. They are characterized by a happy blending of the modern romantic spirit with masterly counterpoint and dignified organ style. When the present conservatory was founded in Munich. Rheinberger was appointed professor of organ and composition, a post he held until death. He was also given the title of "Royal Profes-(The Etude Gallery.) SO1.

FRANK DAMROSCH

FRANK DAMROSCH was born in Breslau, June 22, 1859. He came to America with father, Dr. Leopold Damrosch, in 1871, having already studied music under Pruckner and Vogt. He studied in New York under von Inten and his father. He also studied in Europe under Moszkowski. He originally intended to adopt a business career, and to that end went Denver, Col., but the musical impulse proved too strong, and in 1884 he was an organist, conductor of the Denver Chorus Club, and supervisor of music in the public schools. For some years he was chorusmaster at the Metropolitan Opera House in New York. He has als conducted the Mendelssohn Glee Club from 1885 to 1887 and other important organizations. In 1892 he organized the People's Singing Classes, which has since developed into the People's Choral Union, with a membership of 1200, and he was also instrumental in founding the Musical Art Society of New York. In 1897 he became supervisor of music in the public schools in New York. As director of the New York Institute of Musical Art, Frank Damrosch has firmly established his right to be considered among the foremost musical educators in America, even if his work in other directions had not already won him that distinction. This institution is one of the richest of its kind in the world, and, together with other American music schools, has done much to give American students as fine musical opportunities as may be obtained anywhere

(The Etude Gallery)

THE ETUDE

no little emotion, and parted. Later it occurred to me that no one had picked up the Englishmans gold-piece.

In the next inn, which I entered to refresh myself, I found the Englishman seated at an excellent repast. He looked at me for a long while, and at last addressed me in passable German.

"Where are your companions?" he asked. "They have gone home," said I.

"Take your violin," he continued, "and play something. Here is some money."

I was offended at this, and explained that I did not play for money; further, that I had no violin; and I briefly related to him how I had met the musicians.

"They were good musicians," said the Englishman, "and the Beethoven symphony was also good." This observation struck me; I asked whether he himself was musical.

"Yes," he answered; "I play the flute twice a week; on Thursday I play the French horn; and on Sundays I compose."

That was certainly a good deal; I stood amazed. I had never in my life heard of traveling English musicians. I decided, therefore, that they must be in a most excellent position if they could make their wanderings with such fine equipages. I asked if he was a musician by profession.

For some time I received no reply; at last he answered slowly that he was very wealthy My error was plain; I had certainly offended him by my inquiry. Somewhat confused, I remained

silent, and went on with my simple meal. The Englishman, who again took a long look at me, began again. "Do you know Beethoven?" he asked

I replied that I had never been in Vienna, but that I was at this moment on the way thither to satisfy the keen longing that I felt to see . the idolized

"Where do you come from?" he asked. "From --? That is not far. I come from England, and also desire to know Beethoven; We will both make his acquaintance; he is a very celebrated composer.

What an extraordinary meeting! I thought Great master, what different people you attract! On foot and in carriages they make their pilgrim ages to you! My Englishman interested me greatly. but I confess that I envied him very little on account of his fine carriage. It seemed to me that my difficult pilgrimage was more holy and loyal, and that its goal must give me more pleasure than him who went in pride and splendor.

The postilion blew his horn; the Englishman drove on, calling to me that he would see Beethoyen sooner than L

I had gone but a few miles further when I unexpectedly came upon him again. This time it was on the road. One of the wheels of his carriage had broken: but he still sat within in majestic calm, his servant behind him, in spite of the fact that the wagon hung far over to one side. I discovered that they were waiting for the postilion, who had gone on to a village a considerable distance in advance to bring a wheelwright. They had waited a long while; and as the servant only spoke English, I determined to go forward myself to the village to hurry the postilion and the wheelwright back. I found the former in a tavern, where he was sitting over his hrandy, not troubling himself especially about the Englishman; but I nevertheless succeeded in speedily taking him back with the mechanic to the broken carriage. The damage was soon repaired; the Englishman promised to announce me at Beethoven's, and drove away.

What was my amazement to overtake him the next day again. This time he had not broken a wheel, but had halted calmly in the middle of the road, and was reading a book; and he appeared quite pleased as he saw me again approaching.

"I have waited some hours," said he, "because it occurred to mc just here that I had done wrong not to invite you to drive with me to Beethoven's Driving is far better than walking. Come into the carriage.

whether I should not accept his offer; but I remembered the vow that I had made the day before when I saw the Englishman drive away-I had vowed that no matter what might happen I would make my pilgrimage on foot. I declared this to be my resolution, and now it was the Englishman's turn to be astonished. He repeated his offer, and that he had waited hours for me, in spite of the fact

By RICHARD WAGNER A Remarkable Indication of the Astonishing Imagination of the Great Musician-Dramatist Reprinted by Special Reques

"A Trip to the Shrine of Beethoven"

It is hard to read the following without belleving that the and Waner actually made in Tripic to the particular be published in True Ferron in three installations. Our readers will find the three installations, our likes and delikes. This article represently values were, will may account for his installity to win the sympathies of the readers and matching and the state of the readers and matching and the state of the three actions, and matching searched in a directions, and often coupled to rain his works, as it the save of the actions caused to rain the works, as it the save of the active in the lines? It following installation is litering to a strine of nuclei art rereads Wagner's characteristic were the three are about in a bidgenably. The course Xong.

My native town is a commonplace city of central Germany. I hardly know for what I was originally intended; I only remember that I heard one evening a symphony of Beethoven; that I thereupon fell ill of a fever; and that when I recovered I was-a musician. Perhaps it may be a result of this circum-stance that even after I had become acquainted with much other noble music I still loved, honored and idolized Beethoven more than all. I knew no greater pleasure than to bury myself in the depths of this great genius, until at length I imagined myself a part of it; and began to honor myself as this little part-to gain higher conceptions and views; in brief, to become that which the wise are wont to call-a fool. But my madness was of an amiable sort, and injured no one; the bread that I ate while I was in this condition was very dry, the drink that I drank was very thin; for giving lessons is not a very profitable business with us, O honored world and executors!

denly occurred to me that the man whose creations I most honored-was still alive! I did not comprehend why I had not thought of this before. It had not for a moment suggested itself to me that Beethoven still existed; that he could eat bread and breathe the air like one of us; yet this Beethoven still lived in Vienna, and was also a poor German musician!

thoughts tended toward one wish-to see Beethoven! No Mussulman ever longed more faithfully to make his pilgrimage to the grave of the prophet, than I

But how should I bring about the execution of my purpose? It was a long journey to Vienna, and I should need money to make it; I, an unfortunate, who hardly made enough to keep life in his body! I must devise some extraordinary means to gain the necessary sum. I carried to a publisher a few piano sonatas that I had composed after the model of the master, and speedily convinced the man that I was a lunatic. Nevertheless he was good enough to advise me, that if I wanted to earn a few thalers by my compositions I had better set to work to gain a small reputation by galops and potpourris. I shuddered; but my longing to see Beethoven won the day; I composed the galops and potpourris, but I could not bring myself to cast a glance at Beethoven during this period-for I feared to alien-

To my grief, however, I was not even paid for this first sacrifice of my purity; for the publisher explained to me that the first thing to be done was to make myself something of a name. I shuddered again, and fell into despair. But this state of mind neverthcless produced several excellent galops. I really received some money for these, and at last believed I had enough to carry out my project. Two years had passed, however, and I had lived in perpctual fear that Beethoven might die before I had carned a reputation by galops and potpourris. But, thank God, he has outlived the brilliancy of my re-

nown! Glorious Beethoven, forgive me this reputation! It was made solely that I might behold

happier than I? I could pack my bundle, and take up my journey to Beethoven! A holy awe oppressed me as I passed out at the gate and turned

fare. I bore all difficulties, and deemed myself happy that I had progressed so far that these could lead me to my goal. What emotions I felt-what dreams! No lover could be happier who, after a long parting, turned back toward the love of his vouth

harpers and roadside singers. In a little town I came upon a company of traveling musicians. They formed a little orchestra, made up of a bass-viol. two violins, two horns, a clarinet and a flute, and there were two women who played the harp, and two female singers with sweet voices. They played dances and sang ballads; money was given to them, and they went on. I met them again in a shady place by the roadside; they were encamped there and were dining. I joined them, said that I, too, was a wandering musician, and we were soon friends. As they played their dances, I asked them timidly if they could play my galops. The blessed people! they did not know them Ah what a han-

I asked them if they did not play other music besides dances. "Most certainly," they said; "but only for ourselves, and not for the fastidious peo-They unpacked their music. I caught sight of Beethoven's great Septuor; in amazement I asked them if they played that, too? "Why not?" replied the eldest. "Joseph has a lame hand and cannot play the second violin just now; otherwise we would

Beside myself, I forthwith seized Joseph's violin. promised to supply his place as far as I could; and

Ah, what a delight it was! Here, beside the Bohemian highway, under the open sky, the Septuor of Beethoven was performed with a clearness, a precision, and a deep expression, such as one seldom finds among the most masterly of virtuosos! O great Beethoven, we brought to thee a worthy sacrifice

THE COMING OF THE ENGLISHMAN.

We were just at the finalc, when-for the road passed up a steep hill just here-an elegant traveling-carriage drew near us, slowly and noiselessly, and at last stopped beside us. An amazingly tall and wonderfully fair young man lay stretched out in the vehicle; he listened with considerable attention to our music, took out his pocket-book, and wrote a fcw words in it. Then hc let fall a goldpiece from the carriage, and drove on, speaking a few words of English to his servant-from which

This occurrence threw us into a discord; luckily we had finished the performance of the Septuor. I embraced my friends, and would have accompanied them; but they explained that they must leave the highway here and strike into a path across the fields to reach their home. If Beethoven himself had not been waiting for me, I would have gone thither with them. As it was, we separated with

So I lived for awhile in my garret, until it sud-

And now my peace of mind was over. All my to the room in which Beethoven lived.

ate him utterly

me toward the south. I would gladly have taken a place in the diligence-not because I cared for the hardship of pedestrianism-for what fatigues would

I not go through for such an object?-but because I could reach Beethoven the sooner so. But I had done too little for my reputation as a composer of galops to have secured money enough to pay my

we began the Septuor.

I was amazed. For a moment I hesitated



So I came into beautiful Bohemia, the land of

piness that was for me!

enjoy playing it for you.

I discovered that he must be an Englishman.

HOW SHE FOUGHT OBSTACLES.

BY JO-SHIPLEY WATSON

SARAII was leaving the Con ervatory and going to a little town out West. "One of those stupid places where you vegetate," she told her friends. She was leaving a good deal behind-the conservatory, the concerts, the galleries and hosts of congenial companions-the very things she loved best in the world, but Sarah was wonderfully brave-spirited and cheerful when the train slid out of the Dearborn

Willow Grove was a small town in every sense; small in size and small in outlook. There is a difference even between bad and worse, and Sarah knew that was easy enough with no competition; there was not even the "twenty-five-eent teacher" to combat. Now the "getting started" was over the troubling thought was "How shall I keep up?" She said it again and again. How was she, indeed! Outside of the lessons it was a lifeless existence. "If I could teach in Chicago," she said, "I would pace the galleries until I knew every picture; I'd go to the Symphonies until I knew every composer." Of course we know she could not have done it because she would have been too busy paying rent and making ends meet. In Willow Grove ends met and

lapped over and time seemed a burden. "To stand still is to retrograde." "It's easier to run down than to run up." These and a dozen other wise thoughts ran through her mind. She was entirely too conscious of the running down, so she made a plan and the following of it led to so many surprises that provide the rest of the second I believe every music student will be interested, for

Activity makes time short and the winter in Willow Grove moved briskly because the plan was carried out with such vehement force. This was her plan:

First, to add one new piece or part of a piece, memorized, to her repertoire once in every two weeks. To play it Saturdays, at three o'clock, as though she

Every Saturday fortnight, at three, the studio was put in order, the teacher's chair was placed, as it was at the Conservatory, at the right and a little back. Sarah came in, bowed, laid her music on the piano and began the lesson. The nerve tension was not relaxed one instant. Pieces, studies, technics were played straight through to the end of the forty

Here arc some of the memorized pieces arranged in the form of a program. The unmemorized work was not counted as thoroughly learned and it was never recorded in Sarah's repertoire book.

Bach Prelude and Fugue in C minor.
Becthoven Sonata Op. 26, No. 2.
Chopin Nocturne F major.
Two preludes.
Etude C minor.
MacDowell Prelude E minor.
Witches' Dance.
Liszt Love Dream No. III.

Second, to try to become a thorough student of some great master. Beethoven was the master chosen and the subject was so staggeringly big that Sarah was on point of dropping Beethoven for Haydn; but she held to her choice (that was fifteen years ago) and she is still studying and pondering over this great musical giant and, in all probability, she will be at it down to the end of time. To the Beethoven bibliography there

During the winter she read a translation of Nohl's Reethoven, also Grove's valuable article in the "Dic-tionary of Music and Musicians," One of the best Then there were Electrelin's "Beethoven Sonata" and Teetgen's "Beethoven Symphonies," and Grove's "Beethoven's Nine Symphonies," besides a great many magazine articles and the playing of reams

Sarah did not attempt to master any of it; she read the Sonatas, Minuets, Bagatelles and Variations as one reads a book, page after page and day after day.

Third, there were no galleries in Willow Grove and Sarah had found so much inspiration in paintings that the lack of them seemed more of a loss than the orchestral concerts. There seemed to be no substitute, but Sarah found one, and in place of pacing the galleries she walked every evening to College Hill for the sunsets. It was a refreshing walk after the day's work and there was always a superb view in fair weather. The sun set under all sorts of conditions that winter sometimes behind broad smudges of gray, sometimes behind sheets of rain and sometimes it set in gold and purple haze-every one different and every one an inspiration.

Fourth, through this Sarah was finally lifted out of Willow Grove. It began in a correspondence with an Eastern music school and in diligent preparation for its entrance examination. Letters-not stereotyped business ones, but letters with real feeling-were ex-Sarah opened her heart and the dream that seemed so big at first became in time a reality. The entrance examination was taken, and, thanks to the concentration cultivated at the imaginary lessons at Willow Grove, Sarah passed with flying colors.

PIANOFORTE FINGERING.

BY DR. ANNIE PATTERSON.

FINGERING presents a very real difficulty to the planoforte student, even at advanced stages of his prac-Teachers' systems of fingering also differ, which still further complicates the problem. Indeed, the learner soon finds that he has, sooner or later, to be a law to himself in this matter, as the fingering that assists one hand is awkward or even impossible for another. A few general principles, therefore, on the art of neat and legitimate fingering of the keyboard, may be of help, especially to the self-taught.

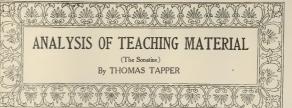
If a child, or inexperienced player, tries to read a piece at first sight, almost invariably the first and second fingers are used nearly to the complete exclusion of the thumb, with the third and fourth fingers. This is simply the result of the natural formation of the hand which gives greater strength to the index and middle fingers. Until J. S. Bach's day, it would appear that the

thumb was not used at all, and, for a considerable time, it was never placed on the black keys. With the advent of Chopin's music, and the demand which it made upon the executive qualities of the hand, all fingers, including the thumb, were brought into play. Early technical exercises, for this reason, require to be directed to give an equal strength of attack to all fingers. Until this be acquired, even and easy fingering is out of the question.

Having, thus, five fingers, every one of which may be utilized, the point is so to spread them out that no one digit shall bear a greater burden of work than its neighbor. In other words, each consecutive series of five notes in a melodic passage, ascending or descending, should be "covered" by the hand. This entails getting into the habit of "looking ahead." so as to see what kind of "a passage is coming. This faculty, needless to say, only comes with practice. The hand thus getting into the habit of lying over certain sections of notes which it has to play, naturally assumes a tranquil pose which with care, is not displaced by turning under or over the thumb. From point to point in ascending and descending series of scale passages, the thumb ever makes a bridge, whereby the hand may shift its position to the best advantage

As to where the turn over or under may best be effected, the principle generally followed in scale-play-ing is applied in practice in melody-playing. Thus, in ascending themes, a turn under with the thumb is made after the limits of the second or third finger is reached, preferably the second. In descending, when the hand is used up, so to speak, and comes to a dead stop once the thumb is reached, either third or second fingers should be turned over as the passage may demand. In short, the hand should use the thumb for a bridge when, without being bodily raised, it can itself proceed no further. Similarly, in chord and arpeggio playing, the hand should so spread itself that each note ha most suitable finger devoted to it. The changing of fingers, as in organ playing, requires special adriotness, but comes easily with practice.

"The meaning of music goes deep, a kind of inarticulate unfathomable speech, which leads to the son, but acquaintance with the chamber music came edge of the infinite, and lets us for a moment gaze into that,"-Carlyle



IN these days the quest for attractive teaching material for the young pianist not infrequently leads us to seek the element of novelty, irrespective of any higher consideration. It is true that this must be the case in purveying to pupils who have yet to be interested before they can be instructed in music. It is a question, however, if this temporizing consideration may not be overdone; if there is not very much of interest in the easier "good music." which will, if properly presented, secure the very interest we are seeking to arouse. Some there are, it is true, who, living constantly in the presence of good music made by other people, preserve and cherish a little collection of gaudy covers and horrible contents; who are untouched by the lofty music they hear, yet contentedly strum out their own reper toire to their decnest satisfaction a frequent wrong note notwithstanding. So it does take all kinds to make a world, after all; and the gaudy-eovered music, while it may not make its lover a better man, leads him to commit a crime that appeals only to the ethical and not to the legal state of affairs. Liberty and the pursuit of happiness defend him. In a previous article on Form as a principle in

music that should never be overlooked by the teacher, I described the most common variety of the small forms, the Ternary. This three-part structure is common to all arts, and the teacher can, with profit to herself and to her pupils, make a study of it in pictures illustrating design, architectural details, painting and the like,

The Ternary is casily recognized in small forms, but it is frequently unrecognized in larger forms. For this reason the pupil often studies a larger classic movement and fails entirely to see its perpective; its boundaries are not clear to him, and the balance of parts which in Form is so necessary and interesting is lost to him. But, as a little practice in this, as in other things, tends to make perfect, let us suppose the student is willing to spend a portion of his time in learning the form plan of all hc plays: he will hnd the time well-spent and the reward worthy of his effort.

The Sonatine is often a thing unbeloved. Perhaps its plot is too deep to be grasped while the technical difficulties arc yet unconquered. If we would take the trouble to describe the structure before we set the pupil at work with his hands, we could simplify his task and enlist his attention that is, we should give his head a chance first, and then his hands. It may help him,

While the Clementi Sonatines have appealed to students for many decades, they are still fresh and spontaneous. As a type of the Sonatine form in miniature, there is no better example than Op. 36, No. 6, in D major, first movement. In the pupil's experience with the Sonatine, the first movement may seem long and involved. He may work at it with discouragement, which, in time, develops into dislike. I do not blame him always for this, for we should first appeal to his intellectuality, and then require him to practice. The opposite procedure s what involves us and him in confusion. By following this rule, that fearful search for novelties in bright covers may not be so necessary.

Let us tell him, and play as we explain, that this Sonatine movement, though quite long, is composed of nine parts, which, when properly grouped, form three principal divisions. These three principal divisions are:

I. From the beginning to the first double Bar (Measures 1 to 38).

II. From the double Bar to the point where the first part of the Sonatine is again introduced (Measures 39 to 54).

THE ETUDE

III, From the point reached in II to the end (Measures 57 to oo).

Part I is 38 measures in length. A piece of English literature as long as that (two printed pages of music) would be sub-divided into paragraphs, into sentences, and into phrases; and the comprehension of the whole would become simple as we read it, observing these. It is quite the same with this music. It is sub-divided; and the study of each sub-division tends to make the whole a simple and straightfor-The sub-divisions of Part I are four in number:

First Subject, in D (Measures I to 12). Episode or Intermediate Group (Measures 12

to 22) Second Subject, in A (Measures 23 to 34).

Closing Group, in A (Measures 34 to the double Bar)

In the practice of a Sonatine each of these four divisions should be separately mastered. Then their inter-relation becomes evident and the unity of the movement is much clearer in the performance.

It is in the interest of comparison that the pupil should next be shown the structure of Part III, so that it may be pointed out to him that this part is exactly like Part I, save in certain key-changes. (The reasons for the differences of key make an interesting story; and let us remember that whatever interests him is to our gain and his.)

We promised to show him nine paragraphs in this piece of literature, and we have already shown him eight of them. The ninth he ean discover for himself. That ninth paragraph has its sentence structure, and should be analyzed to reveal it.

Part III is sub-divided as follows:

First Subject, in D major. (Measures 57 to 68), Intermediate Group (Measures 68 to 74). Second Subject, in D major (Measures 75 to 86). Closing Group (No Coda) (Measures 86 to 90).

MUSICAL PARAGRAPHS.

Thus the Sonatine is displayed before the student as a short story in nine paragraphs, each paragraph conveying its particular message. Interesting comparisons should be made. Paragraphs one and five are the same; they are identical, in fact. Paragraphs two and six are the same in story; but differ in the detail of key. Paragraphs three and seven are to be compared as were two and six; so, too, are paragraphs four and eight.

If we do this clearly for the pupil, he will soon jump to a conclusion and alight on his feet with safety and delight. The first four paragraphs and the last four, separated by the long middle para-graph (after the first double Bar), make a Ternary. This discovery will help him not only with this par ticular composition, but with every other of the same kind that he is ever to study. In other words, this little talk on music form gives him insight into the structure of a great number of music compositions. So much knowledge of constant future use is certainly a good investment.

It may take one lesson, or two, or three, to get all this before him. Still, it is a good investment. And still there is much more of interest to be told. When he knows two or three first movements of Sonatines, let him compare them, so as to work out for himself such questions as these:

I. Is the first subject generally repeated exactly as it first appeared?

- 2. What key is reached through the Intermediate Group in Part I. in Part III?
- 3. Is the second subject literally transposed to

4. Is the Closing Group exactly repeated, or is it longer (with Coda) in Part III? 5. If there is a Coda, what is its purpose?

6. Is Part II (called the Development) entirely new music, or does it suggest what has ap neared in Part I?

Many similar questions are possible, and they should be multiplied, to the end that the pupil will be led to observe and compare. The value of analysis as an aid to music memory need not be pointed out It abounds with possibilities in that direction.

FURTHER ANALYSIS.

In order that detailed knowledge of Form may be gradually built up in the pupil's mind, the Phrase and Period analysis of the components of the Son-atine's first movement should not be forgotten. Every Cadence must be carefully located and named; so, too, all Sequences, key-changes (especially in the Development, Part II) are structural devices employed to emphasize theoretic matter. The Ternary structure of this particular composition is:

Part I to Measure 38.

Part II to Measure 56. *

Part II (like I) to Measure 90, The four-fold sub-divisions of Parts I and III have been already emphasized. There is no set structural sub-division ever employed in Part II. We have now seen that a Sonatine first movement is Ternary in its balance of actual music material. But it has another Ternary characteristic that is often very pronounced in more elaborate types of the form; it is also present in the example before us, to an extent:

Part I has two key-colors-Tonic and Domi-

Part III has one prevailing key-color, the Tonic

Part II is frequently, and best, less restricted to key. It is, in fact, free in this particular. and modulatory passages are desirable. Therefore, the key of Parts I and III establish a color contrast to the more widely chosen keys of Part IL

The teacher will see at once that this structural analysis has in it a fund of interest. It should be employed constantly, for it does as much for the head as technics do for the hand. It helps to show, to some extent, why good music is good. There is much in it to think about, and the more

we investigate it the more we find. The writer suggests that the reader who follows

this article be provided with a copy of the movement in question. Number each measure, from the first full measure to the end.

EDUCATIONAL EPIGRAMS.

BY ROBERT SCHUMANN.

"Above all things, persevere in composing mentally, not with the help of the instrument, and keep on turning and twisting the principal melodics about in your head until you can say to yourself, 'Now it will do.' To hit upon the right thing all in a moment, as it were, does not happen every day, and the sketch-books of great composers, especially Beethoven, prove how long and how laboriously they often worked at a simple melody, and kept on improving upon it."

"The artist who refuses to recognize the efforts of his contemporaries may be looked upon as lost." "It is good to change one's usual groove for fresh

surroundings." "Though, as you are aware, we musicians often dwell on sunny heights, yet when the unhappiness of life

comes before our eyes, in all its naked ugliness, it hurts us all the more." "Mind you get into the habit of thinking of music

with ease in your own mind, and not with the assistance of the piano; only in this way are the fountains of the heart opened and brought out in ever greater clearness and purity. The principal thing is that the musician should keep the ear of his mind clear." "It is not praise that causes the exultation of the

artist, but joy that what he has felt himself finds harmonious cchoes in men's hearts."

"I am anxious to help all young and honestly-striving artists, and that is only possible by a frank expression of opinion."

That at all times any mode of instigating public the Tonic (in Part III) from the Dominant opinion by the artist himself. What is strong enough works its own way."

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TECHNIC IN PIANOFORTE PLAYING The Views of Some of the Most Prominent Teachers of the Day on a Subject of Great Interest to Piano Students

By FANNIE EDGAR THOMAS .

somes highly trying to a teacher," says Falkenberg, have gained suppleness and certainty, the clearness, the mind confidence. Endurance, I lite and sitality so necessary to success and the distinction between mere and interpretative art should be kept clearly

world, world with the standard of the standard dolescent tunaway" stage in music study.

AN AMERICAN VIEW.

W H. Sherwood has evolved a valuable series of movements by which the hands might be kept of that life, etc. "A pianist," he says, "should have he other for lifting, hauling, carrying weights, and even for typewriting and writing with the hand. These ings interfere with the fine sensitivity of a perily trained piano hand. The right hand is the one least employed in unpianistic activity. Of course e cannot go through life practically helpless

tojowski cuphasizes the importance of absolutely mercet scale-practice in piano technic. In all the mechanism of piano-playing he finds this one of the protest difficulties, and the one least carefully studied in the carly stages. In fact he declares that few rusts realize the beauty of a perfectly played scale,

raülein von Unschuld deplores the teaching of and as a specialty. "Let speed come of itself," she rowth. If after three years of study a piece should played up to tempo is this not enough? Speed is not an end in itself, it is an accessory." Her experithis difficult and fascinating feature of piano inclusic invariably become "routine-speeders." er mind is one cause for the frequent "mindless and hears. "Dwell upon the thought of the always, and all the time," she says, earnestly. nes of itself: is bound to come. Why teach to the attainment of the desired artistic development?

MOSZKOWSKI AND FINGER-MARKING.

zkowski stringently insists on correct and by attaining technic. He pays minute attention to thes to his own compositions, and urges it by suggesand illustration, especially upon teachers who pupils. He refers to one of his suites entitled atoms as being distinctly helpful to students of The music in this suite represents the musiinstures are included which may be practiced

M. Louis Diemer, who is considered a representaexponent of the delicate perfection of technic obtained by French pianists, holds the opinion that the study of the compositions of the seventeenth and righteenth centuries is invaluable for piano students, it trains them in the detailed accuracy and fine delicacy so characteristic of the French in all forms He has himself arranged, modernized, finred and adapted a number of such compositions by most finished technic, whose nerves have alone pre- worthy of the emulation of all serious students.

THERE is a stage or plano study in which the pupil the best writers of that time, so as to make them much publicly, using, as far as possible, the instru-ments for which these compositions were originally intended-the vielle, viola d'amour, viola di gamba, clavecin, etc., much to the delight of the Parisians

NEGLECT OF THE TRILL.

Criminal neglect of the trill is a pet theme with Mlle, Eissler. She does not think that the importance of various forms of trill is properly appreciated-in fact it is hardly realized. The trill has a regular rhythmic value in composition, and should be as much treated as an essential as anything else, not as a "stray curl." It should always be in sympathy with the character of the piece in which it occurs. The worst feature of technic in the early student stage is the false idea that it belongs to the fingers alone, and that it will come by exercising the fingers alone onstantly while the mind is off taking a vacation. Every moment that the mind is off duty the pupil should be off the piano stool. This attitude towards technic, together with the predominance given to technical ability in the mind of the average player, gives rise to much piano-playing of the kind which

SHOULD THE MECHANISM OF PLANO-PLAYING BE SEPARATED FROM STUDY OF EXPRESSION IN MUSIC?

Opinions seem to differ widely with regard to this question. The general opinion, however, seems to 'lean toward having no separation between the two branches of study. Nevertheless many schools base their work solidly on the theory of complete separa-"First learn to handle your tools, then use cannot go through the practically helpess data them?" "Freedom of finger-action first, then inter pretation afterward," and similar remarks are uttered by the defenders of this system of study. On the other hand, those who uphold an opposite theory argue that when acquiring mechanical mastery of the keyboard is regarded as an end in itself. "something happens" to the mind which may not be shaken off later, and this interferes forever with true expressive power, just as the making of "pot-boilers" menaces creative power in a composer.

Rosenthal asserts that the mind should never be allowed to regard piano technic as an end in itself. For while the study of expression will not produce the true creative or interpretative talent, a lack of expression will certainly retard its development. The first tone struck should represent a musical thought. and the following tones should carry out the idea in a logical manner until the idea changes-but an idea should always be present. "No technical point should ever be offered to a pupil as a soulless thing." he says. "The mind is already too apt to have and produce soulless impressions of sound. Students must be taught early that emotion may be the cause of music, not the result alone. This should be brought home to the student before the passion for technical mastery of mechanical means has had time to develop, otherwise the latter idea will predominate. There is already too much perfection of technic, too much piano playing of the wrong sort, and too little

'No, no, no!" cried Jean Jacques Mathias, in his impetuous fashion, in answer to the question as to whether technic should predominate in piano study. 'No, do not put off emotion culture until perfect technic has been obtained. If that worked the way it is intended it would be all right. Unortunately we are all prone to mechanical playing We poor humans lean towards the wrong at all points, and must not yield to the tendency. Commence the appreciation of sentiment at once and keep it up Yes, technic must also be acquired, and I am a stickler for analytical and detailed instruction. But I fight mechanical playing all the time."

"Perhaps one-third hand and two-thirds head,"

vented him from a great career. "Divide matters as you will, but keep musical thought and poetry always

De Bèriot, the violinist, Santiago Riera, a Spanish to the fore De periot, the violinist, Santiago Kiera, a Spanish pianist of the French school, Mile, Girod, a first prize piano pupil already well known on the continent, Marmontel and Falkenberg join with a host of others in this view. Yet the question remains, "How can people play till they know how?"

THE OTHER SIDE OF THE QUESTION.

There are those who urge that a pupil who is constantly brought into conflict with the distracting difficulties of imagination and its expression cannot acquire technical facility, and becomes discouraged and disinclined for practice. On the other hand, the mastery of one thing at a time, and the consequent pride and stimulation gained thereby, keep interest at high pressure, and result in the achievement of technic, which, after all, is essential. Harold Bauer remarks sententiously that "duiled wits are less a disaster than dulled sensibilities. One can be cured, the other is hopeless. It is for the wise teacher to

see that neither is present" Those who use the Virgil Clavier system naturally lean towards "getting technic out of the way." They claim that in so doing expression is not necessarily crushed out of existence. In the French servatories imaginativeness and technic are skilfully combined. Gigout says: "Why not clothe the drudgery in some decent mental drapery on presentation. What is to prevent combining the two as we go along? He carries out this idea in both organ and piano teaching

One thing seems certain in this regard. Whether done first or last there is a most remarkable tendency npwards in the technical mastery of the pianoforte n this country. The most astonishing feats of finger dexterity and of memory are to be noted in pupils' recitals both in the East and in the West of America. In many Western eities the youth of performers and their technical efficiency in big compositions is little less than marvelous. The same, however, cannot always be said as regards expressiveness.

A PLEA FOR GREATER OBJECTIVITY IN PIANOFORTE STUDY AND PLAYING.

BY SIDNEY SILBER.

How many planoforte students and players really hear themselves as others do? Perhaps, just as few as see themselves as others do. My experiences with students of varied temperaments, coupled with my own, have led me to the conviction that but a small percentage of serious and talented students ever fully realize the requirements of their texts. Modern musical orthography has developed to such a high degree of perfection (and complexity, likewise), to represent the composer's intentions, that it seems an amusing paradox that most students fail to grasp the spirit of music "because the notes are in the way." It often seems to me that it were far better to simplify our present orthography by eliminating everything but the time, tonality signatures and tonal values. For is not this painfully exact playing "measure for measure" the cause of the "comedy of errors," resulting in a performance not "as you like it?"

Now, granting that the really musical student divines intuitively the composer's wishes-his spiritis it a necessary conclusion that he will impress his listeners in like manuer? Experience does not bear this out. When I imitate the playing of my own pupils, they sometimes stand aghast to think that they should have communicated diametrically opposite impressions from those intended. quite analogous to spoken language. How often do we produce wrong impressions, not in keeping with our intentions, at any rate, by the improper use of words or inflection?

It is the duty of the aspiring pianoforte student. first to divine the composer's feelings and emotions as best he can, then present them in a manner that his listeners will be likewise impressed. . To do this he must listen to his playing very carefully. His attitudes, his gestures are also sometimes to blame for improper communication of ideas Subjectivity in musical interpretation is certainly a fine quality to possess; but, by far, more valuable is a harmonious development of the subjective and objective faculties. An artist is one who makes others feel laconically remarks Breitner, a music-poet with a music as he does-herein lies a valuable lesson.

PECULIARITIES OF THE GENIUS OF FAMOUS MUSICIANS.

BY CAROL SHERMAN.

THAT genius and insanity are allied has been a long-accepted fact among scientists. By insanity of the kind represented in the cases of famous mustcians the reader should not paint a picture of the kinds of mental disorders that one ordinarily finds in the insanc asylums of our country. The insanity of the genius is manifested in the very evident tendencies to think and act in a way contrary to the conventions laid down by the greater body of men and women

No man has investigated this subject with more thoroughness or more detail than has Cesare Lombroso, the famous Italian physician, alienist and philosopher, Ilis famous book, "The Man of Genius," from which many of the following illustrations are taken, is one of the most striking and interesting works upon the subject.

Lombroso, however, is not infallible. Oue of his worst blunders is that of trying to prove that musical genius is hereditary by citing a few cases. Lombroso mentions Palestrina, Dussek, Hiller, Beethoven, Bellini, Mozart and others, calling particular attention to the famous Bach family as fol-

"The Bach family, perhaps, presents the finest example of mental heredity. It began in 1550, and passed through eight generations, the last known member being Wilhelm Friedrich Ernst, Kapellmeister to the Oueen of Prussia, who died in 1845. During two centuries this family produced a crowd of musiciaus of high rank. The founder of the family was Veit Bach, a Presburg baker, who amused himself with singing and playing. He had two sons, who were followed by an uninterrupted succession of musicians who inundated Thuringia Saxony and Franconia during two centuries. They were all organists or church singers. When they became too numerous to live together, and had to disperse, they agreed to reunite on a fixed day, once a year. This custom was preserved up to the middle of the eighteenth contury, and sometimes one hundred and twenty persons of the name of Bach met on the same spot. Fétis counts among them twenty-nine musicians."

This is very true, but what of cases of musical genius like those of Schumann, Wagner, Dvorak and many others where there was little indication of music in the parents?

The peculiar effect of music upon the sensitive organs of hearing and the consequential excitement of the whole nervous system may, in some cases, account for the extraordinary behavior of some musical geniuses. Lombroso says upon this sub-

"The first time that Alfieri heard music he experi enced, as it were, a dazzling in his eyes and ears. He passed several days in a strange but agreeable melancholy. He concludes with Sterne, Rousseau and George Sand that there is nothing which agitates the soul with such uncontrollable force as musical sounds." Berlioz has described his emotions upon hearing beautiful music; first a sensation of voluptuous ecstasy, immediately followed by general agitation, with palpitation, oppression, sobbing, trenbling, sometimes terminating with a kind of fainting fit. Malibran, on first hearing Beethoven's Symphony in C minor, had to be taken out of the Musset, Concourt, Flaubert and Carlyle had so delicate a perception of sounds that the noises of the streets and bells were insupportable to them: they were constantly changing their abodes to avoid these sounds, and at last fled in despair to the country. Schopenhauer also hated noise

CHOPIN AND MELANCHOLY.

Genius is often associated with melancholy. Schumann, Wolf, MaeDowell, and, more particularly, Chopin in his later years, were addicted to melancholy.' Lombroso describes the case of the Polish master thus: "Chopin, during the last years of his life, was

possessed by a melancholy which went as far as insanity. An abandoned convent in Spain filled his THE ETUDE

lieved, that they were dead; then he saw himself dead, drowned in a lake, and drops of frozen water fell upon his breast. They were real drops of rain falling from the roof of the ruin, but he did not perceive this, even when George Sand pointed it Some trifling annoyance affected him more than a great or real misfortune. A crumpled petal, a fly, made him weep. Chopin directed in his will that he be buried in a white tie, small shoes and short breeches.'

Schumann was also afflicted by melancholy bordering apon insanity:

At forty-six he was pursued by turning tables, which knew everything; he heard sounds which de veloped into concords, and even whole compositions. For several years he was afraid of being ent to an insane asylum: Beethoven and Mendelssohn dietated musical compositions to him from their tombs."

Many composers adopted peculiar methods for omposition: Rossini and Thomas, like our own Mark Twain, chose to compose while lying in bed. Donizetti, after a lit of savage anger, in which he had beaten his wife, composed, sobbing, the cele-brated air. Tu che a Dio Spiegasti l'ali, This is considered a remarkable instance of the double nature of personality in men of genius, and at the same time of their moral insensibility. Mozart claimed that musical ideas were aroused in him apart from his will, like dreams. Hoffmann, the composer of much worthy music, said to his friends, "When compose I sit down to the piano, shut my eyes and play what I hear." Haydn, it is said, liked to dress himself in a special full court costume preparatory to composing, and Beethoven had so many idiosyncrasies that a special article could be devoted to them. So extraordinary was his behavior at times that his landlords were obliged to request him to move. He was so absent-minded that often on returning from an excursion in the forest he was found to have left his coat upon the grass. He often went out without his hat. Mozart was also burdened with a similar fault. In carving meat he often cut his fingers so badly that he would be obliged to assign this task to some one else.

EVENTS IN THE LIFE OF ROBERT SCHUMANN

HIS FIRST ORCHESTRAL CONCERT

ROBERT SCHUMANN was the son of a man in whom the love of literature and the aesthetic side of life had finally triumphed after confronting many difficulties. It may therefore be imagined that the youthful musician suffered from no lack of encouragement in his musical tastes from his father. It was not until after his father's death that obstacles were put in his way by his mother, thus curiously reversing the usual process. He took his first lesson from a teacher named Baecalaureus Kuntzsch, who, while hardly fitted to be the instructor of a genius, nevertheless possessed solid musical attainments which enabled him to lay the oundation of Schumann's future knowledge of piano technic. It was in an atmosphere of sympathy and eneouragement, therefore, that Schumann learned to love the art he so truly served. Here is a picture of the tender loving home life which sheltered Schumann's youth, taken from Wasielawski's biography of Schumann:

"The simple musical life in Schumann's home was soon enlarged by an accidental discovery. Robert found, as if by chance, in his father's shop, the overture to Rhigini's Tigranes, with all the orchestral parts complete, which had probably been sent by some mistake. This discovery at once excited the bold idea of performing the piece. All the disposable strength of the boy's acquaintance was summoned; and soon a little company was formed, which, though wholly incompetent, was devoted to music. The orchestra consisted of two flutes, two violins. a clarinet, and two horns. Robert, who directed with all the requisite fervor and zeal, undertook to supply the missing instruments, principally the bass, on the piano, to the best of his ability. This attempt, of course, filled the little band with joy and satisfaction; and Robert's father assisted them by the present of the necessary music racks. From time to time they imagination with phantoms and terrors. One day undertook other orchestral works, not too difficult George Sand and her son were returning from a of execution, which Robert directed. He also set

to music, most certainly inspired by those meetwalk. Chopin began to imagine, and finally beings, the one hundred and fiftieth psalm for a chorus, with orchestral accompaniment, which was performed with the help of such comrades as could sing. This composition occurred in his eleventh or twelfth year. These very select soirces (only the father was present in a corner, pretending to take no notice of the boys' doings) were generally closed by a phantasy, extemporized by Robert on his instrument; which impressed his associates in no slight degree.'

PIANO PRACTICE

Though Schumann was originally intended for the law, and indeed went to Heidelberg for the purpose of study, he was not very industrious at this work. We are told in Grove's Dictionary:

"If Schumann was industrious in anything a Heidelberg, it was in pianoforte-playing. practicing for seven hours in the day, he would invite a friend to come in the evening and play with him, adding that he felt in a particular happy vein that day; and even during an excursion with friends he would take a dumb keyboard with him in the carriage. By diligent use of the instruction he had received from Wieck in Leipsic, he brought himself to high perfection as an executant; and at the same time increased his skill in improvisation One of his musical associates at this time used afterwards to say that from the playing of no other artist, however great, had he ever experienced such ineffaceable musical impressions; the ideas seemed to pour into the player's mind in an inexhaustible flow, and their profound originality and poetic charm already clearly foreshadowed the main feat ures of his musical individuality. Schumann appeared only once in public, at a concert given by a musical society at Heidelberg, where he played Moscheles' variation on the Alexandermarsch with great success."

He was not, however, destined to succeed as a piano virtuoso, as his zeal in practice proved its own undoing, and the mechanical apparatus he used to make his fingers more lissome made one of them useless. Undeterred by this obstacle, he kept to his musical course and instead of becoming one of many great planists became one of the few great composers. His compositions, however, were ahead of their time, and were not fully appreciated by his contemporaries, and he was obliged to turn to journalism for a living. As a musical critic Schu-mann was unique. To his untiring efforts in bringing before public notice the works of unknown composers is due the recognition of many who would not otherwise have been known. He resuscitated Schubert's great symphony in C. and it was thanks to his efforts that this work obtained its first hearing ---under Mendelssohn's baton. He championed the cause of Chopin and Wagner, no less than that of Mendelssohn and Sterndale Bennett, and he performed marvels in bringing about a public acceptance of higher ideals in chamber music. His generosity to others is the more noticeable on account of the indifference with which his own compositions were regarded by many who owed much to his unstinted championship.

SCHUMANN'S APPEARANCE.

In Dr. Annie Patterson's life of Schumann we have a pen portrait of the composer as seen by one of his contemporaries.

"That able Schumann authority, Professor Jan sen, describes the composer as of stately and powerful build, adding that, although his clothing was not at all striking or studied, his general bearing was a distinguished one. Truhn, as quoted by Jansen, enters into further particulars. He says that Schumann had a good-sized and very German style of head, which was plentifully covered with fine, dark-fair hair, and a full and beardless countenance, with lips shaped as if in the act of commencing to whistle softly. His eyes, although neither large nor energetic in expression, were o a beautiful blue, and they had an absorbed look about them as if the owner was always intent on finding out something about his own inner being. He held himself uprightly, but the walk was leisurely-that of one whose bones were loosely put together and hardly compatible with the strong broad-shouldered figure that he presented. An eye glass was used a good deal-he was short-sightedbut this without a shadow of affectation, as on. would well imagine from the honest, straight-for ward nature of the man himself."

the necessary knowledge, could afterwards find the leisure to apply it? Economic ne-vestities would drive them into either marriage or ork of some kind that would make the steady purof musical composition impossible.

The result of the constant pressure of all these arces would be to restrict the necessary education to (1) young ladies of wealth and position-as is shown by the large number of titled female composers: (2) the daughters of musicians."

Mr. Newman then goes on to the hereditary point of view, with regard to inusical composition and arts and sciences in general. In conclusion he shows the lifficulties composers have had to contend with in the past:

space permitted, the problem could be followed along another line-that of economics. The lependent we have been for the greater part of our best work during the last 2,500 years upon the chance of genius happening to coincide in the same individual with (1) inherited income, or (2) the favor of a patron, or (3) the possession of an official or academic post, or (4) a business that provided means and leisure, or (5) some similar economic surety. short time, under conditions of poverty, but not

UNFAIR CONDITIONS.

"A composer must either live by his work, or have ome other means of livelihood that will leave him free to compose. Most of them have either had to support themselves during their earlier years of work by undertaking some official duties, or by open to women. What aristocratic patron ever did for women what was done for Gluck. Beethoven and others? What friend, or group of friends, ever drew upon his or their purse to provide a woman with leisure for composition, as was done for Wagner and Wolf? What posts were open to women? They could not be organists, like Bach and César Franck, nor opera conductors, like Wagner (in his earlier days) and Weber, nor dicould not even live a Bohemian life, like Schubert. since. A man may be poor and awkward and still be

received in good artistic society: but a woman who was as poor as Schubert, and lived his kind of life,

was us poor as Schneert, and new na Allo O inte-world be cold-shouldered verywhere. "Again, let us ask ourselves. How much make remins in music would have come to maturity had all these arennes been closed to the And even if, by some mirrele, a woman had come to the front in spite of all these obstacles, would she then have had the same advantages as a man in attaining publicity? By no means. Men have been as reluctant to perform a woman's music as to publish Carlotta Ferrari (b. 1837) found that no impresario would produce her opera 'Ugo' (1857), simply because she was a woman. She finally had to bear the cost of production at Milan herself. The opera, we read, 'achieved a complete success, and from that moment the theatrical directors contended with each other to secure her works.' Well and good, as it happened; but how many women can afford to pay for performances of an opera, in the hope that a success may be won and the doors

'All things considered, then, the wonder is not that women should have produced so few good composers, but that they should have produced any. hampered as they have been in their musical education, in the means of supporting themselves duracting during the past two centuries-work quite Why this? Because here natural aptitude-observation, thought, expression-can find an outlet without the necessity for a long course of technical study, which calls for sympathy from parents and considerable expenditure. Moreover, the author and the actor have more chances of appealing directly

For us musiciaus. Beethoven's work is like the pillar the desert-a pillar of cloud to guide us by day, a pillar of fire to guide us by night, "so that we may progress both day and night," His obscurity and his light trace for us equally the path we have to follow:

BEETHOVEN AND PATRIOTIC MUSIC.

THE prominent part played by music in the death of King Edward VII recalls to one's mind the fact that music not only serves to voice a nation's that music nor only serves to voice a nation's mourning, but is also a means of giving yent to national joyousness in the time of victory. A fa-miliar instance of this is Tschaikowski's 1812 Overture, which was composed, by special commission, to celebrate the retreat of the French from Moscow-This work has become very popular, though the composer was not inclined to regard it as one of his most important works. It is not generally known, however, that Beethoven also composed a "battlepiece" of a similar nature.

This was done at the instance of his friend, This was done at the histance of his riceha, Maelzel, the reputed inventor of the Metronome. This composition was in celebration of the then-recent victory of Wellington over Napoleon at Vittoria. Beethoven was induced to arrange a "Battle Symphony" in which he introduced the British army the tune of Rule Brittania, later introducing Malbrook in a dismal form. After depicting the horrors of warfare, the English victory was signalized by the use of God Save the King, accompanied by effects suggesting the cheering of the crowd. This work was actually performed at a concert given in aid of the Bavarian and Austrian soldiers

Beethoven was induced to conduct the work. stipulating, however, that his recently composed Seventh Symphony should also be included in the compositions. The occasion was an enormous popular success. The orchestra was particularly line, as many eminent musicians showed their patriotic fervor by assisting. Moscheles, already a great mel also lent valuable assistance. Beethoven was immensely pleased with the whole affair, and declared that had he not been conducting he would gladly have played the big drum, or done anything else that would have assisted in such a noble cause. The "Battle Symphony," however, is not usually in rectors of a nobleman's music, like Haydn. They cluded among his works, and has never been played

THE SCALE WHEEL.

BY FANNIE GUBERT.

In teaching children I have found some difficulty in making the study of scales sufficiently interesting. They say they forget to practice the scales. Lately I have hit upon a plan that helps them to remember, by keeping them interested.

I make a large circle on blank paper, one for each pupil, and fasten it in the study book. Instead of calling it the "circle of scales," it is named The Scale Wheel, Making the hub in the center, I explain that each scale learned will be a spoke. This plan is introduced after the C scale has been learned, so we can put in the first spoke at once. Then the G scale is given and G is written where the next spoke is to be and after the scale is learned the spoke is put in and an F sharp is placed on it. As each scale is learned the spoke is put in till the wheel is completed, and when we want to review we begin at C and go around the wheel, or to the opposite side at first, then begin again at C and go around the other way. After they are well learned we can learn how to go entirely around the wheel, but for children it is at first simpler to learn the sharp scales by fifths up and the flats by fifths down. I teach the structure of scales and the way they progress, and try to make it as interesting as possible but the wheel presents them in a tangible form that certainly adds to their interest. By starting several pupils at the same time there is quite a rivalry as to who gets the next spoke in first, which makes them "remember to practice the scales."

One bright little boy asked me one day what we would do when we got the wheel finished. I said we would make another and have longer scales (more than one octave), to which he quickly replied, "Then we'll put on some bars and have a bicycle." I had not thought of that, but may follow his suggestion. If one can mix some music with their thoughts of the beloved wheels, so much the better. Perhaps we will ing contractions? And how many grits of this class, they are each of them a perpetuit commandment, an have a major and minor wheel to compose this mask perpetuit commandment, an have a major and minor wheel to compose this mask perpetuit of the second se

WHY BACH WROTE THE "WELL-TEM-PERED CLAVICHORD."

BY SARAH A, PALMER,

THE scientists of to-day are able to tell us just how many vibrations per second produce a given tone, just what ratio this number of vibrations bears to that of every other tone, just why any two or more tones sounded together are consonant or dis-sonant, what determines the "quality" of a tone, and so on through all the varied and interesting phenomena of acoustics. But all this has been de-termined within the last century. To Bach and the men of his time the scales, major and minor, were accepted facts in their experience, not scientific demonstrations.

In tuning all instruments having a fixed tone (clavichords, harpsichords, organ, etc.) musicians of the period encountered a strange, uncontrollable mystery. If they tuned the seven tones of the C major scale or key, for example, in perfect relation to each other, they found that C-F and G were out of tune when used as members of the Ab major scale or key. This strange haffling discrepancy in the pitch of remotely related keys met them at every None but those which are closely related could be used together, consequently they tuned perfectly in one key, modulated to the key of the dominant, subdominant or relative minor, or major, and, of necessity, ignored all keys having widely different signatures. This greatly reduced harmonic resources, and John Sebastian Bach, the innovator, the genius, was the man to lind a way out of the

To discover this mystery, let us imagine ourselves in Bach's time and place, only we must substitute a modern piano for the ancient clavichord.

In tuning all instruments the octaves must be perfect octaves," so, starting with the lowest C on he keyboard, let us tune an upward progress series of perfect octaves, extending to the highest C on the keyboard-seven octaves. The next desirable interval is the "perfect fifth,"

starting again on the lowest C, let us tune an upward progression of perfect fifths. The first step of a fifth (on the keyboard) takes us to G-the fifth tone in the key of C. The second step of a fifth takes us to D, the third to A and so on, pro-ducing the following series C. G. D. A. E. B. F# (or Gb) Db, Ab, Eb, Bb, F, C, this last C being, on the piano, seven octaves from our starting point, and therefore identical with the highest C in our octave If, however, we have tuned in absolutely perfect fifths, as Bach's contemporaries would have done, our highest C in the series of fifths will not be identical with the highest C in the series of octaves, but will be a tone several shades higher. This is the puzzle which confronted Bach and the musicians of his time. They said, "What can we do with this strange inaccuracy in nature? We must have our octaves tuned to the perfect interval. We want our fifths equally true, but (and here's the rub), they do not coincide-we cannot have both." Bach answered, "Let us yield a point in tuning the fifths and shorten or contract each one a little so that the seven octaves in our series of fifths will be absolutely the same length as the seven octaves in our series of octaves. It is true that in doing this all our fifths will be a little 'flat' in pitch and their inversions-the fourths-will be a little 'sharp,' but we shall become accustomed to it, and it is much better than throwing away more than half our tonal wealth when writing for clavichord or organ. With this system of tuning, all keys, major and minor. related and unrelated, will be equally available, even though each is a little out of tune." Conservatives said, "We do not believe it!" Bach replied, "I'll prove it," and he wrote "The Well-tempered (or tuned) Clavichord," a masterly work in two volumes, each one presenting a Prelude and a Fugue in each major and minor key.

C. F. Abdy Williams, an early writer, in his work on "Bach" says, "His favorite instrument was the clavichord on account of its power of expression. He learned to tune the instrument so that all the keys were at his service; he did with them whatever wished. He could connect the most distant as easily and naturally together as the nearest related, so that the listener thought he had only modulated through the next related key of a single scale. Of harshness in modulation he knew nothing; his chromatic changes were as soft and flowing as when to be deliberate. If you have to play, and are cold he kept to the diatonic genus."

THE ETUDE

"equal temperament," was begun and established, near the piano or too far away, re-adjust it. Then if and pianos and organs are tuned in "equal temperament" to this day. All members of the "viol" family (violins, 'cellos, etc.) can be played in perfect tune by slight variations in finger positions. The normal human voice sings naturally in perfect intonation.

SUGGESTIONS FOR THE VICTIM OF STAGE FRIGHT.

BY AMY U. W. BOGG.

STACE FRIGHT, though ordinarily laughed at and made a joke of, is in reality a very serious affection of the nerves, at times producing a condition which, from any other cause, would merit the attention of a physician.

The body becomes cold and stiff. There is a rigidity and consequent weakness of the limbs, a constriction of the throat. The mind grows confused and bewildered. Often there is even dizziness and momentary flashes of blindness,

In the case of the performer the fingers are liable o wander simlessly and the memory to turn traitor An insane panie ensues, the player fumbles hopelessly and gives up. The singer mechanically opens his mouth, but no sound comes from his paralyzed throat, Ordinarily, however, after suffering preliminary agonies, the victim finds himself sufficiently recovered by the time he begins his performance to make at least a passably creditable appearance.' But he is always made wretched by the regret that he could not have been free to do his best.

Obviously it is of small advantage to a music student to be well equipped by nature and education for his work if his nerves are so little under his control that he can make no use of his knowledge at the time of his greatest need. He is in the position of an artisan with a box of perfect tools in his possession, but without ability or skill to work with them.

It is not at all uncommon for hardened concert coloists to suffer acutely from this nervous obsession before their appearances. Still, in most cases, it may be largely, if not entirely, overcome,

Absolutely perfect preparation is the first and most important help toward casting out this evil spirit. Playing in public is only playing as well as you can for some people who want to hear you. There is nothing to make a "bugaboo" about. If you do make a blunder, nine times out of ten no one in the audience will know it, and if they all know it, what of it? It is not a state's prison offence, or a disgraceful act that you can never live down. It is only something that every concert player does constantly, the greatest as well as the least; something that they all must do as long as they remain merely human beings. A realization of this will help you to cast, off the fear of making a failure, that fear which alone will cause the only mistakes of any consequence that are likely

You could walk for miles on a plank a foot wide without stepping off, because it does not matter whether you step off or not. If, however, you attempted to walk across the plank forty feet in the air, your life would be the forfeit. Fear would grip you, and you would step off. Another man might run across it and do it with success. Physically he has done no more than you can do. Mentally he has triumphantly solved the question of success throughout the ages. The man wins who does not get "rattled." He has learned to rule himself, which be-ing interpreted means not alone the negative ability to restrain one's temper and desires, as is generally understood, but also the superlative power of positively compelling every faculty to obey the will, when and where one pleases.

PRACTICAL POINTS TO REMEMBER.

Even as is love to the heart, so is self-command to the intellect Strive for confidence. Practice it all the time in

other things than music. Acquire the habit of deep breathing. Develop an

elevated chest and a relaxed body. He who can at any time entirely relax himself and fall into a state of absolute physical repose, be it even only momentary, has made a great stride toward self-command. One of the greatest stumbling blocks to the person

and stiff and trembling, move slowly. Take your these prime requisites .- Anon,

Thus the present system of piano tuning, called seat deliberately. If it is too high or too low or too it isn't right, fix it again. An annoyance common to a woman pianist is that her skirts will slip over her toes and get between her feet and the pedals. If you are a woman, provide against that. Take time to arrange and spread your skirts so that your feet will remain free, and so that there shall be no sensation of pulling or discomfort. Look under the keyboard to see that your feet have found the right pedals. Then, if you use your notes, arrange them carefully

in front of you with each alternate corner folded over, for facility in turning. If you play from memory, think through the first few measures clearly and accurately.

By this time, which may have seemed like six or cight minutes to you, but has been in reality one or two, probably you will begin to know your own name, and very likely, the name of what you are to If the hands are moist, wipe them and lay play. our handkerchief not on one end of the keyboard but where it will not be in your way.

Then relax the whole body, with the hands lying loosely in the lap, and inhale deeply, slowly and easily

THE CONFIDENCE OF THE AUDIENCE.

All this gives your listeners an impression of ease on your part, even though you do not feel it yourseli: and predisposes them in your favor. This is a great point gained, but it is the least part of the benefit. For such a proceeding is almost certain to make you feel at case yourself. The very act of deliberating causes your nervous panic to pass away. These seemingly trivial, but in reality very important acts start the mind working, and serve to put you in a more normal condition. After it is over do not worry about the slips you made, and do not tell anybody about them. Smile and accept all the pretty speeches you can get.

Do not be afraid of keeping an audience waiting an extra minute. Most of them are paying no attention to you between numbers anyway. They are glad of an opportunity to turn and speak among themselves A short wait is frequently restful to an audience. Extreme deliberation is surely preferable to the all too common habit of inexperienced players who hurry upon the platform, drop into their seats, and plunge with a gasp into the work, often to meet disaster because of some lack of familiarity with the instrument, or because of some slight discomfort of position, or because of any one of a dozen insignificant circumstances which could have been so easily corrected with the exercise of a little presence of mind.

If you are thinking about what you are doing, there is no room in your mind for stage fright. Self-consciousness is always stultifying, on the concert platform or elsewhere. The habit of mental concentration breeds a self-forgetfulness which makes many good things possible. And of self-forgetfulness, selfcommand is the handmaiden. So cultivate constantly the practice of mental concentration and nervous control

Lastly, play every chance you get. Constant experience will work wonders in wearing away the trouble. After you and your various audiences have survived a few thousand of your mistakes, you will have less fear of making a few thousand more. Consequently you will cease to make any serious ones.

MUSICAL education, like all other mental progress, is of slow growth. Do what we will, the rosebud takes its own time to unfold. The same is true of the human mind. We may press the rosebud and force it open, but the flower will not be as beautiful or as fragrant as it would have been had it unfolded in its own slow process. Neither will it be a healthy and enduring flower. Do not hasten the young mind, for this is a dangerous and unhealthy process. Too much work laid upon the pupil is often as injurious to the mind as too much water and heat for the plant. Give the child time for development.

Don't attempt to teach before you learn how. Hosts of people are trying to do this, and they wonder why their success is so limited. To teach well is to know what to give, and when and how to give it. You are not a teacher until you know this clearly, and your mistakes will outnumber your successes until you learn

Have Women Had Just

Opportunities in Music?

the a restort issue of the London Musical Finance is firm 1 Nowcown, the emitjent English critic, has not how on the ever-interesting subject as to

"Mony morph accept contentedly the absurd argu-net the because women have not done any great

interview and provide its the attractives of supposed interview and to be a supposed of the state of the supposed interview of the supposed in the state of the supposed interview of the supposed of the supposed of the supposed interview of the supposed of the supposed of the supposed interview of the supposed of the supposed of the supposed interview of the supposed of the supposed of the supposed interview of the supposed of the supposed of the supposed interview of the supposed of the supposed of the supposed interview of the supposed of the supposed of the supposed interview of the supposed of the supposed of the supposed of the supposed interview of the supposed of the supposed of the supposed of the supposed interview of the supposed of the supposed of the supposed of the supposed interview of the supposed of the supposed of the supposed of the supposed interview of the supposed of the suppos

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COPPORTUNITIES DENIED.

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Hot the worst obstacle to them has been the fact

that women composers have been drawn from a much more house d held than men composers.

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erlations of composition? Even supposing the pa-

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laughtor's boor in order to keep her at home study-

and amond to deny themselves the profit of their

highest order in other lines of art wman goes on to say: he looks into the matter can doubt

compelled to restrict his

ficult, yet complete and satisfying. Note the duet effect throughout and bring out both voices. Give a swaying, wave-like effect to the rhythm.

AT THE BLACKSMITH'S-CARL KLING. This is a clever characteristic piece, very mclotime is a ciever characteristic piece, very inclus-dious and carefully worked out. It will afford good practice in the art of touch, in clean finger work and in interpretation. It may be successfully assigned to a good pupil of intermediate grade, and SIGNED AS AND A CONTRACT OF A

TOLD AT TWILIGHT-C. W. KERN. This is a melodious drawing-room piece of the better elass. The principal theme should be well brought out in the manner of a cello or baritone solo. In this style of playing, which may be termed the "art of singing" as applied to the keyboard, "clinging" or super-legato touch is to be em-

SWEET LAVENDER-J. L. GALBRAITH. This "graceful dance" is written in the old English style, in the manner of a gavotte or bourree. It must be played with a crisp, sparkling touch very precisely, and at a moderate rate of speed. This is an excellent study in the staccato, and, as it is tuneful and well-harmonized, it should make a very satisfactory recital number.

SOUVENIR DE NAPLES-G. LAZARUS. This is a brilliant characteristic movement in the style of a *tarantella*. It should be played smoothly and rapidly, and will require nimble fingers. The composer is a well-known European teacher and the magazine as a whole.

the area concrete this is a good gade for the area concaver to acquire ease and freedom, output the last suspicion of harrying. It would be a good ble in the beginning to practice this bler with bern hands in order to work out better FAIRIES' WALTZ-L. R. BUTTON. This is a clever and taking little waltz movement by a talented American woman composer. Its chief educational feature lies in thé frequent employment of the chromatic scale, giving students an excellent opportunity of becoming familiar with the use and effect of this scale in practical musical composition. Play this piece in a sprightly manner, and the transformer the well-known (tangarán com-tronges Gook (toroth, has idealized one of his date is drives) the *tandas*. The name of this date is de-tived from Canda, an inn on the Puszta, where the

This is a meritorious casy teaching piece, charm-ing in conception, and well written. Pieces of this type tend to inculcate style and expression with students of elementary grade.

ON ROLLERS-DANIEL ROWE.

This is a very casy teaching piece of the popular type, a bright little waltz movement. Young students will find pleasure and profit in this place.

TWO FAIRY STORIES (FOUR HANDS)-

These two charming characteristic pieces are original four-hand compositions, not arrangements. They may be played separately, if desired: but a better contrast is gained by playing one immediately after the other, and then returning to the function first. In connection with each piece will be found the story it is intended to illustrate. Play the pieces in descriptive style, with somewhat exaggerated ex-

REMEMBRANCE (VIOLIN AND PIANO)-H. ENGELMANN.

Mr. Engelmann has become so well known as a writer of planoforte pieces that a violin piece from his pen will be a decided novelty. In this new are utilized and (1810-1880), known as the unit of probability of the stage of t This opera was written but a short piece an excellent opportunity for the production the composer's death. After revision of the singing tone and for the cultivation of a of the singing tone and for the cultivation of a issue of 1909 and has been continued monthly ever it was first produced in 1881, with great sympathetic style of delivery.

MARCH IN G (PIPE ORGAN)-W. R. WAG-HORNE.

This is a brilliant march movement suitable for recital use or as a postlude in church service. It is a "grand march" written in the English style, but I remover sirvely simple means. The melody is it is far more timeful and rhythmically interesting by allowing the first is underlably charming it will be found available in developing the broad means of the strength of t "full organ" style of execution. The composer has indicated an effective registration, practicable on most organs

THE VOCAL NUMBERS.

Hartwell-Jones' "Be of Good Cheer" is a fine new song of semi-sacred character, the most recent work of this popular writer. It has a broad, flowwork of this popular writer, it has a broad, flow-ing melody and a very taking refrain. It will be found useful for a variety of occasions. W. R. Spence's "Sometimes" is a short song of

W. R. Spence's "Sometimes is a short song of much merit, an expressive setting of a good text, tastefully harmonized in modern style. This would make a pretty *encore* song. It should be delivered with freedom and declamatory effect.

with freedom and declamatory effect. Agnes Woodward's "Lullaby is a charming num-ber for a low voice. A deep, rich contralto should make a splendid effect with this song.

A PRACTICAL METHOD OF EMPLOYING THE GALLERY OF CELEBRATED MUSICIANS.

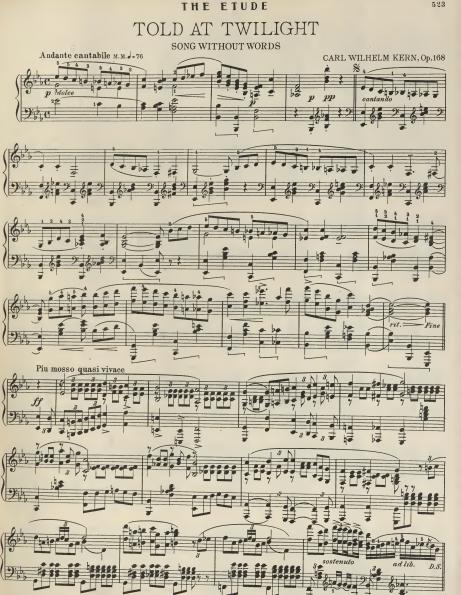
MANY different methods of using the "Gallery of Celebrated Musicians" printed each month in this journal have been suggested from time to time. Many teachers and students prefer to keep the page in the journal as it is and preserve the whole magazine for reference. The page is, however, so arranged that those who desire may cut out the arranged that those who desire may cut out the pictures and use them in various ways in their che-cational work. Some teachers find it very helpful to have their pupils cut out the pictures and make collections of them by passing them in blank renar-lin this case the pictures are alphabetering the the form true record. The entire page herromy de removed from Ture Brous, which injuring the binding or

Another practical manner of employing these pictures is that of having a bulletin board in the studio placed in such a position that the students coming for their lessons may read the biographies and become acquainted with the portraits of the famous musicians. A great many teachers follow this plan with invariably excellent results. In all cases the paste should be carefully applied to the margin on the back of the picture so that when it is pasted in a book for preservation the margin will act as a hinge.

One other very practical method of applying these gallery "portrait-biographies" in a helpful manner is suggested by a Tennessee teacher, Miss Clara P. Harwood. At a recent recital of her pupils she desired a novel idea for her programs and hit upon the method of having her pupils cut out the Gallery pictures and make the programs themselves. At the top of her letter paper was printed the name of the school. This served as a heading. Under this the teacher had her pupils insert one of the Gallery pictures, exactly in the centre of the page and so pasted that those who attended the recital might turn the picture over and read the biography on the reverse side. Under the picture was written the date and the title of the recital. "A Beginners' Recital." On the inner pages the program was written.

The fact that the pupils had prepared the programs (eighty in number) added to the interest immensely and these programs were more carefully preserved by those who attended the recital than if they had been elaborate and costly printed programs. It is needless to say that the pupils took an increased interest in the recital. Miss Harwood writes: "The interest with which the audience read the sketches led one to hope that the seed fell upon good ground. They were of undoubted help to the students. Even the little ones are speaking quite familiarly of these musical celebrities and treasure their programs as souvenirs. Thank you very much for this feature of our greatly prized ETUDE." THE ETUDE Gallery started in the February since, one hundred and fourteen portrait-biographies having appeared.

Music is the most modern of all arts; it commenced as the simple exponent of joy and sorrow (major and minor). The ill-educated man can scarcely believe that it possesses the power of expressing particular passions, and therefore it is difficult for him to comprehend the more individual masters, such as Beethoven and Schubert. We have learnt to express the finer shades of feeling by penetrating more deeply into the mysteries of harmony,-Robert Schumann.



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Educational Notes on Etude Music By P. W. OREM

advanced will overcome all the diffi-us piece without undue effort. It all lies

it is not as difficult as might at first "Sextet from Lucia," for itself, needs

it is so popular in all its many ar-fut a left-hand transcription is some-

or the ordinary. Of course, the greatest after the notes, rhythms and fingering

re mustered, will be to bring out the themes prop-

not the micodaction, the principal voices are given

TUINGARIAN NATIONAL DANCE-GEZA

weed from Coarda, an infl on the ruszta, where on lane, is supposed to have been first performed. It is divided into two movements: the "Lassu," or flow movement, and the "Friss," or quickstep Direce two movements are alternated at the will

the dancers, the music being changed at a given

rful harmonies, has had a fascination for many

the great composers and players; notably, Schu-or Brehms, Liszt, Joachim, Mr. Horvath's com-tention is a spirited number, admirable in all re-

AUR DE BALLET-J. F. FRYSINGER.

This is a characteristic drawing-room piece by a

remaining American composer. It is written in the reach style, graceful and piquant, with three well-

timensued themes. It will require a bright, snappy

iffenbach (1819-1880), known as "the

in this country. It has a fantastic plot, with the loves of a young poet. The bar-

second very popular. It is a striking ex-

curvelle which occurs at the beginning of the third

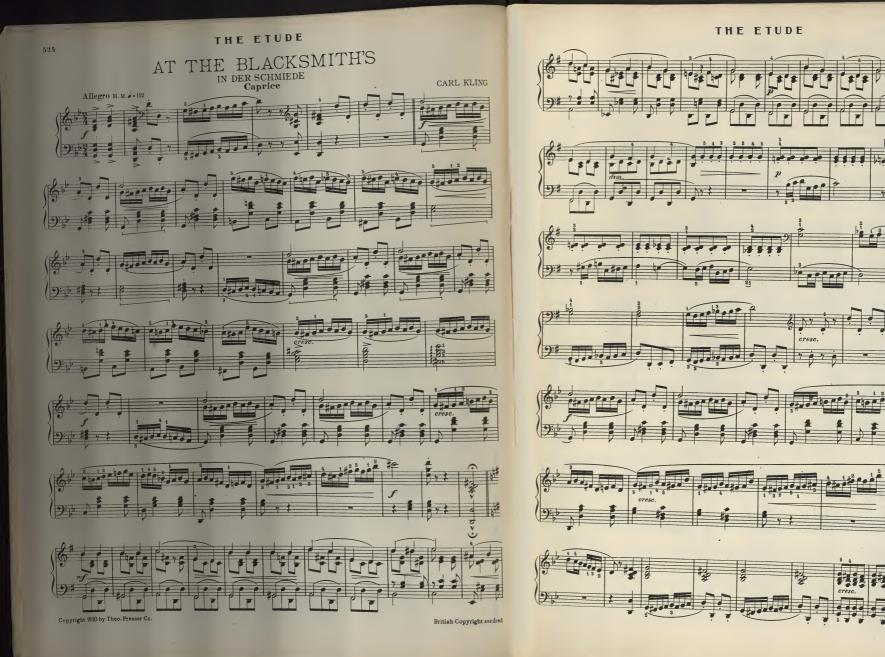
finte varies set the effect is undeniably charming

and characteristic. We have had this number es-

pecially aroniged for THE ETUDE, and the transcrip-

all that can be desired, only moderately dif-

uniber the well-known Hungarian com-



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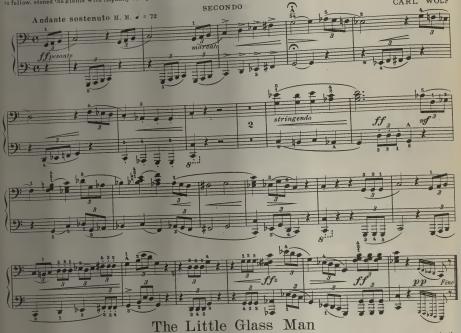
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TWO FAIRY STORIES The Giants and the Dwarfs

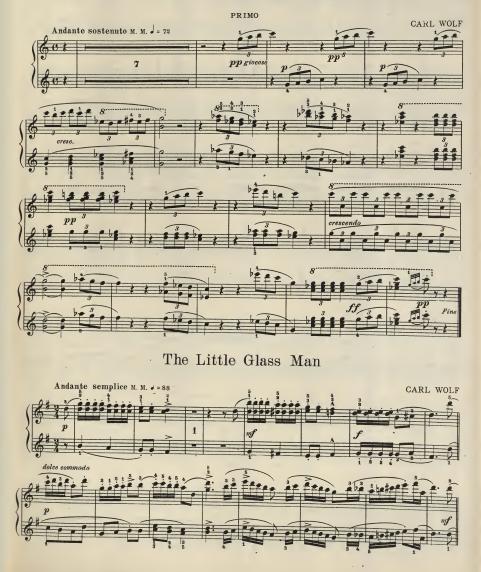
The "Giants" and the "Dwarfs" had been at enmity for years. The giants, powerful physically but mentally deficient, were continually out wited by the schemes and plots of the cunning dwarfs. The giants finally appointed two of their number to seek out the dwarfs and extermi-mate them. The dwarfs retreated into neeks and crannies of the rocks and into the recesses of their tiny caverns, whither the giants were unable to follow, stoned the giants with impunity and put them to derision and flight.

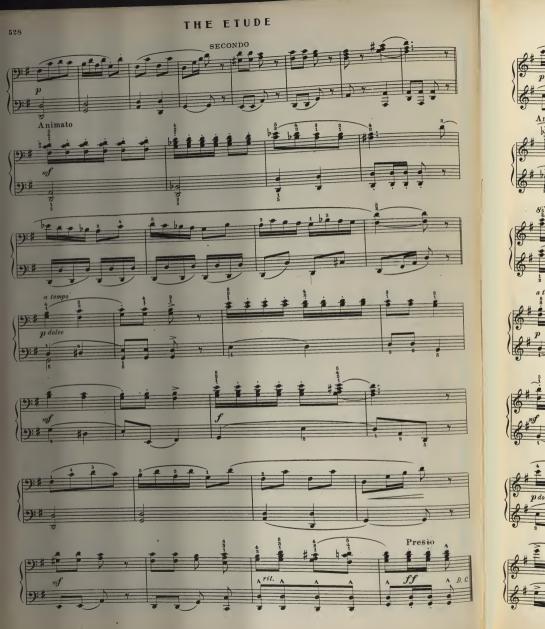


A legend of the famous "Black Forest" country in Germany relates that on certain days in the year the "Little Glass Man" would appear in the depths of the forest, seated under a huge tree, smoking a long pipe. Anyone chancing to come upon him at such a time could wish for anything and have it granted. But if the one wishing lacked faith, or made light of the little man's powers, everything happened contrary to his desires and dre failure would result. This tale is often told children at the fireside.



THE ETUDE TWO FAIRY STORIES The Giants and the Dwarfs

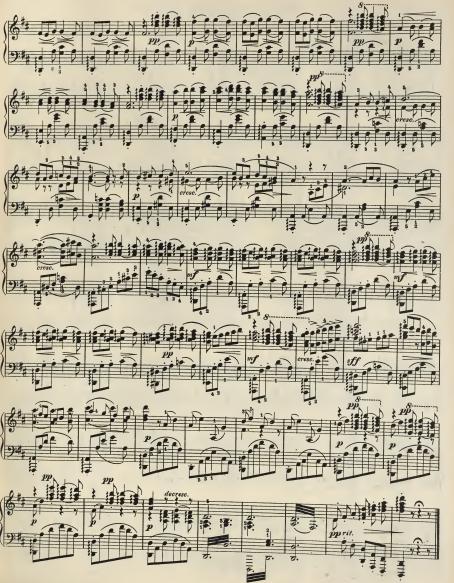


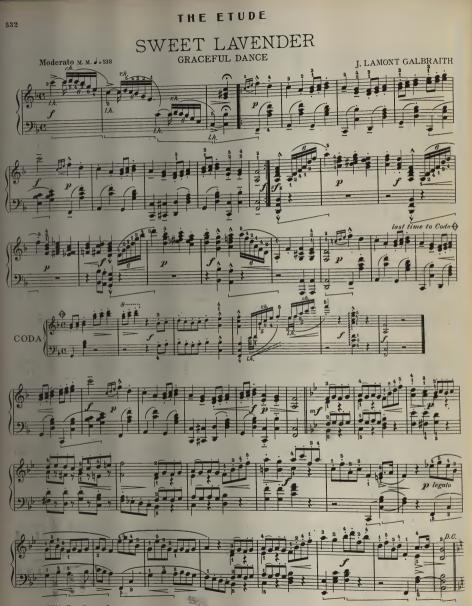












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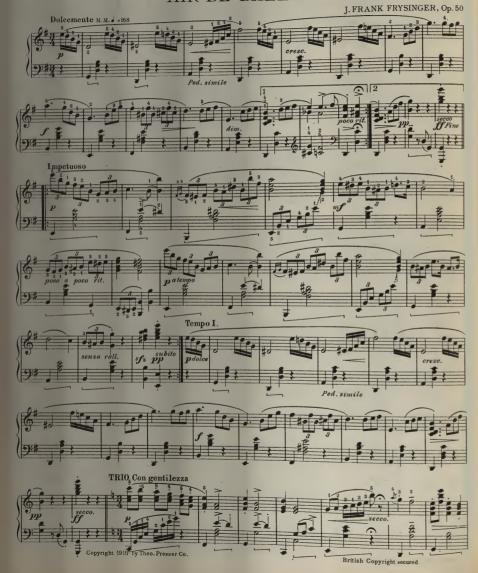
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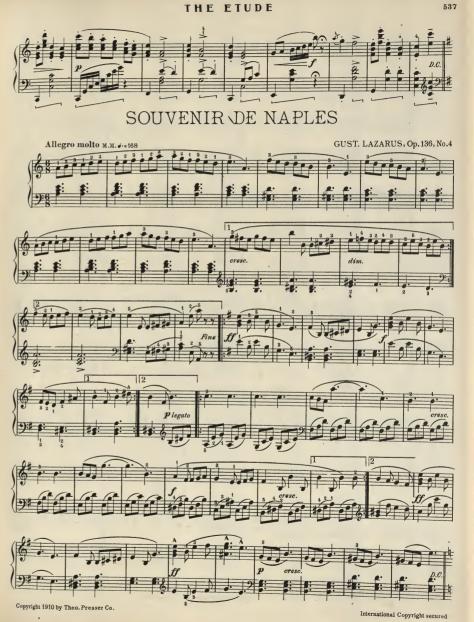


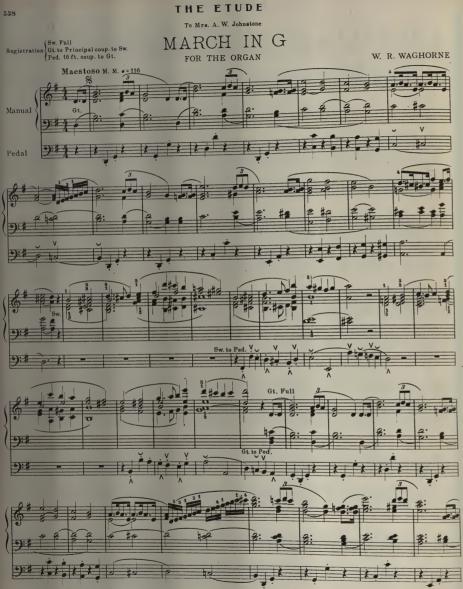




AIR DE BALLET

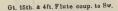


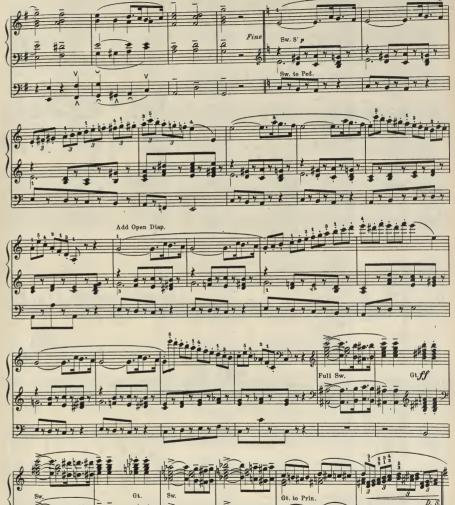




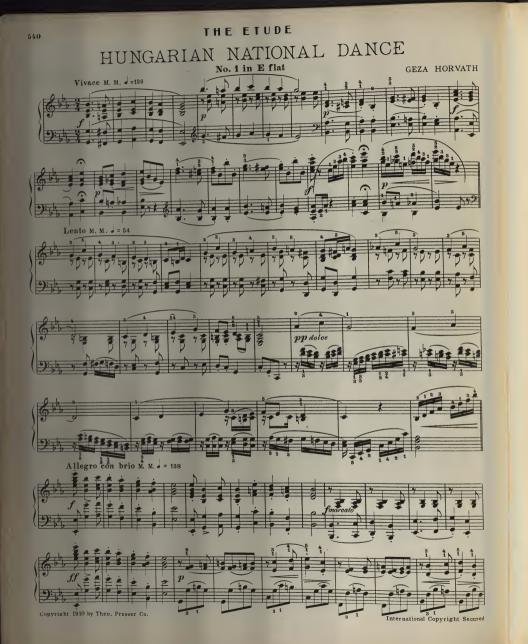
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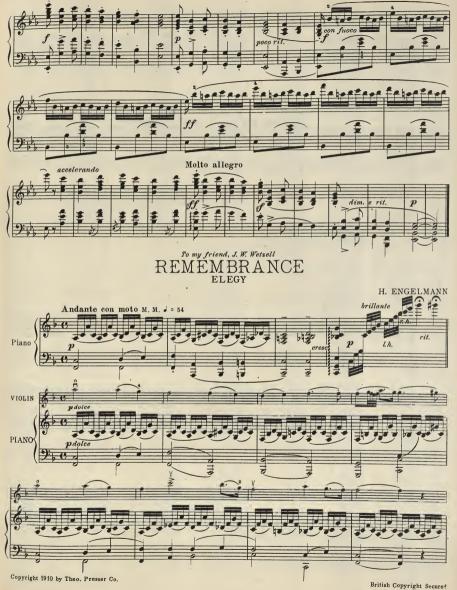
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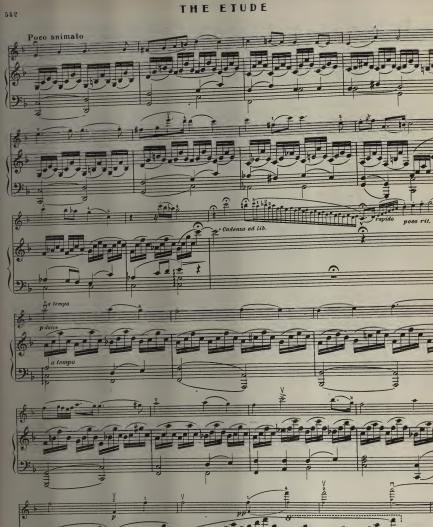




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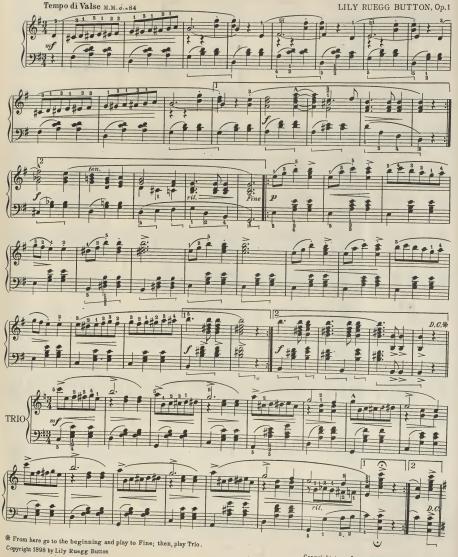




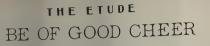




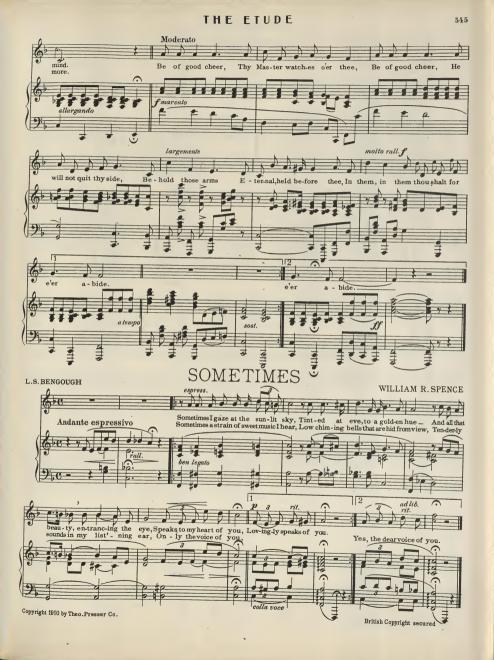




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THE ETUDE

THE ETUDE EDUCATIONAL CARTOONS

Picture Object Lessons that show at a glance why some teachers and why some pupils fail to succeed.



THAT \$1,000 PIECE

THE MEASURE OF MUSICAL FAME. BY D. C. PARKER

IN a recent publication fame was defined as "not

being published at sixpence during one's lifetime." The remark is not without its substratum of truth

It serves to remind one how fickle is the thing we

call fame; how often it is something full of a tragic note. The towns which contend with one another for the birthplace of a Homer are, as a rule, those

which allowed him to live from hand to mouth

One wonders what Handel would have thought if

he had known that at the present day many people

would associate his name only with the Largo in

G. This piece for many a musical lover means

Handel, for the composition has penetrated into

many a region, finds a place on many a harmonium

desk where the greater Handel is quite unknown,

The fact that there are a large number of people

who get their music through popular channels to

whom Handel means no more than the Largo, is

worthy of the attention of those responsible for the

Other composers have been similarly dealt with by the crowd. Mendelssohn is the composer of the "Songs Without Words" rather than of the "Heb-

rides" overture. Elgar is praised for his "Salut d'Amour," where the Symphony would be misunder-

who wrote "The Merry Peasant." It is a habit of the populace to take the chips from the workroom

as in some measure indicative of the talents of these composers. Truly time plays us strange tricks. Perhaps the most heartrending case of all

is that of R. Strauss, about whom a lady was heard

to remark that she thought he must be a good musi-

cian because he had written so many nice waltzes. This, surely, is being "damned to fame!" There is the type of man who is careless about

fame, whose greatest joy is writing his works re-gardless of what the public thinks of them. One

can hardly imagine Bach to have troubled very

much to advertise his wares. Those who are deeply

interested in the art of music do not need to be told

musical culture of the masses.

within their walls.

If we show have you seen as 11.0.8.7 ± 0.000 $\pm 0.0.8$. The gravest assemble, and present memory, after more covaring, each barry come material construction of the sector of the sec

of his greatness. And yet this great giant is but a light of human knowledge. The moral of all this name to many who are musical. It is mainly be- is the importance of cultivating the historie sense, cause of the enthusiasm of individual units, and the One must have a full appreciation of the interval careful nourishment of the public taste by Bach societies, that the composer is known at all.

THE TASTE OF THE PUBLIC.

The truth is that the public is an emotional jury passing sentence at the dictates of the heart. The passing schence at the inclusts of the heart. The more a man confides in them, the more he mixes with them, the more they like him. This is the reason, I take it, of the Tschaikowsky "boom." It is certainly the reason of the universal popularity of Dickens. One has been hearing a great deal lately about the taste of the public in the matter of plays. The man in the city wrestling with figures and percentages during the day does not want intellectual drama in the evening. There may be something analogous to this in music. There are composers who are keenly relished where two or three are gathered together. There are others who speak to the masses and send their message straight to their hearts.

The action of time upon the fame of the composer is like the action of the sea upon the coast-line. It changes its character. The progress of time has made the position of Gluck greater from an historical point of view than from a practical one. Historically, Gluck is one of the most important of all musicians. His early foreshadowings of the later Wagner, as seen by us who are in possession of all the facts, are of absorbing interest. He seems to have seen very far into the future; but, judging from concert programmes, he does not fare so well.

Whether the student poring over his books, or the man who does not penetrate beneath the sur-face, be the better judge of music is a matter of opinion. Many of the estimates which are arrived at by intuition and instinct are in nowise to be despised. The superior person has dealt with Meyerbeer in an unduly harsh manner. But, on the other hand, the man who knows musical history through and through has come to the rescue innumerable times and brought many treasures from the darkness of the world's lumber-room into the selves, that the performer is to play.—Ex.

This pietere needs Wite comment. Many teachers, through lack of experience, make the great mixture of thisting that in order to impress the public they must make the start mixture of thisting that in order to impress the public they must make that is the teacher who is must respected, and others the one who issues of a street is a con-tendent with the start of the start of the start of the street of the start dentified with the start of the who has simply his name on the door plate. Together with his assistants he teaches need on start of a horder and fifty pupils.

NTERNAT

CONSERVATOIRE CLASSICAL MUSICAL ~ ART ~ PIANO

DANCING, STENOGRAPH

HARMONY THEORY

TUBA BASE-DRUM

ENGLISH HORN LL MODERN LANGUAGES

ETC. ETC. ETC. ETC.

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of time which has elapsed between the writing of works to arrive at a full understanding of them. More than this is needed. If one is not to continue taking the view of composers which the man does who grants Handel immortality on the strength of his Largo-that is the view from the harmonium desk-one must learn a great deal more about the man himself. If audiences are to set a just value upon men like Strauss, Elgar and Debussy, they must not only know a great deal about music, but a vast amount about literature and general culture. Only by showing a keen zest in all these things can they hope to come to a fair judgment of the

THE FACULTY

outstanding composers of to-day. In Rostand's *Chantecler* the cock oversleeps him-self, and those to whom he had told that his crowing brought the dawn every morning make a fool of him. The public verdict is often like the crowof him. The public verdict is often like the crow-ing of Chartceler. It imagines that its accents are full of a greater meaning than they possess in reality. The day of a new genius may have damaed when Chantecler has been sleeping. It is often not until a man has passed from the scene of action that he is appraised at his true worth. Then fame comes to him too late .- Musical Record.

EVERY lesson should contain instruction in phrasing, No pupil should be allowed to play a passage without phrasing, or with wrong phrasing, any more than he should be allowed to play false time or wrong notes. Every musical person has a "musical sense," which can be likened to the native born sense of justice, to the native sense of truth, or the ability to tell colors, therefore every musical pupil can find out a good phrasing for himself. Especially can he be sure to phrase correctly when studying from the best editions of music, As soon as a pupil can play well enough to play a simple melody, he can be taught to phrase and play that melody with expression. More advanced pupils must be taught to play content rather than mere notes. It is what the notes have to say, and not the notes them-



WEAK, STIFF FINGERS.

town and meeting, while an experi baserver will be a start very rigid conditions prevail.

when we have been bits try the exercise in "Sug-rest work more it cound Table Reader" in the May section of the errors. After you have tried this is interest for second of months, let us know what

RUMERICIRE IN THE MEDIUM GRADES.

is seening on the latter part of Czerny's "Velocity many sing on the latter part of Czerny's "Velocity malless, and the 'Heller Selected Studies," the Liszt

Surry on Vienne," No. 6, would be too difficult.

the form that you can study at this stage of your

to out official try Sonata No. 1 in C. Cotta edi-tori, No. 1 in F. and the Rondo in D. Of Beethoven

Watations on Nel Cor Piu. For lighter result of the second second

the sonatas in G and G minor, Op.

Do 25, all by Merkel; "Renouveau," by

Light and the "Second Mazurka," by the

in sensor town where opportunities for listhe avel to be vou will find a metronome a valu-

The G H K. I would say that absolute pitch

Winner and will find much in it that will be

THE PEDAL.

, not two early to begin the study of the pedal.

in university of should try and make the pupil

mannely that if prolongs it. Do not allow him to

course the files that it is used for loud effects.

Id I would say that the second grade

.Of course the uses and effects of the pedal are many, but for a second grade pupil the fact that is troubled because of weak, stiff fingers, when it is depressed the tone is prolonged is sufficient. Open the top of the piano and show him the action of the dampers on the wires; how, when common or prescribe treatment without a single key is depressed, a single damper is raised thus prolonging that tone; and how, when the pedal , joints and ligaments are firmly is depressed, all the dampers are raised and held in this position so long as the foot remains on the pedal. Show him how in this manner the harmonies may be sustained, and how bad the effect is if two or more unrelated chords are played while the pedal The most kernel, and theoremathy massing the in held down. The probability is that in second and the second three more produced with this with some hands, and except to sustain the low bass tone of a chord while If extrement the rest to try h. Any first-class phar- the hand plays higher notes in the same harmony water to the to put up the mixture for you. True are serve that your practicing is done with the final are ugers in the loosest possible con-line. These students imagine their ingers are



U is the b in the second chord also double flat? -2. Please explain the proper use of double sharps and flats. -2. The second second second second second -2. The second second second second second -4. How can I secure a flat second second second second -4. How can I second second second second second second -4. How can I second s

Ex. b.



1. Had you remembered your rule, that altera-tion signs placed before notes remained in action throughout the measure, you would have known that b was double flatted in both chords.

2 and 3. Accidentals are used whenever a chromatic alteration of melody or harmony is required. Sharps and flats raise or lower a tone a half step. Double sharps raise or lower a tone a whole step. Double flats or sharps assume that the notes before which they are placed have not already been altered, In your first example b is already flatted in the signature. But the double flat does not lower it a whole step below that, but assumes that the signature flat is non-existent, and lowers it one step below b only. A clear knowledge of the use of accidentals can only be gained by study of theory, harmony and

4. By practicing wrist exercises with a thoroughly loose wrist for months. Practice the various wrist exercises as described in the Mason "Touch and Your arm doubtless requires the most

5. They indicate two fingerings. You should first practice with the first, second, third and fourth lingers for each group of notes, and then with the second, third, fourth and fifth. The use of the x for the thumb indicates English printed music. In the United States only the finger marks 1, 2. 3, 4

TEACHING SCALES.

The ROUND TABLE is always glad to receive a let-ter like the following. The TABLE belongs to the teachers in every part of the country, and if one of them has an experience that is not in accord with an opinion expressed by the Editor of this department, it will be gladly printed. Such an interchange is always of mutual benefit. One of our readers in Grand Junction, Colorado, writes us as

"In looking over the questions of R. V. C. In the Max Forces I was a liftle surprised at the ensure former used in the surger. A first for the surger construction of the surger of the surger of reperference in feedbag series. I have found that it once. As soon as a pupil has martered the c may regret introduced by the surger of the best surger of the surger of during the best surger of during the surger of during the lanes is built in the surger of during the lanes in the relationship of during the lanes in the surger of during the surger basis of the surger of during the lanes in the surger basis of the surger of during the lanes in the surger basis of the surger of during the lanes in the surger basis of the surger of during the lanes in the surger basis of the lanes in the surger of during the lanes in the surger of the surger of the surger of during the lanes in the surger of the surger of the surger of during the lanes in the surger of the surger of the surger of the lanes in the surger of the surger of

easier, 1 fix the motofic minor 1 complete the ramity set by giving and annue keys; for easingly, the doors tomolog on the lass motors or. Note of the doors tomolog on the lass motors or. Note of the doors tomolog and the set of the set of the doors tomolog and the set of the many safe for at the gain 2 and write as whole the part of a set secreture to the sholity, and over? issues. Never, which is built and most of any little folds can pick these of the part of the pick of the set of the set of the the first one holy to your feators who are derived as the set of the set of the set of the the first one holy to your feators who are derived as the set of the set of the set of the or any little folds can pick these detirely out of their over picked set of the set of the set of the set of the rows meeting southing the

ARPEGGIOS.

Grand arpeggios are extended forms of the broken chords, the notes being played in succession up or down the keyboard for two or more octaves. The common chord, or triad, consists of three notes for example, c, e, g, in C major. There are three positions of these, first, c, e, g; second, e, g, c; gins on one or other of these three. The fingering is the same as for the triads when the notes are struck simultaneously. For example, for right hand in C, first position, I, 2, 3; second position, I, 2, 4; third position, I, 2, 4, passing the thumb under for farther progress up the keyboard, and fingering each succeeding octave in same manner. Reverse the process in descending. For the left hand, first position, 5, 4, 2; second position, 5, 4, 2; third position, 5, 3, 2, letting the thumb take the octave of the lowest note in each case, passing either the fourth or third over as may be necessary to maintain the same fingering in proceeding farther up the key-board. Reverse in descending. In all positions heginning on a black key, the following simple formula may be used to fix the fingering in the minds of your pupils. Play toward the little finger and let the thumb take the white key following the black. This will establish the fingering. and will be ascending for right, and descending for left, hands. In positions containing all black keys.

OCTAVES

In the third book of Mathews' Standard Course there are quite a few octaves which some of my pupils are unable to reach. Should these numbers be skipped?

In most cases you will not find it necessary to 4. In No. 6 the octaves are in the concluding which will cause the measure to be played very upper note of the first beat of the second measure, octaves are arpeggioed, so that your pupils will be able to play them under these conditions. No. 16 you will be obliged to omit, although it can be readily used as a wrist exercise in single notes. The same principles will apply in the picces in the supplement. As a general principle, when occasional chords are encountered, play the upper note in the right hand, in order to preserve the melody and the lower notes in the left in order to preserve the fundamental bass.

TRANSPOSING AND EAR TRAINING

In the first grade I have my pupils transpo-little melodies; also give them eur training in the major and minor chords. Is this advisable at s early a stage of training?

Most certainly. It is a capital idea to let pupils while working in the five-finger positions, place their hands over the five keys of various keys and play the melodies they have committed to memory; also to do the same while looking at notes or melodies written in figures. It helps to familiarize them with the various keys from the very beginning It also makes them more ready with the keyboard. Ear training cannot be begun too early in the pupil's

THE ETUDE

Mark She K She

DEPARTMENT FOR SINGERS

Edited by Experienced Specialists

the way when the she way and

sclves, without tonal beauty. They must

fore any loveliness of tone is achieved.

pass through the resonating chambers be-

VOICE

BY FRANCIS LINCOLN

VERY few are the voice teachers who

do not boast of having some great secret

by which they are able to show a pupil

how "to get the tones forward," and very

few are the teachers who are not person-

Strangely enough, all the possessors of

these pedagogical talismans trace a cer-

tain relationship to the "old Italian

method," that somewhat, mythological

tions. The truth of the matter is, there was no old Italian "method," but several

old Italian means to an end, precisely as

called old Italian method leading to a

in the old Italian methods has been re-

amazed the old Italian masters. In fact

Method" than they can behind the de-

"PLACING THE TONES FORWARD"

pharynx in such a manner that it will

makes there is a wealth of tone you can-

not hear until these tones are magnified

yeu. But in the noise that the player attempts to teach voice.

cadent title "professor.

PLOVIDER

discoveries of scientists that would have harmonics.

particular end

ally convinced that their own particular larynx out.

and unstable peg upon which many or mind demands. This is one charlatans attempt to hang their reputa-

the public is becoming so well informed do not have a stiff, hard brass resonating

that teachers can no more hide behind chamber as in the case of the brass in-

good book on physics.

EASE NECESSARY

vocal results. The mind conceives a tonc---if the fleshy linings of the vocal FAMOUS SONGS OF FAMOUS cavities are in a loose, jelly-like condi-SINGERS.

tion they immediately adjust themselves to the presence or existence of the may be defeated. All the organs concorned must be in a light, "floating" con-

The Old Italian masters knew this. In the human voice we find that nature They instructed their pupils to have the OPINIONS ON "PLACING" THE has carried out a similar principle most throat while singing feel just as it does wonderfully. The two vocal chords in the larynx are nothing more than a kind of the second prior to the sensation of smillip which surrounds a "mouth" known tech- ing or sighing when the organs are in nically as the "glotis." The sounds made their most relaxed condition, by the vibration of these lips are in them-

HELP THROUGH THE CONSONANTS

Many teachers resort to the forward technic of the art who would far rather consonants and vowels in their attempts hear Tel razzini sing the squeaky and ear-The resonating chambers in this case are "to bring the voice forward." In reality racking Carnival of Venice arranged for all the open cavities leading from the there are no forward vowels although voice by Sir Jules Benedict than hear her some appear to be more forward than sing the most beautiful and soulful comaly commend and mer own pertormar. The offices of these exvites are multi-method is really superior to anything fold. With every pitch produced and consonants, p. m, t, l, b, n, d, etc, which is that the name of Tetrazzini has been every different vowel the shape of these when placed before any one of the vowels associated with this particular piece as cavities change. That is, the fleshy lin- assist in bringing the voice "forward." was that of Jenny Lind in days gone ing of the cavity is so adjusted that it Every possible means is employed in by. ng of the cavity is so aquistic nue it. Every possible means is empoyed in by. Shapes itself to fit each vowel the brain or mind demands. This is one of the most marvelous things in nature. There is a the state of the stat

DR. HALLOCK'S DISCOVERY. the same time just the second prior to smooth and sensitive voice, her perfec Dr. William Hallock, of Columbia Uni-emitting the tone. Others call their pupils' intonation, her soulful expression were all there are to-day hundreds of valuable versity, by assembling a number of attention to the peculiar sensory vibration employed to make this simple folk-songthere are to-day hundreds of valuable to any of assertioning a number of attention to the peculiar sensory vibration employed to make this simple folk-song-aids being grafted daily upon the so-smaller devices previously invented by of the lips during whistling and ask them like tune so beautiful that hundreds of Helmholtz (designed to show that qual- to note that a similar sensation occurs' audiences have been moved to tears by alled old halan memor teading to a ty is nothing more or less than a varia-aricular end to singing is not a lost art but tion in the force of the different har-The art of singing is not a lost art but tion in the force of the different har-The art of singing is not a lost art but monics of a tone), was able to photograph their tones where this lip sensation is felt. Patti's concerts, "That is the first music a found art. There was never a time mones of a tooler, was never opnotographic heir forces where this lip sensation is felt. Patt's concerts, "That is the first music when there were so many really excel-lent voic teachers with a keen knowl-dicate the presence and force of the dif-uully follow the hum with the syllable backbone." This tells the story of force that money and the tense produced by "mah." This produces a kind of maal Patt's wonderful attractiveness. To the human voice. In this way he showed resonance which is desirable but not by those who heard her in her prime, her in the old Italian methods has been re- the human toxet. In this again, and the sum resonance which is desirable but not by those who heard her in her prime, her thing, and to this has been added the with scientific accuracy the value of the any means the end of what should be voice seemed so wonderfully rich in ougl turned, and to this has been added the resonating chambers in reinforcing these every serious students serious effort in ity, and possessed such a sympathetic In the case of the human voice, we able resonance.

SELF-STUDY ESSENTIAL.

the self-assumed cloak "The Old Italian strument but a series of yielding resonators with walls of flesh which are The pupil's resonance will come more alors with walls or nesh when are the performing of the Last Rose changed to fit the pitch and vocal qual-through self-study and observation than of Summer, the old Irish folk-song which clinged to it the pitch and vocat quarter through the actual assistance of the 'aummer' the old irish foll-song which ity desired, in an almost increase of the sease of Adelina The sease of Adelina The sease of Adelina The sease of Adelina The sease of the sease of Adelina The sease of the of the voice until the vocal qualities de- Patti. She was almost born upon the cast, and Patti used to carry scenery suf-"To get the tones forward," means, termined by the mind of the singer are stage. She spent her childhood listening ficient for the production of this act on to-day, nothing more than an attempt to achieved. Every singing teacher, and in to many singers, but it is said that she her concert tours. During the first part today, nothing more than an attempt to achieved. Every singing teacher, and in to many singers, but it is shu that size ner concert tours. During the first part have each tone produced reap the full fact every student, should become thor- always had a personal ideal of tone qual- of her concert she sang coloratura nammore each tone produced tony that every south, and a subject of ity, and when she heard a particularly bers, many of which were accompanied advantage of passing through the reso- oughly acquainted with the subject of ity, and when she heard a particularly bers, many of which were accompanied being automatic with the basice of the data with the basic a partner of the partner of the partner of the basic a partner of the partner of t pharynx in such a manner that it will somewhat too technical for a paper like that she had become able to produce colini). The latter part of the orderand teach the listener with every vibration The Erupe to publish, but it may be sweeter tones than the singer she had was usually accompanied by Arditi, who given forth in the larynx magnified by the found adequately treated in almost any heard. She would then take pleasure as had accompanied Patti so often that he a child in going to the adult singer and knew just exactly how the orchestra To understand this is very simple. We have learned that the voice is mag- challenging her to a contest. It was by should play in order that the beauties to understand this is very shape. When a bugier plays upon his instrument milied and the vocal quality determined this idealism that Patti unconsciously of the diva's voice could be properly the is not simply blowing air through it, by the adjustment of the human rescond- her wonderful proves, as many might naturally suppose. In tors so that the stream of afr which "Placing the tone forward" is achieved

but instead produces a sound by pressing moulded. This is the only secret that her of experiments upon the part of the ular with her audiences. It is generally his lips very tightly together and caus- vocal teachers seek when they strive to pupil. Beware of the charlatan who known that Sembrich is a most accomin the rest using the tore of the rest of In their surfaces to viorate very raping, they are the state of the voice of the vo the bugle sounds extremely unpleasant to and the means devised are so numerous so if your throat conditions approximate lesson scene of the Rossini Barber of the ear. When you meet a brass instru- that we may say that there is a different in size and shape to those of your Scrille she has frequently been known ment player have him illustrate this for method pursued by almost every one who teacher, but he is more likely to hold to sit at the plano on the stage and sing out still more inviting promises at the The Maiden's Wish. The little piano inend of your term.

by some such resonance chamber as the We have learned above all things, that by some such resonance chamber as the venance and the permitted to adthe or a bagic. The corner, and in the estimated is an analysis of the provided of the song. The brass instruments, are only just themselves involuntarily precisely as have an athlete or a savage; the moral syllable "Ah" at the end of the song. inclain up mass instruments, are only an automatic method and instruments, are only and you have an enthusiast or a Men singers also have their favorites inventee and improved forms of the use plan of the event and the event favorites and the surgers also have their favorites which their audiences means or keys and extra tures commanded in is in a sense efferent, the a diseased oddity--it may be a monster, demand. Caruso is noted for his render means are provided for the atteration of One action is in a same the size of the resonance chamber, other afferent. Any attempt to make the It is only by wisely training all three ing of *Celeste Alda*, and the sound-renorbe size of the resonance enamore, once another toy answer of the resonance of the resonance of the resonance of the resonance as a slightly altered resonators assume artificial or forced together that the complete man can be ducing machine records of this and parts positions invariably meets with failure in formed .- Anon.

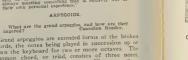
THE great public, which is the guardto produce approximately the ideal of the mind. If they are stiffened, even to the mind. If they are stillened, even to the extent of directing the consciousness recital or a concert for the express purlarynx, pharynx, mouth, uvala, nasal pose of hearing the singer sing some one arynx, pharynx, mouth, uvala, nasal song for which she has become especially cavities, etc., successful voice production famed. In recent years with the vast increase in musical educational facilities and corned must be in a light, "Hoating" con-dition like thistle down in the June with the accompanying advancement of the musical taste of the public we find that there is less and less demand for the "folk-song" encore and a more general appreciation for the art-song. Dr. Wüllner can draw immense audiences without depending upon an occasional outbreak of a "Folk-song," "The Two Grenadiers" or "Erl King."

There are, however, thousands of music lovers, none too well versed in the

ing the consonants p and m at one and her regular programs. Her marvelously order to achieve a desirable and profit- vibrancy, that it seemed the most beautiful musical sounds conceivable. In her later years she won wide success by singing Angels Ever Bright and Fair, from Handel's Theodora. She was equally

as many might haurany suppose in the second through them will be properly only after an almost unbelievable num- song, The Maiden's Wish, extremely popterlude which accompanies this song has a tripping little melody which Sembrich of Pagliacci have had enormous sales.

549



third, g, c. e; and, therefore, three positions of the common chord grand arpeggio, according as it be-

skip them. In the last two measures of No 2 the upper bass note in the left-hand notes may be omitted. Omit the upper in such cases because the lowest note establishes the chord; it is the harmonic foundation. The same treatment may apply in No. chords of the right hand. Play the upper three notes, omitting the lower one. In No. 12 the upper note of the first left-hand octave may be omitted similarly to measure 20 and 21. This treatment is easily applied in all such cases. In No. 15 the left hand part, should be played, as the melodic leading of the bass demands it, as you can readily perceive. In measures 10 and following, the

A characteristic for the second secon

A PRACTICAL EXERCISE IN VOICE PRODUCTION.

an Una power is the sole motive force soil, palate, hanging loosely from the And this cannot be gainsaid. For how French vaulevilles of the period The use Boltz of the provide one so closely asso-tant and action. Every word cound back of the month, to rise freely up- would such great composers as Bellini. The tune had become so closely asso-tant Let not the pupil contact ward and backward, in order to prevent Donizetti, Verdi and others, have writ-ciated with the French that Beethoven

THE ETUDE

in the average provide relation of a support of a support of the second state of the second sec next new rest and to use and the set of the monthless as charitan should be dowed with average common sense, surreque and only to the preat violation of the great violation of the gre

prover, precause you sum not transpress attained wile opplaintly. It would, how-been and the provide the provide

The subjection organs comprise The subjection organs comprise the series of the series

manuferante in a nervisate service and manuferante instrument. unadulterated truth worlded in clear, the instrumental schools have attained a high manuferante instrument account of the production is possible good, honest English, that so many strumental schools have attained a high provide in the service accounted with the prefect voice production is possible good, honest English that so many strumental schools have attained a high provide in the service accounted with the prefect voice production is possible good, honest English that so many strumental schools have attained a high provide in the service accounted with the prefect voice production is possible good, honest English that so many strumental schools have attained a high provide the service accounted with the prefect voice production is possible good, honest English that so many strumental schools have attained a high provide the service accounted with the service accounted by the service of the service o The second acquisition will be perfect voice production is possible good, honest English, that so many struments sensors nave attained angle notice and carese-an opportunity only when the correct articulate action teachers of singing should insist on degree of perfection, whereas the aver-shigh bounded will reached when of the glottis of the largax is established perfecting this voice science, by using age vocal methods are still in their insector of the definition of the plotting of th has reconstructed for notice. Automic the many devices the selling visit from an individual who spoke as rechard origine was assed only in the manner that reconstructed for the reconstructed for the reconstruction of the the transmission former a more teacher must invent in order to obtain follows: "I am calling on you, sir, to not write an opera after the manner in the teacher must invent in order to obtain follows: "I am an expert voice of the old talian composers, he said: the first manner is the said of the same way in the new them a relations would organs under antijer piacer, and-" "One moment, please. "Where are the singers of to-day who the of m soch greations, local and toom toom a weight under subject pacer, and — "One moment, picate, where are the singers of do-my where are the singers and the set of grands and that is a well suggest one specific exer. Are you not rather a usephener? Loo can execute countries intensives on the entrasted the intensive case, using the classic phrase: "Oh, you not see that by calling yourself an Wagner knew; and he entrasted the intensive case, using the classic phrase: "Oh, you not see that by calling yourself and wagner knew; and he entrasted the intensive case, using the classic phrase: "Oh, you not see that by calling yourself and wagner knew; and he entrasted the intensive case, using the classic phrase." This single expert your explore phrase, you make the difficult tasks not to unfinished single. The single expert you can be a single of the difficult tasks not to unfinished single and brighten and brighten and brighten and the intensive phrase. When intelligently studied, is Alinghty with ignorance or incapacity but to the consumate artists of his bound was been and and the intelligently studied, is a linghty with ignorance or incapacity but to the construction of the intelligent studied in the intelligent studied. Business har many and another pursue, when inclugently studied is Alongity with ignorance or incapacity but to the oblammant and there is a straight with ignorance or incapacity but to the oblammant and there is a straight with ignorance or incapacity but to the oblammant and there is a straight with ignorance or incapacity but to the oblammant and there is a straight with ignorance or incapacity but to the oblammant and there is a straight with ignorance or incapacity but to the oblammant and there is a straight with ignorance or incapacity but to the oblammant and there is a straight with ignorance or incapacity but to the oblammant and there is a straight with ignorance or incapacity but to the oblammant and there is a straight with ignorance or incapacity but to the oblammant and there is a straight with ignorance or incapacity but to the oblammant and there is a straight with ignorance or incapacity but to the oblammant and there is a straight with ignorance or incapacity but to the oblammant and the index of the oblammant and the index of the oblammant and the oblammant the right place for the voke? My dear men were called upon to execute, no let the exercise be sang on the letters sin as you walk down the street, you matter how intricate the score, their of the elet of C, middle registra, so lot will motice signs of many an M.D. work would be blancless. Can the low set C, E, A, G, D, E, C. While Suppose you came to sim that reads, same be said of the opera singers of exercising, solver carefully the fol- Doctr So and So. Expert Eye-to-day? Place?? How would that strike you? "OD," must be sume with the line Ww and which see motice studies? Whe

Her now was extremely vowels, especially the letter ë, till easy A student imbued with the proper famous tune sung all over the Engrespectively and the supportion to the sight or free delivery of the same has been reverse for God's work should never lish speaking world to the works of tail use a service that show our first service of the service of t 2. Then is a diphthong or com-ing applies we'r failed to mention be applier we'r failed to mention.
2. Then is a diphthong or com-the sealing sound. The leading sound. The leading sound, there are volve applies we'r failed to mention.
3. Then is a diphthong or com-there are volve applies we'r failed to mention.
3. The sealing sound. The leading sound.
The mass takes be individual to account of guite ancient of There are a sense to be party product as indicated by the passe of the construction of the every part of dictionary, "the major mode, and the sense, that it hereine Metho in Lindu That unwieldy member, the jaw, with the vocal organs continue in a state of close on the dominant, are as character-That innvicidly member, the jaw, with the vocal organs continue in a state of close on the dominant, are as character as very unruly companion, the tongue, perfect repose, the "active passivity" into if the popular tunes of the time of the must be tangking gradually of drop as already referred to. First, hat and Louis XIV as they are unlike the un-irredy and as low as possible with it fulls always, remember that if your tone rhythmical melodies of the Middle as easily and unretable as uncell-needed effort, it will showly but surely develop used by a French soldier after the battle has been uncelled by a function of the state of the much results and uncell-needed effort, it will showly but surely develop used by a French soldier after the battle much results practice! Why? Because case and beauty. In other words, per- of Majplaque to satirize the English much results practing practice! Why? Because the state of the state in surely develop used by a the state of while words. our nature is at times, somewhat re- severe undeviating in well-holing, and general, Marilorough, or "Malbrock" as belions. It will resist our attempts at your voice will develop elasticity and the French called him. In this form it power, because you will not transgress attained wide popularity. It would, how-

where it belongs; at the same time such singers did flourish during the famous France, and was a favorite melody for the movinger or speaker ever lorget relaxed tongue condition permits the period of the Italian masters of old, satirical couplets of all kinds used in

we taken babit of trying to sing with the vocal tone from assuming the de- ten operas, interspersed with brilliant used it in a "Battle Symphony" he once wety or half filed image. You show to estable mail quality so offensive to a colloratura display, if no artists could wrote to commencrate the defeat of the have been found to sing them accept- French at Vittoria by the allied armies a pretrie account to sing autornues of active barrier and a single active activ versions use the abdominal and costal organity mining the pitch, by semi-and the state of induction is more gradiently mining the pitch, by semi-and factorial states and the state of the state intervention of additional preventions. It is not state of the state o the highest reach attainable by the to this well-nigh lost art. And yet, how French, It was, probably, first used by

the joint action of the for an instant, the suggest figurest rightly of pitch of enthusiasm? Bless her, it is a after this and was used chiefly as an insuperproducing and articulate to part and tonger, also be increasingly least indeed to listen to her bird-like strumental piece for violin or flute, and the energy injury the distinguishing watching the gravitation of the phrase main nunces of interfit to ner ord-rules strumental piece for violin of fluit, and hardermoves of the singler's promo-fits only possible motive power, its policit vocalization. No, colorature harpieldord, About 1830, however, some the answer, hiding within itself as here the single provide the source of the source o most in the second action of the most in the second action of the proper use of Nor should it ever go out of fashion, "We Won't Go Home Till Morning" and second se unless the love of artistic singing and second verse "For He's a Jolly Good Fel-

the labe seeings of the human mixed by the secretize gives the positive re-civilization also go out of labiton. How," and from that time on the molely integration of the keyboard. The laws "This secretize gives the positive re-civilization also go out of labiton. How," and from that time on the molely integrated by Such automatically or explanation of the remain mixel-loving sould speare -contry under the sum-to sy nothing automatically. such and another the noticed care study in voice production or correct ing to hear its joy-inspiring melodies; of the seven seas. For wherever Anglo she must never be interfered with, tone development is absolutely based on as long as there shall be left one Saxons gather, from New York to San touchous become abnormal. This is a genuine scientific basis. the love of art, who will not rest till by way of Montreal and Melbourne, the workneed by a more or less namusical. The ideas time far expressed should the vocal wealth hidden in the larvay tune is always used when they wish possible to be a start with the start of th or miniatural tone product. The simple appear clear enough to any one en- shall have been unveiled, which alone do honor to one of their number

THE ETUDE

PRACTICING IN SMALL ROOMS. instrumEnt-the voice. Only when his

SEVERAL excellent voices are ruined, ac- vocal scale is practically perfected does ording to a communication which Dr. he begin to have actual practice in sight Weiss has just made to the Paris reading. The instrumentalist need not, Académic de Médecine, through practic- therefore, take to himself a superior ining in too small a room. Dr. Weiss de- telligence because, by the time he is ready clares that a singer in a theatre or con- ior a public carcer, note reading has be cert-hall must throw every intonation of come an automatic performance, while his voice a distance of thirty or forty many vocalists at the same period of deyards, but a student practicing in a small velopment are still poor readers. room is only able to throw it a yard or Having put the instrumental critic in two. The consequence is that the voice, his proper place, let us readily admit that instead of expanding, thickens, or, in Dr. there is no adequate excuse for the in-Wciss' words, becomes telescoped. Not ability of the average singer to read only is the articulation not properly thrown out, but the ear becomes less true, plicated systems of sight reading is, in

owing to the exaggeration of the upper my opinion, largely responsible for the pharyngeal contractions. The London Dail Mail received the following letter poor equipment of most American singers. In the choral singing countries-England, from Mme. Albani on this subject :--Wales, Germany-where almost everyone "In my opinion voices are not harmed during youth joins a choir for oratorio by singing in small rooms. I myself or glee singing, people learn note reading learned to sing in a very moderate-sized room, and if one sings well it matters comparatively few of our young people

intuitively. But in this country, where ery little what the size of the room is. participate in any sort of part singing, the If our artists had to wait until they ability to read music notation is pitifully could get a theatre or a very large room rare to study in, there would be but very little There is rapidly multiplying here a school of teachers who, ignoring the

practice -- E. ALBANI GYR." Discussing Dr. Weiss's statement with cumbersome systems of syllable reading, Mail's representative, Professor Ernest work for car training and the ability to Ford, of the London Guildhall School of think intervals in their harmonic relation. As soon as this new and rational system Music, said: "A voice certainly loses in tone in a small room, but I cannot agree shall become general, vocal students will with Dr. Weiss when he says that prac- learn to read music. Meanwhile, every ticing in a small room will absolutely singing student should embrace such opruin the voice. The fact that the sound portunities as are his for learning to read is unable to get away' may affect the Even without an instructor he may famil-singer, but not to a great extent. I cer- iarize himself with intervals and key tainly agree that articulation is better relations.

produced in a large room, but I also The singing teachers are often blamed think that there is more chance of exag- for failure to give instruction in sight gerating the pharyngcal contractions in a reading to their pupils. That they have a spacious building. A singer who sud- responsibility in making sure that every denly finds himself in a big hall is often pupil likely to participate in public singing liable to use unnecessary effort to make learns to read music, no one may deny, his voice carry. This does much harm." But it is not practical for every voice Mr. Ford gave the following hints to teacher to give personal instruction in amatcurs :---

sight singing. Leaving aside the fact that When singing in a large hall do not the average voice teacher is not as well strain. Sing in natural tonc. equipped for the work as are musicians Do not over-practice. Three times a who have specialized in harmony and day is quite often enough. theory, his tuition rates are likely Do not drink spirits. If a drink be much greater than the pupil would have

taken a glass of port is as good as any- to pay the specialist. thing Class instruction in fundamental har Do not smoke cigarettes. They irri- mony and ear training, supplemented by

and make a singer "clear his throat." actual experience in choral singing, should This is one of the worst things he can be arranged for voice students when possible.

to kill a nine-headed hydra ere they coul

You will never rise in the world without

doing your daily work well. The devil

does not walk about with hoofs and horns

in order to tempt us. No; he generally

coms to us with fancy pictures, working

If smoking, take to a pipe, with an occasional cigar-they are both far less

harmful. RESERVE not your energies for the fu-Do not attempt too hard a song-mas- ture, when you expect to do great things, ter the simple ones first. but exercise them every day, so that when Take everything comfortably .- London the time for great deeds does come, your Musical Standard strength will be developed. Many dream

SINGERS MUST READ MUSIC FLUENTLY.

THE inability of a large percentage of singers to read music at sight has brought upon the profession many seathing criticisms from musical directors, choirmasters and instrumental musicians generally. Sometimes the critics go so far as to upon our imaginations, thereby leading us ascribe a lower form of intelligence to from the path of duty. The young mind singers as a class because of this defi- loves to dwell upon the brightness of the

future, and while doing this is neglectful The singer is, indeed, too often a poor of the present duty. Beware, however, of sight reader, not because he is less in- all such fancy pictures, for the future is telligent or less industrious than his in- apt to be deceiving. It often presents strumental confrère, but because his mind itself like a lovely landscape, when viewed is occupied during the study period with from afar, but when we come near to it, 50 many phases which do not include we find hard roads, burning sands, with sight reading drill. The pianist or violin- thorns and thistles growing among the ist is continually reading music. Very flowers. Enjoy every day's work, enjoy little of his practice is disassociated from every mile of your life's journey, for then note reading. On the other hand the only will you be able to say in advanced inging student devotes by far the larger years that you have spent happy lives .-

is time to the perfecting of his Merz.



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 THIS book stars at the very beginning and is specially analised for your students. While it is not a product start and the special start and the for some students. While it is not a single start is another and the material use is a start and the special start an of greatness, and aim at it as if they had be called famous; but true greatness is an honest discharge of one's daily duties.

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an annothed and great interest to the

provide shares I love quartet playing. regularly, and watches his chance when a fine old masterpiece is going far un-

the second on the consistence of the source of the source

The pursues a similar method A violin by Antonius Stradivarius, with memorizing violin compositions. Of original label, \$2,875; a violin by in memorizing violin compositions. Or original auch, exercit, in the this he said: "I know the music so Grancino, \$230; a violin by J. B. Vuilhe strugs of interest, since well that I do not even keep the violin laune, with silver-mounted bow, \$130; and the provide a some of the part in the down of the sector see the stem manue, with any termination of the sector sector and a solution of the sector sector and a solution of the part from the orchestral or viola by Montagna, with one gold another and a state of the part from the orchestrat or volum by anonaging, who one good another excellence in volum in ano score, and never practice it on momenta and one silver-monited bow, and the volume of the state of th in accompanient. It is all mental energy at tollin 50 (5.2) width by Testore, is accompanient. It is all mental energy 174, 520; a violin by Testore, is sometimes play it ever on the piano. Milan, 1693, \$225; a violin by Andreas to get a general idea of the whole, and Guarnerius, 1622, \$250; a violin by vinoreals of the whole, and Guarnerius, 1622, \$250; a violin by 1 often play compositions in public Nicolas Lupot. Paris, 1810, \$225; a viowhich I have not tried on the violin lin by Antonio Gragnani, \$230; a violin

KREISLER'S PRACTICE METHODS. \$300; a violin by Nicolas Amati, 1675,

TREMEMENT STATISTICS Store a violin by Nicolas Amati, 1675. The violinis stated that here so statist aviolin by G. B. Regert, Statist transmission and for the violin. Am refer transled with cold or channy a violin by Micolas Ming, 1672. The violinist stated that here so statist and the mass Statist and the solution by Antonias transmission and the violin by Antonias transmission and the violini by Antonias transmission and transmission and the violini by Antonias transmission and the violini by Antonias transmission and transmission and transmission and the violini by Antonias transmission and transm I can get off a train after an all-day violin by Joseph, filius Andreas Guarthe could after source to that winding the context hall and territes, 1700, \$800; a Mathias Albanus, free source in the source in the context hall and territes, 1700, \$800; a Mathias Albanus, free source in the source in the context hall and territes, 1700, \$800; a Mathias Albanus, free source in the source i auxiety is to preserve my enthusiasm, Ceruti, of Cremona, \$160; a Francesco andery is to preserve my enumerating, econe, or cremony story a Prancesco and to be able to make my playing Reggerius, \$330; a violoncello by fresh and bucyant. When I play for Ferdinando Gagliano, \$375; a violin by myself I always do so to distract my Testore, of Milan, \$330; a J. B. Vuilmind. I never practice compositions laume, \$170; a Petrus Guarnerius, Manwhich I am to play in the near future. tua, \$500; a 'retrus vutarnerus, stan-A correspondent wishes to know the bistory of this channing bit of melody. I must have them fresh. I must not not original), \$350; a violin by A and allow myself to become tired of them, II. Amati, Cremona, \$700; a Testore, shows how eager the world is for a new allow mysel to become three or them, the value, of enough 400, a restore, I have to play many things I do not \$270; a Sanctus Seraphino, \$275, and a like, and it is difficult for me to play number of other violins of lesser note, them con amore. That is my only The total proceeds of the one day's sales were over \$18,500.

Concluding, Mr. Kreisler said that he Another firm had an auction sale of personally loved to play the big things violins, 'cellos, etc., within two weeks —Beethoven, Bach, Brahms—but that a of the above sale, at which a large numviolinist has to give the public what it her of instruments were sold at a likes, and the people seem to enjoy similar range of prices, and showing

THE LONDON VIOLIN MARKET. least two such sales a month through-LONDON is the world's greatest violin out the season.

A MOAD MINDED VIEW. markets as ceards Cremona violins and markets as given above, will strike the summers, as given above, will strike the American creater as being extraordi-tions markets. American ordenstas words experimental to indiging division and the violins and These are using great physics, and restorer of instruments of this even when greating. Some again, may been the using the source of the work end of the source of the sour the set of the set of

These London sales attract violin at frequent intervals. In no place on dealers from all over the world, and The room manifus a Laying Mr. Kreis-of the room manifus a Laying Mr. Kreis-the advector and the second se remarkable bargains can occasionally THE fact that one part of a piece of

The purchaser at such a sale must must may be less difficult is no reason the purchaser at such a sale must must may be less difficult is no reason the purchaser at such a sale must must may be less difficult is no reason aver these about it is that we all want instruments arc sold as they are, with- than the rest of it. Neither are technical photosecond unline Among artists out any guarantee that the labels are difficulties a reason for playing such a and prolestional courtesy which authentic, or that the violins are what part slower. However, in most instances receivent to matter the first part." they purport to be. The purchaser where technical difficulties occur, there

COL LEGNO.

or a "Guarnerius," or an "Amatf," and THE words "Col Legno" placed over which turns out to be really the product of an obscure Italian or French a passage in violin playing mean "with maker. To a really expert judge, how- the wood," and indicate that the strings ever, the London auction rooms offer are to be struck with the stick of the splendid opportunities of buying fine bow, and not the hair. The bow is instruments at real bargain prices. touches the strings instead of the hair. When playing such a passage, the stick A RECENT AUCTION SALE. is not drawn over the strings, but the latter are struck with it, the effect being At the last auction sales at the rooms of Puttick & Simpson, in London, a large number of violins were sold at very similar to passages on the guitar which are "drummed," i. c., struck smartly with the thumb. "Col Legno" he following prices, which have been passages are not often met with for the reduced to terms of American money: where some striking descriptive effect is required. Writers for the orchestra sometimes use this effect, and it is more rarely met with in solo compositions. One of the best-known compositions in which it is extensively used the "Serenade of the Martial Rabbit," one of the series of humorous "Scenes," written by Leonard, the wellknown French violinist. There is about a page of chords played "col legno." and the effect is very pleasing. As is by Joseph and Antonius Gagliano, the case with all novel effects on the 1768, \$300; a violin by Nicolas Amati, violin, this piece takes immensely with an audience, and it is very useful as an encore, or one of a serics, played as a

single number.

DVORAK'S HUMORESQUE.

IT is doubtful if anything is seen more Anton Dvorak. It is used in recitals by the world's greatest violinists, and never fails to make a telling hit with even the most uncultured audience.

A correspondent wishes to know the It makes a story of great interest and shows how eager the world is for a new inspiration, which really rings true and comes straight from the heart. matchless gem he had produced, for he died, in 1004, hefore his Humoresque had

The piece is the seventh of a set of cight "Humoresken" written for niano what an immense market there is for The works are as follows: No. I, E fat old violins in London. There are at minor; 2, B major; 3. A flat major; 4 F major: 5. A minor: 6. B major: 1 G flat major; 8, B flat minor. None The prices realized for the instrumarket as regards Cremona violins and ments, as given above, will strike the seventh in G flat major, attained any spe of the pieces, except the now famous cial note. Dyorak evidently intended the piece to be, as its name indicates, of a light, humorous character. The metronome mark was set for a quarter note=72. nearly double as fast as it is now played as a violin solo. As a piano solo and at a rapid tempo the composition failed at first to attain any great fame, and it was not until it was arranged for the violin and the great violinists began playing it that its supreme beauty was recognized by the musical world. It was apparent to violin soloists that, beautiful as the melody was at a ranid tempo it was up in Europe, make violins cheaper far more effective slower, and most of them made a dreamy adagio out of it, often playing it four in a bar instead of two as written. I know of very few instances in the history of music where such a striking change has been made in a composition by an eminent com-

poser. The whole character of the piece has been changed, and it is certainly much more effective at a slow tempo. There are three fine arrangements of the work for violin and piano, one by August Wilhelmj, one by Fritz Kreisler, and one by Fahian Rehfeld. An extremely easy edicontrol of composing must be an expert judge of violins, or is also harmonical crowding, and in such tion for the violin in the first position. beginners, has been brought out by E

Schmid.

shows how eagerly new works, no matter for what instrument they are written, are scanned in order to add a new gem to the stock of violin music.



M. T. C .- You are correct; a typographical error made the dimensions of the bass bar, as used by a well-known violin maker, read "11/2 .inches" in answer to a correspondent in a previous

States for a concert tour next fall. N. McN .- As you intend to have a mixed program in your recital, includ-

ing both piano and violin solos, it would be best for you to head your bers, you might head the program rapidity of the tempo. In an allegro, 'Violin Recital" assisted by ---

If your four violinists are to play a sound, corresponding to the bowing of composition specially arranged for four the violin. violins, first, second, third and fourth,

be announced in a similar manner. If ment, but a French or German copy only first and second violin parts are with a spurious label. The invention played, it would appear on the program of the violing in practically its present as a violin duct accompanied by the form, is ascribed by some authorities piano. If you have all your violin pu- to Duiffoprugcar, while others claim

says, "He was not a violin maker, not If your pupils are not experienced in withstanding the fact that there are ensemble work, you will find that it hundreds of instruments bearing his will take a good deal of patience to name, French or German copies get them to play the different parts the old Brescian style, with this label correctly together. For this reason affixed." The date in your violin, 1520, only the simplest music should be used is about the time when the violin in at first. For three violins and piano its present form was first invented. The the following are easy and effective: motto inlaid in your violin is quite Birthday March, Op. 36. by Borner; common in instruments of this descrip Bauernfest or Elfentanz, by A. Moffat; tion. A free translation would be (the Overture, Jean de Paris, by Boildieu, wood of the violin being supposed to arranged by L. Sorge. For four violins be the speaker): "While part of a living and piano the Kriegsmarch, by Men- tree I was dumb, but now that I am delssohn, and the Schlummerlied, by dead I can sing." Your violin may Schumann, make good concert num- have a good tone and be a good inbers. If your pupils find too much diffi- strument, but would not possess a great culty in playing the independent parts, money value.

ing violin solo like the Simple Confer sion, by Thomé, in unison, accompanied FINE VIOLIN by the piano.

able to achieve a great deal within the

THE ETUDE

HADEN

GAUTIER ..

THRONE.

RUKOMM

BEETHOV: 1

Haddock. There are arrangements for next few years if you can keep up the the 'cello and piano, by Leo Schratten-holz; for the organ, by Edwin Lemare, you do at present. Your teacher is of and for small orchestra, by Adolph course best fitted to advise you as to your future. If, as you say, your talent

Frederick Stock, conductor of the Theo. is good and you are passionately fond Thomas Orchestra of Chicago, has made of violin playing, you ought to be able an effective arrangement for grand or- to make a success of teaching, for an effective arrangement for grand of the success which you are fitting yourself. in his concerns. The Humoresque can be a stained as a dust for the ning. G. H.—The mere fact that your violin

for string quartet, and for violin, piano, seems to stay in tune better than the and cello. In some of these arrange- average violin does not indicate any ments it has been transposed from the great superiority. It simply indicates original key. The success it has attained that you use a good quality of stringe that your pegs are in good working order, and that you keep your strings tuned habitually to the same pitch. It is a mere mechanical detail.

> C. J. K .- There is no mathematically correct position for placing the sound post, as the position differs slightly for different instruments. It might be roughly stated that the sound-post should be placed about an eighth of an inch or more back of the right foot of the bridge. The most favor-

able, place for the sound-post can only be ascertained by experimenting with it at a greater or less distance from the foot of the bridge. The sound-post length instead of "101/2 inches" in the should never be placed directly under the foot of the bridge, as you say was done by an expert in the case of your friend's violin. The chances are, how-

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L. G. G .- Francis Macmillen, the ever, that the post was set correctly, American violinist, is still concertizing but that the bridge was afterwards in Europe. He will return to the United moved to a position directly above the post. When the bridge falls down care should be taken, when it is re-adjusted to place it with the foot somewhat in

front of the post. B. S .- Write to the Theo. Presser program "Piano and Violin Recital," Co, for a catalog of music arranged since the heading "Violin and Piano for mandolin orchestra, with parts ad Recital" would create the impression lib, for violin, piano, flute and other that the entire program consisted of orchestral instruments. 2. In execuviolin and piano duets. If your prin- ting the tremolo on the mandolin the cipal business is teaching the violin, player executes sixteenth, thirty-second and you have only a few plano num- or sixty-fourth notes, according to the

"Violin Recital" assisted by _______ sixteenths might be necessary, and m (giving the names of the assisting a slow adagio, sixty-fourths. The idea is to produce an unbroken flow of

with piano accompaniment, you would E. M. S.—The chances are that your announce it on the program as "Violin violin, labeled Gaspar Duiffortugear, Quartet and Piano." The trio would 1520, is not a sixteenth century instru-

pils play the same part, the name of the that he only made viols and lutes, and composition should be followed by: no violins. A well known authority Played in unison by -----

you might have them play some pleas-

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SERVICE.

554

Truce are organists who persist in a companied. After the congregation has metrodate recentation throughout the heard the organ during the Prelade and take wind, often around will anyot the first anthem in all its rich coloring, the herosis of the worshipers, rather then the ear welcomes a cessation of The birthold of the worsinglety third inch the eff whether a constant of the and peaceful exaltation. Es-organ tone, the provides are those who rely Π is member of the choir sings a solo, a constant use of the choir and other treat the accompaniment with all the

and the second second

Department for Organists

entron have lettle opportunity to here. Occasionally a staccato selection, tinct additions to pianoforte literature.

hould mepare the worshiper for the a good time for the members of the con-ranged for the organ with any success bandl inspare the sorisinger for the a good time for the members of the com- mages tor the one- may any accesses service, and should lack dramatic row bell streament to exchange greetings, so that whatever seems to have been already time elements. Before playing the many regardly become careless and his transcribed by competent term. The cata has a finance with the many regardly the many regardly and the lagges term with them W.T. Best, the same with the requiries atom, so that Posthule. There are a few churches in the virtuous organities of lagland, has paped with the requiries atom, so that Posthule. There are a few churches in the virtuous organities and in the section with the rest with section of the requiries atom, so that the torganities give a brief rectification area to his posting at the section. When you take the first sec-

ON REGISTRATION DURING THE streng, then have the eight-foot tone of the organ resound in all its sonority, backed up by a rich pedal bass. The second anthem should contrast with the first, and indeed it is frequently a wisc

be monotonous. With all the wealth of Overtures to Poet and Peasant, by Supper ter monotonous. Wath all the weath of Overtures to *rost and reasons*, by Supper-supportionation and "color effects" be William Tell, by Rossini, and Zamja, by tore him, he should be able to make even Herold. For a while the remarkable the most formal service varied.

ne most formal service varied. As to the nature of compositions ner's Tannhäuser Overture was a cheral played, as a general thing those by Ger- de batoille of many organists. To-day we man composers have few indications re- find organists playing Lemare's transcripgarding changes of registration, and they tions of portions of the Nibelungen Rug should be interpreted according to the and Parsifal. Not long since, a Western wishes of the composers. Those by organist played his own transcription of tistes of the composers, inose or organist payed its own transcription of French composers have many more in first's Twelfth Hungarian Rhapsody. dications, and consequently they must be Now there are some compositions which closely followed. It is a good plan to when transcribed, seem to suit most adclosely tollowed. It is a good plan to wrice transcribed, seen to suft most ad-alternate pieces of different styles. A pre-mirably the character of the organ. Take, bide by a German master, an offertory for trastance, some of the slow move-by a Frenchman, and a Postlude by an ments of Beethoven: the Larghetto of the Italian, an Englishman or an American Second Symphony, the Allegretto of the taining an Englishman or an American second Symptony, the Augeretto of the is a suggestion for contrast in this re-spect. The old adage "Variety is the planoforte Sonata, Opts 7, and the theme-spec of life" may well fit the organist's of the Andante from the Kreutzer Soattitude in the treatment of registration nato; or the songs of Schubert: Are choice on the part of the organist and aritude in the treatment of registration nato; of use and the Maiden choirnnaster to select one which is unace during the service as well as in his re-thore and the during the service as well as in his re-built of the service as well as in his re-ther and the during the service as well as in his re-ther and the during the service as well as in his re-ther and the during the service as well as in his re-ther and the during the service as well as in his re-ther and the during the service as well as in his re-ther and the during the service as well as in his re-ther and the during the service as well as in his re-ther and the during the service as well as the during the service as well as the during the service as the during the service as the during the service as well as the during the service as well as the during the service as the during the service as well as the during the service as well as the during the service as the during the during the during the service as the during the By the Sea; or some of the Songs with-out Words of Mendelssohn; or the Larghetto from Schuman's pianoforte Quartet and the slow movement of his Spring Symphony; or the Adagio of Brahms' pianoforte Quintette and the Allegretto of his F major Symphony. On the other hand, some works do not seem to tran-

scribe well for the organ. Chopin's pieces are seldom adapted for the instrument, and few of Grieg's can be used. Chopin's music is so essentially "pianoforte" in style, so dependent upon the subtlest nuances in touch, that it seems badly suited to any other manner of performance. Grieg had more of the "orchestra appropriate to the organ, and others are and threads in way organs in this one manual, and accompany on another, probably follow in runk. There there are related to the organ, and order a more are the second of the organ and order to impress the true upon the file exceeds and related to the order to impress the true upon the file exceeds a load of the order to impress the true upon the file exceeds a load of the order to impress the true upon the file exceeds a load of the order to impress the true upon the file exceeds a load of the order to impress the true upon the file exceeds a load of the order to impress the true upon the file exceeds a load of the order to impress the true upon the file exceeds a load of the order to impress the true upon the order to impress the order to impress the true upon the order to impress the order to i The second secon Combination pedals offertory there is an excellent opports. little or no organ music. The question tionably quite effective. But no mater area me have of laziness on the nity for the organist to insert a pleasing arises: Because these masters have not how eleverly done are the Prelide to The analysis in securing variety number. Pieces of a decorriginal transfer a pleasing attests accents the material material plant and the security of the organist in material plant and the security of the s the members of the may be employed, are very effective and Wagner's operas by Liszt are disexcellences of such as Lemaigre's Cappricio in F or the last some pieces are well adapted for senority; many pieces which have a one and timesione they are greatly Martini-Guilmant Garotte, is a welcome the organ and some are not. The char- lovely singing melody with a subordinate show visiting organist centrast to the customary sustained tones acter of the instrument must be taken accompaniment, or which are very delithe discrete state of the constraint of the constrainty sustained tools acted of the matrument must be taken accompanitment, or while are very debuild of the constraints of the constra there are such as and the start they say. It diamong a series the careful and are particularly recommended in this main thing in good organ writing is noble instrument. To make it undigni-tillaren arganist should see to it that case. The Posthole is the place where legate. Other effects may be used, but field is almost to make it langhable. The and manufal should see to it that case. The Posthale is the place where legato, under effects may be used, but used is almost to make it languable. The addy howers that varies whore use the organist generally displays the full they are only for special instances and transmittions which addres closes to the irre Preinde may be deleted and power of the organ. It is too bad that in 60 not qualify for the principal features, nature of the instrument are unquestion-dice or iteruit and massive. It most churches this is usually considered. Now every composition which can be ar-ably the most satisfactory.

search be no monotony. The indica- which the organists give a bref rectail done a great amount of work in this ments. When you take the first stop-ner, should be carriefly indicated in after the service, and listness remain direction, and in his recitals at Saint look not impatiently at the end of your work that the soft stops on the swell quietly in their pews, as if this were Goorge's Hall, Liverpool, he used many journey, nor fix you mind, when taking may be used for deficite possages; the a part of the service. Of course, the transcriptions. The numerous organ col-your first lessons, upon the time when why same on the Choir and for pro-Ritumlistic Angicans and the Roman letions published in America and edited you shall appear before the public. Do award melodies, and the more powerful Catholic Churches have a cut-and-dried by some of our leading organists contain every day's day well, and in due time you whe from for the heavy parts formula, which the organist must per- a large number of transcriptions and ar- will have walked the thousand miles, and the should be used with judi-force follow. Notwithstanding this, there rangements. There was a time when the so you will be prepared to perform great insermination. If the Doxology be is no reason why his registration should programs of organ recitals contained the works by the masters.

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BY 5. R. KROEGER

of the combination of great talent, profound knowledge, thorough organ technic, acquaintance with the instrument, a THE wonderful improvisations of the cool and accurate judgment. But how great organist, Alexandre Guilmant, at few of our American organists seem to the Saint Louis World's Fair were a have improvisational skill! The writer constant source of delight to his auditors. has attended services in different cities, Almost daily would the master take a and from a quiet position in the theme-frequently suggested by one of auditorium has heard many attempts at his listeners-and treat it most in- improvisation. Looking backward, he geniously and effectively. Possibly he recalls but few in which real ability and was happiest in his improvisations upon thorough musicianship were united; Stotch ballads. All sorts of harmonic wherein the improvisation appeared to and contrapuntal devices were employed possess the quality of inspiration. To with the greatest skill. And his registra- be sure, it is not every organist who can tion was invariably in the best taste, create interesting material upon the spur Often the improvisor seemed to be in an of the moment. Even if he can, it is ecstatic mood, and the harmonies melted not everyone who has the training and together in the most exquisite manner, the mastery of the situation to develop Then again he would revel in the full something which is logical and coherent. power of the great instrument, bringing Most improvisations appear to be ramout all its massive tonal sonority. His bling transitions and modulations without fugato passages were of great interest to any definite plan. If the organist is unthe many organists and other musicians able to construct a theme which has any who were to be found in large numbers vitality, he would better take a fine in Festival Hall during the recitals. hymn-tune and use it as the basis of his M. Guilmant seemed to sieze upon the improvisation. In fact, many members vital characteristics of a theme with of the congregation prefer this, inasunerring musicianship. If it permitted much as it is likely they are familiar of augmentation, diminution or inverwith the tune, and are able to follow its sion with effectiveness, he brought out development. But practice brings ease these features. His modulations were and fluency, and in the course of time made with the utmost case and fluency, he will find that his harmonic and conand his return to the principal key was trapuntal progressions are made with always done in a striking way. skill and certainty. He will revel in the Each recital displayed novelty: no im- opportunities afforded him by means of provisation seemed to resemble another, the wonderful scope of the instrument,

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TRANSCRIPTIONS FOR THE ORGAN. and a constant use of the obsec and other treat the accompaning with all the red_{n-k} because the contrast treat the state in registration possible red of the contrast treatment of the contrast tree are some solue (O Rert in the where of ne some isses and the contrast the contrast tree are some solue (O Rert in the where of ne some isses and the contrast the contrast tree are some solue (O Rert in the where of ne some isses and the contrast the contrast tree of the contrast of the contrast tree tree of strengthene are the organized (O Israel, admit of very considerable graving in central trees in the service. The how means the intermediate the contrast trees is the contrast trees in the service. The maging that in order to play with change in registration throughout. There organ in recitals and in the service. The and the second s and comparatively rare. In necompanying spring listency spring and spring of the spring of the spring spring spring spring listency spring and spring The probably more times when the types their approximation of this hum- some of the greatest matter mould have some and the encentry mould be the matter mould have the some of the matter mould be consideration to organ or rate L(d, H) and L(d, H) are a some only be employed than in any all be played with full organ, as is often composition is one of the matter mould be excited in number, when the total of his base on given in the some of the matter mould be the matter in the some of the matter mould be the matter in the some of the matter mould be the matter in the some of the matter mould be the matter in the some of the matter mould be the matter in the some of the matter mould be the matter in the some of the matter mould be the matter mould be the matter mould be an excited in number, when the total of his bases on global some matter mould be an excited in number. t Naster et Christmas it is in had taste (i. c., playing the tune before the choir stand unapproachable. The organ Conand transition and even (i.e., playing fifs time fectors the chair stand dnapproachable. The organ con-much transition and even and congregation take up the singing), certos of Händel and the Sonatas and a discriminate. Outward is a good plan to play the melody on Preludes and Fugues of Mendelssohn

and and all and the second the se THE CHILDREN'S PAGE and the second of the second o

ERIC CHOPIN.

MY FIRST CONCERT.

on he glores for me constructions something day, hoping thus to increase their im-needs, for when on any return something day hoping thus to increase their in-media of the solution of the

States are quite that liked bask, treplete studied at hous with the pupils that by example. I did not injure my hands, in was child back several times Of an example of the pupils that by example. I did not injure my hands, in the only was the pupils of the pupils o Ly concerning united to the during prices, but my hard work was due mainly butter. Solucious and their returning for tions. I was always very sensitive but years i work and the solution unsical thought both praise and blane, and remember any Dave varie thaying I was abed hard somewhat of his severity became would come to me, and up I would one that I marched heldy out ef a counts the shift having have haved thread concerning in because in the second of the s and house or in the ending and if relate may always more more prizes, as your to note in terms of pay a tew room where many people were assu-ate associated and the second secon serveilly, when improvement of posts for these is was decays forces abound music, fancied, first, choses; —then that very enthusiastically about me

A DREAM LETTER FROM FRED- not hook diam, as when trying to solve ound par dong example in mathematics. Better than the praises and gifts of the they would sit down and listen Warstw roledny was the praise I received that if they would sit down and listen when her ways of age from the great quictly I would improvise a pretty sidger Gancine This noise artiste was story for them. Down they sat, much

pleased with my playing that she gave delighted, and after extinguishing the a wateh ou which vas empravel lights I went to the piano and began: in par madame Catalini à Prédèrie "Robbers set out to plunder a house. Choice, age do a set of the product a solucity set out to punder a house Choice, age do in any (From Madam They come nearer and nearer. They Challin is Preciser Chopie, aged siz), balt and put up ladders they have While still is my eleventh year I brought with them, up they seramble, to consoled a noise which I defined to the just as they are going into the the Grand Bake Constantine, who had it house they hear a noise more highly covered and langed to the millipre shard one do they can be in the interfa-tion of the start of the set second and played by the military hand, ened they run back into the woods, yow my father thought it advisable to where, in the stillness and darkness of

the youngsters.

pleasant to improvise for admiring ladies and gentlemen, and to hear their words of praise, how much more thrillto care for itself and go

out into the world

place me under a teacher of harmony and Nearly all of my energies and genius composition. Accordingly Joseph Elsner I devoted to my favorite instrumentbecame my instructor. I was fortunate the piano. I have written concertos in my masters, lodh of them being excel-bein men, and thorough musicians. In orchestra, but I am always true to my course I could not write alter years, when some of the Vienna pet instrument. When quite young the critics were surprised that I could have smallness of my hands troubled me barned were suppressible without ever having greatly. I could not handle chords as sindied outside of Warsaw, I replied to I wished. After much thinking I inthem that "from Messrs. Zwyny and Els- vented a contrivance which I put befor on the glories of my clothes than 1Nr, even the greatest fool must learn tween my fingers and wore it night and

then the copier, my mother agenue. Sense a subserve with the pupils that, by example. I did not injure my hands,

ing health of other boys. I was subject I was out of my mind. I had a comto fits of depression, when I desired fortable room of my own in which was nothing but quiet and rest, though I was a piano, and in this den I had many at times full of animal spirits and bub-the statistical parties, surrounded bled over with mischief. Caricaturing by my family and several dear friends, In 1828 I realized the wish of my was my favorite amusement. Whenever heart and paid a visit to Berlin. I was I went on a journey I sent home countmad with delight when I found that I less drawings of all the grotesque people saw, and once while in school, a could go, and I scarcely recovered my worthy professor caught me drawing a sanity during the entire journey. I caricature of his own dignified self! managed to caricature some of the What do you suppose he did to me? Nothing! He praised my drawing! funny people I met on the way, but that was only a sign that I was recov-One day after my return home, my father being out, the assistant tutor ering my usual state of mind, found it impossible to control the un-

A worthy professor, a friend of my father, had me under his care. He was going to a congress of eminent natural philosophers. I cared not a whit for this congress. The music for which Berlin was famous drew me, and hoped to meet some of the great musi eians who made Berlin their home, but in this I was disappointed. Those who had promised me introductions did not keep their promises, and I was much too timid to introduce myself. So Mendelssohn from afar. Spoutini wa then the autocrat of Berlin music. the night, they lie down heard then his opera "Ferdinand Co

under the trees and fall tez." But the most sublime music asleep," And now I began to play softer and me was Händel's "Ode on St. Cecilia Day." That was music at its best! even softer, till my boy andience was as sound haunted shops and piano manufactorie asleep as ever were the and only fear of my father's displeasure Upon this I induced me to do any sightseeing an crept quietly from the connected with music. I have said that room and called the I saw Mendelssohn with Zelter and other members of the other musicians, but we did not me family, who came troopuntil afterwards in Paris, when we be ing in with lights in came very good friends. He was a most lovable fellow, full of wild praps their hands, while with a tremendous crashing chord I suddenly awoke and absurdities; not so much given to imitations and satires as myself, bu enjoying a race in the moonlight with

MY FIRST OPUS. his great chum, Hiller, or suddenly In the year 1825 I be- starting a series of mad jumps when came very great in my soberly walking home from some musiown estimation. I first cal party. He gave me the pet name of saw one of my pieces in "Chopinnetto," and indeed many of my print. My Opus (or friends put a diminutive with my name: work) one was pub- some called me "little Chopin" o lished! If it had been "Chopinick," "Chopinnetto" or petit." I imagine that my frail health had much to do with this.

During the year following my trip to Berlin, in the company of three friends ing was it to feel myself I visited Vienna, where I played twice an author, and that one in public. How proud I was then to of my compositions was 'be called a master of the pianoforte in black and white, able No student, but a master! I will quote to you from a letter I wrote to my parents after my debut. "The sight of the Viennese public did not at all ex-cite me, and I sat down, pale as I was at a wonderful instrument of Graff's at that time perhaps the best in Vienna. Beside me I had a young man who turned the leaves for me in the variations, and who prided himself on having rendered the same service to Moscheles, Hummel and Herz. Believe me when I tell you that I played in a desperate mood; nevertheless the variations produced so much effect that

THE ETUDE

I gave, in 1890, a grand concert in group they were, too, though you are no you would be timid about playing be- know something about them, and are Warsaw, at which I played a concerto, doubt lucky in not having such a fore me. Do any of you play my waltz familiar with their pictured faces. In which I had recently composed, and a teacher as was I. I was sometimes very in D flat (opus 64)? I will tell you fact pictures are one of the greatest aids which I had reemily composed, and a teacher as was I. I was sometimes very in D had (opso dog): I will be mysical exponents at $M_{\rm em}$ in the system of the musical education of young chil-hadies same. One of the mysical education of young chil-hadies same. One of the system o much praised, and indeed the entire con- fault-finding in a very humble spirit, tail. One day my friend said to me: often interest a pupil in a piece of music cert was so great a success that I was One of them, who died at the age of "If I were such a musician as you, I which is not enjoyed for its own sake a for the time very happy, though the thirteen, would have been a marvel, would compose something for that lit- the moment. It is also well to urge shadow of a parting from home and all Liszt said that when Filtsch came before the dog." Down I sat and improvised pupils to have a musician's corner in I held dear was already darkening over the public he (Liszt) would retire. I this waltz, which is therefore called their homes, and to keep the interest Indeed in November, 1830, I left taught the little fellow, among other my home for a long journey, and in my things, my E minor Concerto. I only little dog). heart I carried the miserable presenti- allowed him to study one solo at a time, ment that I was leaving it forever; that till at last when all were perfect, I about myself. You know what I did as prizes will open for many a pleasant I would never again return to the friends arranged for him to play the whole, and what I enjoyed, and I don't care to and profit abe pathway for the years to and country I loved so tenderly. After Practicing I now forbade, preparing him sadden you by saying, much about the come, and may be the beginnings of a wandering, sometimes alone, and some- for the great event by a course of readmany with some Polish friends, through ing, and being a devout Romanist he and depressed. The world now gives annotated and marked for reference at several German towns, and after quite fasted and used the prayers of the me my due. In my own time a London the club meetings, and in this way are a long stay in Vienna, where I met Church. Finally, all my special circle publisher sent word that he wished no doubly interesting. many musical people, I went to Paris for being present, we played the Concerto in a visit. On my passport was written: my salon, I filling in all the orchestral "Passing through Paris." I never got parts on another piano. Filtsch played any further on my journey, for though marvelously well. Those who were these things ate into my heart, for I I made many short trips, and once went present heard something which they to England, Paris always remained my could hold in their memories for a lifehome. I used sometimes to refer laugh- time. After it was all over I took my not? My own circle understood me, ingly to my first descent upon the gay little pupil to a music shop and pre- but the musician in me often yearned Charles Dickens, "Lord, keep my memory capital by swing: "You know I an only sented him with the score of Beethover's to conjuer the whole world, not to be green," will hardly need to be reminded in the store of t "Fidelio." I loved Mozart above all other mas-

waited upon by him, or to rest in his

arms. Besides teaching and composing

or playing to my own special circle

played several times in public with

Liszt. Once, with Liszt and Hiller, I

played Bach's Concerto for three pianos

son there was terrible; the

E Flat Sonata,

when I left it.

CHOPIN IN PARIS

I made so many pleasant friends and Paris was at that time such a brilliant musical center, that it is no wonder that made it my home. At the Italian Opera House such great artists as Madame Malibran-Garcia and Madanue Pasta, with Messrs. Rubini and Lablache, were singing. The Académie also boasted some fine singers, while among composers came first the nomnous old Chernhini Rossini Meverbeer Hiller, and for a time Mendelssohn. There were also pianists, among them being Liszt, Baillot, who was an exquisite violin player, and Franchomme famous violoncellist, with whom I established a warm iriendship. At that time Kalkbrenner was considered the pianoforte master and, in his own opinion, was the greatest of living masters. He wished to give me lessons, Mendelssohn, who despised him, was furious upon hearing this. I went, however, to a few of his classes, as indeed I admired his playing, but I did not care to give three years (the time he required) to studying with him. He was very prim and precise and always wanted to be treated with the respect he felt was his due. One day, when Hiller, Felix Mendelssohn and myself were sitting before a café on the Boule-

vard des Italiens, we saw him approaching. A wicked spirit took possession of us and jumping up we surrounded him with noisy friendliness, pulling him along with us and talking every moment. With ruffled dignity he fled, for nothing could have vexed him more than being addressed by such a noisy company. After my first concert I became quite the rage. The newness of my style found some objectors, but the musical circle was delighted, and again, as in

Warsaw, the aristocratic circle opened its doors to me. My playing always gave particular pleasure to the ladies. I lacked the physical strength for vigorous handling of the instrument, so my playing was dreamy, tender and

Liszt played some of my pieces with superb strength. He simply conquered everything. When he played my compositions as I wrote them I enjoyed searing them, but he was forever meddling with them, filling in cadenzas or now!"

a gymnast. Oh, it put me out of all my nocturnes and mazurkas. I wish country, even including Italy. a kyminast. Uh, it put me out or an my notations and you just how I Young students take more interest in and was buried at St. Paul's, Coren select circle of pupils, and a very adoring wanted them played, but then, perhaps, music by classical composers if they Garden.

"Valse du petit chien" (Valse of the alive by frequent gifts of pictures suitable for the "corner.' I think that I have told you enough Dainty books on biography awarded

many times when I was sad, miscrable musical library. These books can be more of my music, as there was no sale for it. And, indeed, its sale in France and Germany was small, All fclt myself unappreciated and I knew my own worth. What genius does

pent up in a little circle. Consumption that 1910, besides being the centenary of was fastened upon me, and at last, Chopin and Schumann, is also the biters, but I generally taught more of my after much suffering, in the arms of my centenary of Dr. Thomas Arne, the own music than of any other composer, pet pupil, while the voice of one of my composer of Rule Brittania. This famous Brinsley Richards was one of my pupils Polish friends was still throbbing in English composer was the son of a welland several ladies who studied with me melody through my room, I laid down known upholsterer, Thomas Arne, of a burden which had often seemed in- King Street, Covent Garden-the upholwere fine musicians. Perhaps Gutmann was my best pupil. I know that I loved tolerably heavy, passing to where, be-storer mentioned by Addison in The him very tenderly, and that during my youd these voices, there is rest. last painful illness I loved best to be Your friend,

FRÉDÈRIC CHOPIN

A MUSICAL TRAVEL MEETING.

BY MARY A. SCHMITZ

and once Moscheles and myself went to A GOOD method of combining instruc- privately conveyed a spinet to his bed-St. Cloud and played before the Queen tion and amusement is to arrange an room, where he indulged in clandestine and the Royal Family We roused our imaginary trip through Europe, calling practice during the nighttime, muffling the hearers to very flattering enthusiasm. I at all the principal towns and cities strings with a handkerchief in order to played many of my nocturnes, waltzes associated with the names of famous avoid being detected by his father, who etc., and together we played Moscheles musicians, or in any way remarkable for disapproved of music. He was also in their historic interest. Each member of the habit of disguising himself by wear I spent one year with some friends the club should provide himself with a ing livery and attending opera in the on the island of Majorca, living part map of Europe, and as the various towns "servants' gallery," Subsequently he was of the time in a deserted monastery, are reached members should call to mind discovered playing the violin by his where, in the cell of some dead and any notable fact concerning the place. The father, and after some fruitless efforts gone monk, I composed or improvised teacher should be careful to see that all to prevent him the young musician was on my Pleyel piano. The rainy seathe questions are not answered only by permitted to go his own way unmolested. wind the one or two brightest members of He soon made his way as a composer moaned and howled about the old place the class, but should attempt to "draw of opera and oratorio-in which latter he like an unquiet spirit. My stay in out" those who are slower witted, or was the first composer to introduce Majorca did not strengthen me, but more shy than the rest. The journey female choruses-and rapidly became essent me back to Paris weaker than might be made starting from New York, tablished as a leading musician, despite where there are one or two composers the fact that his star was dimmed by a One of my diversions, either in my to be mentioned, and many historic greater-that of George Frederick Hanown salon or among my friends, was places of musical interest. Then comes del. He was instrumental in bringing to give impersonations. I could so dis-Italy with Naples, where Scarlatti was forward his sister, Susanna Maria, who guise myself that no one would recogborn, and Sicily, the birthplace of Bellini. eventually became Mrs. Cibber, the wellnize me. Sometimes I would go quietly Further north is Rome, where Pales' known tragic actress. Dr. Arne's chief out of the room and return almost imtrina lived, and where St. Peter's claim upon the present generation, apart mediately as a stolid Englishman, or cathedral remains, solid and immutable; from his florid announcement that else I came trotting in as a little hunch-Florence, the cradle of opera; Venice, so "Britons never, never, never, shall back and sat down so to play. Once a full of musical interest, and Milan, the slaves," is as the composer of those de Polish musician who was visiting mo modern operatic center of Italy. After lightful settings of the Shakespearian said that he must while in Paris hear Italy comes Hungary, the fatherland of lyrics, Where the Bee Sucks, Under the Liszt, Pixis and other celebrated play-Liszt; Vienna, the capital of Austria, Greenwood Tree, Blow, Blow, Thou Winers. I said that he need not troubl perhaps the most interesting music ter Winds, etc., songs of such sweetness. about that, and, getting up quickly imitated each one in turn. The next evening, if I remember rightly, while center in the world. Each country may and so nicely attuned to the spirit of the be visited in turn, until at last we return words as to render them immortal, his to America by way of Paris, the birth- songs The Lass with the Delicate Air in a box at the opera, I left the box place of Gounod, and the dwelling- and Polly Willis. Thomas Arne was for a moment and Pixis, coming in, sat place of Chopin, and London, so long not knighted as he probably would have down in my place. My friend, turning. the home of Handel, and the birthplace been nowadays, as many musicians in saw this figure which I had imitated only the evening before, and supposing it another jest of mine, clapped his

It might be well to break the journey with actors as "rogues and vagabonds," hand familiarly on Pixis's shoulder. saying: "Oh, Frédèric, don't imitate at various meetings, and visit only one but he was made a Doctor of Music h or two countries at a time. Germany Oxford University and was honored very offers a huge field for interesting "ex- highly by his own countrymen, whose andouble octaves just to show his skill as I suppose that many of you play ploration" of this kind-more than any preciation took the practical shape of

golden guineas. He died March 5, 1795,

Spectator of April 27, 1711-and was educated at Eton College. He was originally intended for the law, and, like Sir Joshua Porter in Pinafore, he "served a term in an attorney's firm," though we have no direct evidence to show that he "polished up the knocker on the big front door." He seems to have found this little to his taste, however, for we are told that he those days narrowly escaped being classed

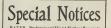
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Competitors must comply with

The contest is open to all com-

1st, 1910.

All entries must be addressed to "The Etude Musical Prize Con-test," 1712 Chestnut Street, Phila-delphia, Pa., U. S. A. All manuscripts must have the

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The real name of the composer manuscript. Choose a fictitious name and write the same upon your manuscript. Then write the real name and full address upon a sin of upper and necless upon a real name and this address upon a slip of paper and enclose it in an envelope. Seal the envelope, write only the fictitious name on the outside of the envelope, which must be sent with the manuscript. Involved contrapuntal treatment

of themes and pedantic efforts should be avoided.

Piano compositions only will be considered in this competition. Do not send songs, organ pieces, violin ieces or orchestral works.

No restriction is placed upon the

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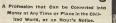
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Q. Did opera precede oratorio, or is in derived from oratorio? (O. N. K.)

becs." betweed on ot call a pent a pin, nor do we pronounce been like Ben. I should always prefer the short "I' lis "wind" or "windy" unless it disturbed a rhyme. Q. When were pedal attachments first used on organs? (Young Organist.) on organs? (1) onny Organist.) A. Lootens gives a description of a Dutch organ. with pedais, said to have been huilt at Urrecht in 1120. But pedais remained in a rather primitive state until the improve-ments of the fifteenth century.

A. In the French system of solfeggio, the syliables do, rc. mi, etc., are not changed for accidentais. In instrumental music, double sharp is double dieze, and double flat is double bemol.

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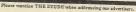
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. What does 8 under a note in the bass

L'sunlig it means with the octave helow.

(According). It all are singling in the same composition, with accompanions: do instruments or even stith. It would never sound a fourth un-less that it would never sound a fourth un-less the tuber of latitions were singling in the work is not treated as a transposing instrument, and the singlers must not, there-workers, non-higher than the note is written. (Acoustician.)

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Both the local paper and the special

THE VALUE OF PUBLIC APPEARANCE. If you could have an electric sign, with Personally I think that all publicly just your name and the line of your work, presented music should have a com-mercial value, and I should never adat a point where every one in the community could see it each night, that would vise any young musician to deliberately mean publicity in the superlative degree, give his services where there is the and, spite of any opinion to the contrary, least possibility that by demanding money for his work he would receive it wouldn't hurt you the least bit, provided you could prove in your work that it, and certainly all large church conyour were worthy of such publicity. But, that sort of advertising being clearly im-possible, the next best thing is to use the pay the musical talent employed just the same as they must, and do, pay for milder methods, and these are found in the circular and the newspaper, both flowers, lights and janitor service

But, leaving these larger functions general and musical. Let your circular out of account, there are still many be concise, and avoid using any superlaminor occasions where the music must of tives that you cannot live up to-but, renecessity be gratis, and where it will be dismember that after all is said and done, tinctly advantageous for the young musipublicity is what you are working for, cian to appear from the purely business and use the circulars with a lavish hand, standpoint. In my personal experience l and see to it that they go freely and have known several young men especially persistently all over the territory you are who for three or four years after locating in a given community were to be The local newspaper is absolutely found almost every night playing o essential for two reasons. First, it gives singing somewhere, partly through a a similar publicity to that the circular good-hearted desire to be of service brings you, and secondly, because of its and also because they realized that in this way acquaintance of wide reach could be made, and that a prestige

could be obtained rapidly and surely. Let your advertisement be in as few One young man of my acquaintance words as possible-but have as large a told me that in twenty years of experispace as you can pay for-state your name and your place of business, as well ence in teaching in Chicago he had ead year pupils from a particular church it as your specialty, and then stop. Don't which he had done some social work load up a newspaper advertisement with the first year of his residence in the useless facts. Let it conclude with your city, this having started a continuous name and your address, and be satisfied chain of friendship which had actually descended from one generation to the The music newspaper is a little dif- next, and which meant, in the total ferent, for it will introduce your name to many hundreds of dollars to him, other musicians and to the musical though it all resulted from something amateur and d.lettanti classes. Don't ex- which required nothing more than the peet that this class of advertising will giving of a half dozen evenir's during but don't imagine, either, that you can do effort at that time to make a set without it. It means publicity of the musical impression, as well as the

LATES membership influences business, or that it pays to belong to clubs or societies MAGAZINE for the purpose of gaining pupils, but the truth of the matter is this: socia-bility begets friendships, and friend-BARGAINS ships inevitably influence business; therefore, while church membership should be absolutely contingent on principle and desire, and while the club McCALL'S or the society should not be used un-\$2.00 MACAZINE less appreciated for their real and in-FOR OR LADIES' WORLD tended worth, it is still true that any-WITH THE ETUDE \$1.65 one who belongs to clubs and societies proves thereby that he is interested in WOMAN'S \$3.00 his fellow-man, and by the same token HOME COMPANION his fellow-man is very apt to be inter-FOR AND ested in him. If many people are inter-\$2.20 THE ETUDE ested in you and are asking about your work, it follows inevitably, if you do COSMOPOLITAN \$3.00 good work, that they will patronize you. AMERICAN MAGAZINE This article has nothing to do with FOR \$1.85 your pedagogical or artistic prepara-THE ETUDE tion; those are taken for granted; but, KARPER'S BAZAR that matter being settled, and it also being assumed that you have chosen a COOD HOUSEKEEPING \$3.00 place for your efforts where there are FOR some latent possibilities, even though PICTORIAL REVIEW not many may appear on the surface-\$2.00 OR SUCCESS WITH ETUDE ing up whatever of possibility the place All with ETUDE for \$4.30 possesses, if you want to make a good living-be business-like, advertise, se McCLURE'S \$3.00 cure publicity, make friends by the MAGAZINE wholesale FOR OR WORLD TO-DAY \$2.30 WITH ETUDE Both with THE ETUDE \$3.30 I read an article the other day in which it was maintained that the pupil's DELINEATOR recital was not a help to the really good \$4.00 AND EVERYBODY'S teacher, and that it should be aban-FOR doned. This is so foolish a doctrine \$3.05 THE ETUDE that scarcely challenges dispute. Not only does the recital do much absolute good, but also it is so effective an \$2.50 AMERICAN BOY advertising medium for the teacher that WITH FOR it could not possibly be eliminated. THE ETUDE \$2.00 even if it were desirable that it should be. HOUSEKEEPER But be cautious in your pupils' recital \$3.00 AND giving; don't attempt more than you MODERN PRISCILLA FOR can carry to reasonable success; but WITH THE ETUDE \$2.00 on the other hand, don't be afraid of the work of these recitals nor hesitate \$2.25 to use them for every iota of their advertising value. Give the recitals well and let the world know that you DESIGNER FOR THE ETUDE \$1.80 have given them. Each person who plays, each member of the families ren-REVIEW OF REVIEWS)\$4.50 resented, and, in lesser degree only, each person in the audience becomes a FOR living and a willing walking advertise-THE ETUDE \$3.00 ment for you henceforth. OTHER CLUBS OF VALUE The giving of recitals yourself is THE ETUDE for Every Made Lover, Price, \$1.50 another matter, and one of such vast importance as to deserve an article for Wire Baton Cooking School Wagnahus featury Ragnahue... Chiri Beraid Current Literature Circle Ragnahue... hlae Dur Price . 82.50 82.00 . 2.50 5.20 . 2.40 2.05 . 4.50 3.55 . 3.00 2.30 . 2.50 2.20 . 5.50 4.60 itself. Nowadays it is my opinion that it is only the playing teacher who suc-ceeds, and you must prove your ability Harper's Weekly Harper's Nonihly Home Seedle Wark to play (or sing) fully and convincingly. If you cannot afford to give Uppharoti's Nrirapollina Nethil's Maradhe Nusieal Constre-Nasieal Observer large concerts for the purpose of advertising yourself, and there seems no reasonable hope that you can sell many tickets, then give your recitals in a New Holes Outlank See Haule Hetters Philosial Berley Person's Magazine Outlag Serbare's Magazine Sabarbas Mit Natarias Mit Natarias Mit semi-private way; in your own home, in your studio, or in the drawing-room of your friend; somewhere-anywhere -but give it you must, often and bher Store Magazie The Organ Phote Era The Organi-t The Organi-t The Organi-t Travel Magazie Touth's Comparison (New) persistently, and although this entails the continual keeping up of technic and repertoire, and is sometimes the Add 5 Crais to may of the above Chube for a Student's reconstring Bortseary of Meslo and Munkrana, Add IO reals for a odde bard Polyto Holenborn, Smart, Wagner, Chepka or List. We will duplicate any formate by any regulable manyering screenes of them by greatest strain that can be put upon yourself, do not for a mement try to deceive yourself that you can get along without it, for you cannot. The sooner you accommodate yourself to the idea of persistent practice with Send all Remittances to the end in view that you will periodic-THE ETUDE ally present yourself in recital the sooner will you have solved one of the 1712 Chestnut Street Philadelphia, Pa. greatest parts of the life-long problem

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to take simple pieces for two hands and play them in the form of duets. Let the teacher first play the part for the left hand, and the pupil the part for the right hand, and then change We all know that there is a differ-over. Take the piece at a tempo that ence in the sight-reading ability of will be convenient for the pupil, and

our pupils. Some of them seem natu- then let nothing stop the performance of the piece until the end is reached rally to read rapidly, while others seem rady to read rapidly, while bursts scales of the piece units the end is reached, never to be able to read, no matter Of course, the pupil will make mis-how long they have been in the hands takes, get hopelessly tangled up, and stop frequently. But don't you stop. of a teacher. Some pupils read fairly of a teacher. Some pupier real tearly atop irequents, but don't you stop, well, but always stop to correct all Keep relentlessly on, pointing out the mistakes, and thus become musical place and encouraging the pupi to get stutterers. Others read fairly well one in at once, and NEVER STOP. After you have done this a few times the measure at a time, and become musical mice. Still others read approximately pupil will begin to understand that you well in that they keep the place and go are not going to delay the movement ahead, even though they strike half the of a piece for his sake, and will make chords wrong. These are three classes greater efforts to keep up, eventually of defects in sight reading with which keeping with you all the time. After every teacher comes in contact, and the you have accomplished that much with piano solos, you can take up duets, Now, the matter of sight reading is an important one, and I do not hesitate and the same rule must be applied here as in solos-never stop-and after to make the broad general statement a time your pupil will keep the place that no one can become even a toler- even if he does not play all the notes able musician if he cannot learn to read readily. Of course you will cite pieces with orchestra, or with violin, the pupil with the great memory who or with cornet, or with any instrument playing a solo to which you play an accompaniment. Here the work is annot read at all, but who memorizes is pieces almost simultaneously, in refutation of this, but I still maintain more relentless than in the close assothat the great memorizer really never ciation of ducts, and the pupil learns gets into the musical game unless he more rapidly that he must depend on is also at least a fair reader. I have himself alone if he would get anyseen many of those great memorizers, where.

seen many of those great internormotive and I never yet saw one with a reper-toire of perhaps over a dozen pieces, who was not absolutely devoid of all knowledge of the interature of the stop, and so on until the desired piano, or the violin, or whatever in-strument he was studying. Pupils of noise make a journey across a room this kind listen to others play, but, owing to their reading defect, they are mice (of which we all have a few) the not able to grasp that which they hear. ensemble practice seems to give best and frequently get no pleasure out of results. If that is too hard for them listening to others. If they had been take some very easy pieces and erase taught to read they might have done the bars, and then count rhythmically something in music themselves, and would have delighted in the playing of half, etc.). In this way the pupil does their friends or of artists. So it comes not get the habit of depending on about that this matter of reading is bar lines to guide him, and so learns one of vital importance, and should not to go forward instead of stopping he put aside for other things which every measure or two.

a matter of fact, there is really nothing practice is imperative. There is abso-For the musical stutterer ensemble more important in the education of a lutely nothing else that will cure him. young musician than learning the art If you cannot give him plenty of ensemble practice, he will go on to Very frequently do you hear a pupil or a teacher say: "Oh, I can read all the end of his days striking wrong notes and then stopping to correct right; it is not that which bothers me; them. Eventually this kind of a pupil it is the performance. If I could play gets so that he never can play a piece as rapidly as I can read I would be all right." Let us set that poor, dethrough, even after he has learned it. without stopping several times to corluded person right at once. He cannot rect wrong notes, or notes not struck read, and his statement that he can loud enough, or for no reason at all read, but cannot execute, is a confesexcept that he must strike a note of sion of his inability to read. For, let chord over again to satisfy himself. it be understood, reading means men-tally grasping that which is on the Give that pupil lots of ensemble practice. It is his only salvation. music page before you, and if you can For the pupil who always gets many

grasp what you see you will have no difficulty in playing it; it will, in fact. know, or understand, or care about it, there is only one eure, and that is mind takes in that which you see, your making him spell the chords by letter

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The very best precise in the work for all classes of poor readers is ensemble work. Nothing can equal it; them a descention of art, cannot dwy them a descention of art, cannot dwy a poor reader, or have pupils who are that long before our epoch preliminary poor readers, try and arrange ensemble attempts have been made in that direpractice for them or for yourself, tion, and the fact that they have been Plano duets are the poorest form of adopted generally by many illustrious ensemble practice, and next after them disciples of the art of music proves their come two-piano pieces. But it fre- raison d'etre. However, composers who quently happens that we do not have achieve recognition should remember the access to any other form of ensemble misuse that can be made of them; that work, than such duets, so we have programs or titles are permissible only Works that such such such we have programs of titles are presented as to do the best we-stant with what we when they are a poetical necessity and me have. Some pushes will be found who separable part of the whole, and intercannot perform sample plano duets at pensable to intelligent comprehensionfirst, and for thuse it is good practice Lisst.

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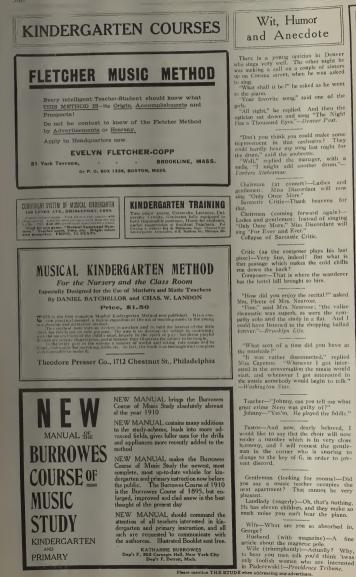
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