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# Volume 28, Number 10 (October 1910)

James Francis Cooke

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## THE EDITOR'S CHAT

YOUR TEN FAVORITE ARTICLES. By doing as we request below you can help us and we can help you. We know that you have a personal interest in The ETUDE and in the welfare of the journal. You have already helped us by your loyalty and good will. Now we want you to donate a few minutes of your time-in other words, we want you to help us a little in editing the journal.

We are very anxious to have the opinions of our readers upon what they consider the ten best articles published during the past year. There is only one way in which to go about this, and that is to enlist the personal help of as many of our readers who can spare a few minutes' time and interest to write to us. Look through THE ETUDE from last October to the present issue and pick out the ten articles which you think have helped you the most. Make a list of them and send this list to us. Naturally, our readers will agree upon many articles. The articles upon which the most of our readers agree will be picked out and from that we will make a list which we will publish in some future issue of THE ETUDE. In addition to this we will publish the names of the five readers who had the most articles on their lists corresponding to the composite list which we will publish.

We want everybody to take part in this. It is as much to your interest as it is to ours. In writing do not send a letter; simply send a list, and at the bottom of the list put your name, full address and also kindly tell us whether you

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Conducting a journal is very much like conducting a catering business. The editor is the caterer, and he must provide the kind of intellectual food that meets the taste of his patrons

We will appreciate your help in this very much. Please don't put it off or say "I'm too busy to attend to that; let some other fellow do it. We want your help; let the other fellow take care of himself. We work, oh so hard to please you. Won't you spare a little time to please us

#### SURPRISES IN FUTURE ISSUES.

READERS who have taken THE ETUDE for some time must have noticed that an effort has been made to present new and unexpected features now and then. This feature may be an article, a department by some world-famous specialist, a map of musical Europe, such as that presented in THE ETUDE for last month, or some such feature as the sensationally successful Gallery. New ideas are coming to us at all times, and we have in preparation now a series of interesting surprises which will interest our readers very much, indeed. Most of these will be in the form of articles, brilliant articles by able writers and musicians, articles that will give you advice and help and inspiration which ought to be worth more than the entire cost of The ETUDE for one

#### WE WANT NEW IDEAS.

ONE of the most encouraging things in our work has been the interest which our readers take in our efforts. We get such splendid, friendly, interesting, helpful letters from those who are devoted to THE ETUDE and its mission. These friends send us many capital ideas, ideas which are of real value to their brother musicians and sister musicians. This spirit of altruism plays a big part in the makeup of THE ETUDE. need new ideas and we need your help. If you have ideas which you would like to see developed in THE ETUDE send them to us and if we feel that they are the kind the greater majority of our readers want we will place your ideas in the hands of the most skilled writers of the day and see that they are properly presented for the benefit of others. We give you as many ideas as we possibly can. Try to think up some new plans, new methods, new ideas and send them "along the line."

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Using Music to Degrade the Home



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Ir would be somewhat difficult to induce a parent to subscribe to the "Criminals' Gazette" or the "Sluggers' Bulletin" or the "Tenderloin the Crimmais Gazette of the Suggers Builetin of the Tenderform Herald" for the amusement of his children, and we doubt very much whether any other could be found who would willingly install a library of dime novels in the nursery. But it seems very easy indeed to get sentiments of the very lowest order right to the very heart of the home-the piano-providing these objectionable ideas come in under the guise of music.

Before going any further, please let us have the privilege of saying Detroe going any further, please tet us have the privilege of saying with that we are not in sympathy with that peculiarly objectionable class of individuals known as "highbrows." We are also "on the outs" with the "prudes" and the "grouches." We believe most earnestly that one of the main missions of the music worker is to make the world happy, as well as better. We are convinced that music is as useful and helpful to those filled with the joy of living as it may be to the morbid and disconsolate. We would loath to do anything to rob life of one whit of its delights. Yet, we cannot remain silent when we see the noblest of arts being employed to pollute our homes.

Music that is badly written or weakly conceived can do no moral damage. It is simply bad music, the tonal doggerel of amateurs and illiterates. A skilled composer might take the same themes and make them beautiful, just as the skilled rhetorician might beautify the homely thoughts of some untutored bumpkin. It is bad for the young pupil to hear and play such music, because it places inferior models before him. When he sees his parents displaying a kind of savage delight in musical trash he imagines that the trash is the best music in the world, just as a child who saw its father reading the "Bung-starters' Journal" would in time come to have an unnatural respect for the joys of Gambrinius.

The music that does the most harm, however, is the music that makes it possible for the suggestiveness, obscenity and vulgarity of the lowest of dives in our American cities to enter our homes and find a resting place upon the piano. Some of the songs we have in mind are so sidious and so salacious that their thinly veiled allusions make the Honi soit qui mal y pense of well-meaning critics appear ridiculous. We earnestly request the readers of THE ETUDE to leave no word unsaid to condemn songs of this kind. That these songs are sung in some of our leading theatres before audiences of applauding men and women make them no less horrible. It is our intention to war against music of this class at all times. The danger is in remaining silent.



25

"The Economy of the Best"



men, all poised at giddy height on the girders, were operating the pneumatic din of steel pounding on steel no one noticed the fatal sound of cracking. There was a roar of falling metal, a sickening splash in the water, and in that minute the heads of half a hundred homes were wiped out of existence. What was the cause? Some mistaken advocate of economy had

permitted the use of inferior material in a part of the bridge. What a terrible lesson in the economy! Thousands of dollars are being wasted daily in this kind of economy. It is not economy to buy a cheap piano "for Johnny to start on" if you have the means to buy a good one. Get the very best instrument you can afford, and remember that Johnny's fingers are not nearly so important to his musical education as his ears. It is not economy to get cheap and badly edited music printed on paper that will not stand a rightful amount of wear and tear. Bad editions annoy and delay both the teacher and the pupil. Children are irritated by torn, ragged, indistinct copies. The best is none too good for them if you want their interest and good will. It is not economy to take your child to a cheap and inefficient teacher, when an experienced and well-trained one may be secured for a slightly greater fee. If you must have a cheap teacher, better reserve the cheap teacher for some later period, as the most important period of all is that when your child is commencing the study of music. A cheap teacher has wrecked many a promising career. The best of all economy is the economy of securing the best. If you put up with cheap things at the start you will find that you will go all through your musical life seeking for bargains-bargains that are far more expensive than you have any means of determining.

HAVE you ever considered what an important part in musical education, the business side of music plays? The public manifests the greatest tion, the business side of music plays? The public manifests the greatest possible interest in such institutions as the Leipsic Conservatory, the Royal Callege of Music of London, the Hoch Schule of Berlin and other great schools, but is inclined to look upon such houses as Peters, Sim-rock, Schul, Breitkopf and Härtel, Riccordi, Novello, and the great American publishing houses, as purely business enterprises. They are never regarded as educational factors, but simply as mere money-making concerns. This is very far from the real facts of the case. A long established publishing house becomes as much an institution as a great conservatory or college. If all the printing presses in the world were stopped, the cause of education would be the first to suffer.

Musicians should remember that hundreds of publications have been issued from the great music houses of the world, which have not brought the publishers a profit, but which have been of great value from the educational standpoint. In fact, many educational works have resulted

The manager of artists, although he may profit by exploiting them, performs a valuable educational service. The late Henry Wolfsohn was an admirable illustration of this. Through his enterprise and business acumen, many important musicians were induced to tour America.

More recently the manufacturers of sound re-producing machines are entering the field of musical education, and foremost teachers are employing the records of great singers and the reproductions of 'the performances of famous virtuosos, bands and orchestras with excellent results. These reproductions in the case of some of the great singers, are marvelously exact. In the case of some instrumentalists, the quality of the tone is somewhat changed in the reproduction, but the execution remains the same from every other standpoint. These reproductions add much interest to the students' work, and there can be no doubt that they have promoted and extended the popular appreciation of music



Learning the Trade



It is still the custom in some parts of Europe for an apprentice to pay a certain amount of money to the "master" tradesman while the apprentice is acquiring a knowledge of the trade. In America, the scarcity of small male individuals, handy for running errands, holding tools, etc., makes it possible for our little men to learn their trades with small cost to themselves. However, the fact of the matter is, that no boy is considered a competent mechanic until he has spent his time as

Just why people should imagine that they are competent to compose, because they have the desire to compose, is difficult to discover. Music is a complicated and involved art. It is simple to learn, if the student advances step by step from the beginning, but many of the things which seem exceedingly simple to the professional musician are quite beyond the grasp of anyone who has not traveled the road of the

A great deal of this mistaken conception of the difficulties of musical composition, is fostered by the daily papers in some of our large cities. Very recently we read of the case of a young man who was a "singing waiter" in a Chinese restaurant, of New York city. He had conceived a few themes which musicians would hardly be willing to accept as music. These were ignorantly described by the paper as "classics." Set to popular words, they are sung by thousands. The young man is described as a "composer."

The composer who has theory, minus inspiration, is almost invariably a failure, but it is quite as impossible for a composer who has not had the proper training to turn out a finished musical composition, as would be for the savage in the African wilds to write a "Paradise Lost." It all comes down to the subject of mastering the means of expression, Strange to say, that with acquiring the mastery of the means of expression often comes the ability to select and arrange one's melodic ideas. The writer who is innocent of any knowledge of the construction of the language he desires to use, is in about the same class with the composer who boasts that he has never taken a lesson in harmony, and who scoffs at counterpoint.

## THOUGHT AND ACTION IN MUSICAL EUROPE By ARTHUR ELSON

Is the magazone of the International Musical acts is an abstract of a lectire on Irish Folk-acts of the Irish Folk-acts of Iris

by Bis the Irish harp differs greatly from the Irish harp differs greatly from the Irish harp differs greatly from the Irish decorated with the Emerald 14e. The early one Bas delty strings. The tuning apparently, and the Irish decorate with the Irish and Irish transfer and Irish willout accidentals (used also in Breton folk-

The Irish music and musicians spread into Scotthe rare appears in the concealment the same praise is given to them in the streets century. The Tailbot papers, speaking to missic at Elizabeth's court, asy that "Irish are at this time most pleasing." Shakespeare and this must in his play, and Dr. Grattan and that most in his play, and Dr. Grattan and that not shown that this heades "Cight of "brea-Kamecy" and many other songs." These-Kamecy" and many other songs. whose Irish origin was not suspected.

The wars with English invaders brought about

#### THE ORIGIN OF THE HARP.

all the ancient nations had some form of harp.

Assyrian bas-reliefs show one with a slanting frame
and a horizontal bar, while the Hebrews and Egyp-

## THE ETUDE

The Irish harp of later times was strung in three rows. The two outer ones had twenty-nine strings each, giving the diatonic scale, while the middle row of twenty was tuned in chromatics. But this form varied, and it is probable that the "arpa doppia," or double harp, of Monteverde's "Orfeo'

#### RARE MUSICAL INSTRUMENTS.

An article on the theorbo, by Henri Quittard, brings to mind the fact that our ancestors had many more varieties of tone-color than we have. The theorbo and the archilluto were both large varieties of the lute, and are both found in Handel's works though Bach did not use them. Handel employed the harpsichord for accompaniments, while Bach inclined more to the organ. But Bach, even though he did not use the large lutes, had plenty of other strings to his bow. He employed the violino piccolo, a minor third above the ordinary violin; the viola d'amore, with seven catgut strings and seven steel strings vibrating sympathetically with them; the viola da gamba, a viol of the same size as our 'cello; the small lute, and the violoncello iccolo, or small 'cello. Among the wind instruments were the flute-a-bec, held straight forward instead of sidewise; the oboe d'amore, a minor third deeper than our oboe; the oboe di caccia, a fifth deeper, like the English horn; the cornetto, or wooden trumpet, and four varieties of brass trumpets and trombones. The classical orchestra consisted of only thirteen parts, but Richard Strauss, with his heckelphone and wind machine n addition to the Wagnerian forces, has brought the number of instruments up to a larger size than ever. In the battle scenes of the "Heldenleben," for example, he writes at times for as many as thirty-two different staffs, most of them divisi.

#### MUSICAL NOVELTIES.

In Germany, Schillings seems to have made a great success with his "Flochzeitslied," for soloists. chorus and orchestra. Brought out at the Lower-Rhine Festival, it seems to be spreading rapidly. Other novelties are a symphonic poem, "Erlosung, by Blumer, and a fourth symphony by Prince Heinrich von Reuss, both of which are said to have received much applause at Chemnitz. A "Hellas Symphony" by Gustay Cords was also well received In Switzerland, a symphony by Ernest Bloch is in

Among French works Fauré's suite, "Shylock" Among French works Faure's suite, "Shylock," made a great success at Brussels. Carré's amounce-ments for next season include, besides Bloch's "Macheth," "La Jota," a new work by Laparra, Trépard's "Celeste," and two Debussy works (if finished); "La Chute de la Maison Usher," and "Le Diable dans le Beffroi." In Malines, Josef Denyn "Le Diable dans le Beffroi." In Malines, Josef Denyn continues his carillon recitals, giving sonatas and other ambitious works upon the chimes.

Busoni has won a great triumph in London with his new piano-and-chorus concerto. In the programs for Milan, where Mengelberg is to lead the concerts, are new works by Fromo, de Venise, Bossi and Count Guerchi. Two Italian women have en-tered the operatic field: Emilia Gubitosi's "Nada Delwig" shows good music united to a weak libretto, while Elisabetta Oddone's "Pierrette" is to be given

In Spain, Pahissa's "Canigo," based on a poem by Verdaguer, was given in memory of the poet. Madrid has heard works by Albeniz, Granados. Turina and Falla; also zarzuelas (comic operas) by Foglietti, Arenas and Pradilla. At the other end of Europe, Finland has heard Madetoja's "Elegie." of Lurope, Finiand has neare maderoja's Elegie, for string orchestra; the orchestral suite "Kristina Wasa," by Axel von Kothen, and a Johanniskantata by Ilmari Krohn. In Russia Balakireft's posthumous concerto is now ready for publication. maninoff is to lead a new symphony of his own at

A new English work for the Leeds festival is A new Engins work to the Leeds restival is Dr. Vaughn Williams" "Sea Symphony," with chorus singing Walt Whitman's words. Elgar's accound symphony is now finished. Roger Quilter's "English Dances" are very graceful, while Frank Merrick's piano concerto is rated as a worthy work. G. H. Clutsam, brother of the curved keyboard inrentor, won a success with his opera "A Summer Night." An Aberdeen correspondent has come upon an opera by Méhul, entitled "Josephine Gypt," but on second thoughts this is not so new as it appears, and Joseph still remains masculine,

The Musical Times comments on musical automobile horns that give the first figure of Beethorsel horns that give the "Ho-jo-to-ho" of the Val hith symphony or rather alarmed over the comine downfall of Beethoven and Wagner. But in place of the guiding motives of the Trilogy, the following of the guiding motives of the Tringgy, the following might suit auto owners: "We Won't Go Home Till Morning," "Over the Hills and Far Away "The Wanderer," or even Coleridge-Taylor's "On-"The Wanderer, of the injured pedestrians could rew, with "Abscheulicher, wo eilst du hin?"

#### SOME CHARACTERISTIC PARENTS.

A WRITER in the London Musical Opinion gives som of his experiences with parents of pupils he has taught. It would seem that human nature different very little the world over, when it comes to the subject of giving music lessons. The writer says, among

"The parents of the boys are an interesting study The ideal parent is, of course, one who pays the fees and any extras that may occur, promptly and without grumbling; who does not regard his bor as the embodiment of virtue and a veritable genus who possesses the not altogether unreasonable notion that gentlemen who have studied educational metods for years and have had practical experience boys do know a little about the management school affairs, and something of the inner working of youthful minds; who, consequently, entrusts h boy to the head master fully convinced that he will receive all the attention that he requires. Unforte nately this very desirable type is rather uncommon Too often parents tend to give the impression having placed their lads in some particular school solely with the purpose of securing thereby the opportunity of criticising its internal arrangements both educational and domestic.

"From the ideal type, parents can, therefore be graded down to the absolutely intolerable; and between the two extremes, one meets with an almost endless variety. There are those (we are considering the question now from the music masters point of view) who know nothing about music, and who have a wild idea that every youth is a potential Paderewski, requiring only a good teacher (mark this) to enable him to attain to maturity in about three terms; there are those who desire their sons to learn because they think that their children must lack ac opportunity of developing any latent talent that they possess, but who are quite indifferent as to the progress that they may be making; there are those who on the strength of a few piano lessons that they have taken at a well-known music school in London, consider themselves competent judges in all matters musical. Our profession labors under the peculiar disadvantage of being surrounded on all sides by dabblers, who intrude their worthless opinions on every conceivable occasion.

"The great disparity in the character of parents would not be fraught with so much anxiety if the boys could only be induced to adjust their abilities. to the requirements of their progenitors. We are, unfortunately, confronted with the lamentable fact uniortinately, confronted with the lamenance has that Nature has distributed these youtle very bidy indeed, from the music master's point of view. The ignorant individual who wishes to see his son a bidliant pianist in a year ought to have been blessed with one of those remarkably gifted beings who are to hear a comic song once only to he able to sit down and rattle it off con fuoco, but whose redding power is absolutely non-existent. The indifferent person who is allowing his son to learn music merely because it is a part of a liberal education would not be very concerned if his boy were a dunce at it. whilst the quasi-musical amateur should be the parent of those rare brilliant youths who possess an immense love of the art combined with exceptional power of execution. These desirable councetions are however, not the rule, but the exception.

The exacting parents had over to the make master boys with heavy frames and dull brains at hands like lumps of mutton or siekly, anemic ore tures with flabby, double-jointed fingers. The interpretable for the matter of the side of of the sid gent parents provide those encouraging pupils on who one delights to expend unlimited time and trouble. whose excellent progress is hardly appreciated, and awakes little enthusiasm among the folks at home The inevitable result is, as I have mentioned, that unjust criticism is leveled at the music master and well-mented praise is withheld."

Music the American People Demand By JOHN PHILIP SOUSA Arranged from an interview obtained especially for THE ETUDE

Forror's Norn—The Event takes great pleasure in presenting the views of the American bandmaster and musician with his broate interactionally famous as the foremost living conductor of millitury bands. No man is nearer the musician cere of spalle than Mr. Sonas, and ferm unsigiance even have been so burntlilly recorded with money for their work. Consequently The Event readers will be much interested in reading Mr. Sonas's opinions expressed upon the cred of the test opinions for the consequently desired the tree comparable Sonas bands.

#### AMERICAN MUSICAL TASTE OF TO-DAY.

"Type American demand for music is the most cosmopolitan demand in the world. It represents the composite tastes of more different people than were ever brought together under one flag, and in one country, since the famous tower of Babel took its ominous tumble. The American people hate a rut, and no one knows better than I do that in order to please them they must have an infinite variety. They must have all kinds of music by all kinds of composers. Like our appetite for food, our appetite for music has been cultivated by tasting a little of the products of all nations. We have come to eat and enjoy Irish notatoes, English roast beef, French mushrooms, Italian macaroni, Spanish saffron, and Spanish onions, German sausages and cheese, Russian caviar, Chinese ginger and rice, to say nothing of a hundred and one other dishes coming from all parts of the globe. We recognize the genius of the French composer long before Germany takes him up, and Wagner was well-known and widely played in the United States before the French came to realize his true greatness. Mme. Liza Lehmann came to America with her dreamy "In a Persian Garden" under her arm. London couldn't hear the beauty of the thing but New York did and Mme. Lehmann's reputation as a composer was established. "I am not a believer in national schools of music.

The very idea seems ridiculous in itself. As I have said before national music is nothing more nor less than international imitation. A striking genius like Wagner arises, and he starts in to compose just as all his contemporaries composed. He writes a work like "Rienzi" which was nothing more nor less than an advanced form of Italian opera of the day. Then he does a little original thinking and realizes that if he wishes to make a bid for real greatness he must work not as an imitator but as a creator. The consequence is that he brings forth a number of genuinely inspired works, and, lo and behold, we are told that a new German school has been founded. It would have been precisely the same if Wagner had been born in Russia or in Tasmania. In no other art is individualism so strong as in music. In Wagner there is really no suggestion of a national school. It is simply Wagner, a musical mountain peak, and that is all. If Wagner had written music suitable only for Germans it would not be as popular in New York Sydney, Bombay, London or Paris as it is in Bayreuth. Wagner wrote good music, great music, and the world identifies it, irrespective of any school.

"Public taste in America is unquestionably improving. All changes of this kind must be gradual. People are attracted to the concerts of my band because they know that in the program they will find numbers which will appeal to them. If I played all Wagner, all Liszt and Beethoven, all Strauss and Debussy I do not believe that I should be able to help as many people as I can by attracting a certain element by means of some tuneful and often trite compositions that they can understand. They come and hear great masterpieces and in a few years they may be among the ranks of those who clamor against the very pieces which brought them to the concerts

"Musical taste is all a matter of becoming accustomed to certain kinds of music. I remember that when I commenced horseback riding in my childhood I noticed that horses were liable to shy at bits

of paper flying about the road. Later they were frightened by the bicycles, trolley cars and automobiles. Now there are more of these vehicles in the road than ever, but horses are accustomed to them and you could dump a whole edition of



TOHN PHILIP SOUSA

THE ETUDE in the road in front of a thoroughbred and he would hardly notice it. Now the horses will doubtless have a new lesson to learn if the flying machine industry continues to grow as it has started. It is much the same with the public. The people who were ridiculing Wagner forty years ago are now clamoring for his music. The brain of the public grows and becomes more responsive to new impres-

"The public lets one know very quickly whether they are interested or not. How do you suppose I tell? If I hear a few people cough during the performance of a new number I rarely ever play that number again. Coughing in an audience is a sign of restlessness and impatience. When they are interested they are quiet and it is really very astonishing how one can veritably feel the interest of an audience. It is something in the atmosphere and the sensitive artist knows and feels it at once.

#### THE GROWING POPULARITY OF GOOD MUSIC.

"The commercial side of America has unquestionably interfered with the development of music in the past, though it has, in another sense, been the means of developing it. People who have interviewed me seemed to be most interested in how much money I

have made out of it. I have doubtless made more money out of music than falls to the lot of the vast majority of composers. I state this simply as a fact and quite without any egotism. It happens that a great number of my compositions have been what can only be described as 'hits.' They have brought me large returns, but I am willing to make the statement that no composer has ever made less attempt to make money that I have. While writing I never think of the possible financial reward. My sole object is to turn out a good piece of music, a worthy piece, a piece that I can be proud of, no matter whether it is a military march or a more elaborate suite. I have one composition which I think so far and away above anything I have ever written. It is called 'The Last Days of Pompeii;' I have played it for years in public, but I have always avoided publishing it, as I desire to keep it and work at it until I am sure that it cannot be improved by further work.

"One reason why the love for music in America has

been somewhat more difficult to develop than the love for music in Europe is attributable to the vast number of other amusements which the American people possess and enjoy. In Europe the principal sources of amusement are to be found in the gatherings at local inns or taverns, the occasional picnics or excursions to the country, and visits to the theatre, the opera house and the concert hall. Americans have a host of other amusements which take their time and attention. Base-ball, for instance, is one of the leading interests of thousands of men in our large cities. The automobile, combined with American wealth and prodigality, is another amusement which draws thousands away from the serious pursuits of studies forming the basis of culture. The Sunday newspapers, piling ton upon ton of printed matter upon the tons and tons of magazines, booklets, advertisements, etc., all of which have to be read by an eager public, also take up an enormous amount of time, although they are for the most part educational in themselves. What the Americans have accomplished in music is truly amazing in face of the countless distractions they meet every day of their lives. There is a hig difference between the German calmly sitting in his Bierhalle sipping his malt and hops and listening to a Beethoven Symphony, and the strenous and commercial American who hears his 'Tristan and Isolde' with half of his mind set upon the problem of how he is going to squeeze a sea bath, a roller coaster ride, a moving-picture show and a course dinner into the next hour.

"But we are commencing to stand alone, and when I say 'we,' I mean the whole American people, and not a few blue-nosed 'highbrows' who, after a residence of many years in European countries, have come back to us with a kind of snobbish all-knowing superiority which is, to say the least, aggravating. Until very recently, music has only been part of a function for the American people. They were willing to accept it as one of the many events in a day's outing. Now good concerts of standard works are becoming commercially profitable. People find such delight in hearing good music that they are willing to pay well for it. That is what we can call real musical culture. Moreover, the day of big reputations is passing in a most encouraging manner. The American people are waking up, and they refuse to be deceived. It is impossible for a singer with a reputation gained during the Civil War and a voice that strikes terror to the heart of the most courageous to tour America and hoodwink the people. I do not believe that any musical performer or organization of performers can succeed unless they can exhibit ability which entitles them to public appreciation.

#### WHAT MAKES THE HIGH CLASS COMPOSITION POPULAR.

"High class compositions become popular because the real composer is always inspired. I should say that about ninety per cent. of all the musical compositions written are uninspired. What is inspiration? Ah, one could write volumes and volumes in the telling of that and still be just as far away from a definition as at the beginning. No one doubts its existence who has had the kind of musical experience that I have had with the public. The public seems to recognize musical inspiration at once, whether it comes to them through the music of Wagner, Schubert or Brahms, or through the music of Stephen Foster, or the trite but clever tunes of some unschooled writer of ballads of the day.

The success of a piece is due to the composer, the power beyond the composer (inspiration), and to the public. The higher power which has incited the composer's mind and empowered him to write a musical masterpierr scenis to be at work preparing the public

13 actes without the spark which dismoder an assemble name.' Then I told him that if the was ashamed of it I was even more so, and we

## WAGNER'S WONDERFUL HOLD ON THE PUBLIC.

"One of the most notable instances of the popularity of good music is the popularity of Wagner. c writer of marvelously complex and intricate orks which could only be understood by the diences. I rarely play a program without a agger number, and my band has in its repertoire actically everything which Wagner has written.

A FORECAST. his means that the public demands not only the luriful melodies like the 'Evening Star,' 'Preis-Bridal March from Lohengrin, 'The Spinning

they are Teach of the pictorial in music. They have lottes will the music. They love color, movement movel-parks fermed. There is mighty little difference This is rate in the reasons why operatic and descriptive

Some composers carry descriptive music to an control extreme. You can't depict a man taking off la shoes, and the representation of a domestic quarrel industried, however, that there is an appropriateness. I have said, I do not believe in national schools, Only once does he make a slip and omit anneleristic Donzetti, nowever, in as detections of Lammermoor has hardly a sugges-mention that might be called Scotch in the works work. The audience must rely upon the plaids and little for local color, but in the Mendelssohn work with Scotch music would detect the unmistakable

## THE ETUDE

#### MAY TRADY MADCHES

"I have often been asked to account for the success of my own military marches. Of course it is impossible for anyone to tell what makes a piece of this kind popular, but I have always felt that a march must have an element of the barbaric in it to make it go. It must be robust, it must stir the blood, it must be a march filled with oriental splendor, suggesting the flash of the bayonet, it must make you think of battalions of big-chested men in motion. Europe remembers our marches while America almost forgets them, and longs for new ones all the time. Some of my first marches are just as popular in Europe to-day as when they were first written. In writing a march I always try to make it sound so that anyone in the all successful sales. More all things, it must be successful succe matter now refined and cultured we may be, we all have an element of the savage, the man of the wilds hydrage extra countries to me and asked me to put it the roar of the drums, the intoxicating rhythms, and mosted wire the you know. You must play it the right melodic inspiration. Then the musical idea comes and I can't wait until I have it worked out.

"Once a young lady of staid old Boston asked me:
Why is it that I like military marches better than any other kind of music?' I told her that it was because of the barbarian, the savage, the oriental in her. She seemed shocked at this and said: 'How can you detect anything of the savage in me ' I called her Wagner, the composer, who was first heralded as attention to the feathers in her hat, the skins of wild animals with which she trimmed her dress, and the little ornamental tassels on her slippers. She was quite dvanced innsician, is now demanded by popular willing to admit that Boston was not so very far from

"There will always be cheap and trite music because there will always be a certain class of people who will have to evolve from no music whatever to music that is worth while through music which requires very little taste for intelligence to understand. The problem is to get them interested in good music by first gaining their attention through music of less esthetic value have no sympathy with those who would build a Chinese wall around the good music and keep all those out who honestly confess that they don't understand it. Because a man cannot understand Strauss or Deof the Commence upon them with Wagner's busy is no reason why he should be musically ex-communicated. The people themselves readily determine what they like and what they dislike. There has been a great deal printed about Strauss and about Deussy, consequently there has been a kind of a fad for their music, but I notice that the compositions of Puc-cini among the later composers clicit more real aphadra we all very primitive in this respect.

The component of the interest right down to the truth of hadres, abstructive music must depend the very large para allowing the conceptions which the hourer have mined by printer's ink. The public in the end will demand the kind of music it likes best, and not what critics and writers say ought to be most popular.'

#### SCHARWENKA ON LISTENING TO ONE'S PLAYING.

In his excellent work, Systematische Darstellung der technischen und ästhetischen Erfordernisse für einen rationellen Lehrgang, the famous virtuoso and peda-

In all cases where there is a dynamic variation of the composition, as well as in cases where the nuance is an important consideration, the ear should be the supreme determining judge. This is really much more dismal failure difficult than one would really suppose. It is no easy task for the ear to keep control of one's playing while one is playing. Just as the author when reading the proofs of his own manuscript will unintentionally over serious errors which the professional proofreader will discover, so does the player carelessly make errors which the trained ear of the teacher would immediately detect. In order to correct errors of this kind in a composition upon which you have been working it is best to put the piece away for a time, and then take it up again, going over it just as carefully as if you were hearing it for the first time. Only he who cultivates within himself the wonderful power of selfcriticism can hope to execute dynamic effects in a thoroughly satisfactory manner."

#### THE "FAILURE" OF GOUNOD'S "FAUST."

A WRITER in the Strand Magazine tells something of the manner in which Gounod's "Faust" was re-ceived by the public. The ultimate success of the work after the discouraging beginnings will surely prove an inspiration to all struggling music students who read this article. The student, however, should not be misled by the sums paid to Gounod. Only the composer with a reputation and with works which have compelled popular favor can hope for anything like the remuneration which Gounod received. Most young composers are only too glad to get their first works into print, without remuneration, for the purpose of getting their names known.

"Faust" was first produced in 1859. It was the fourth large operatic work of the famous French master There is a common report that he waited many years before he was able to induce any manager to become

Gounod experienced many difficulties in producing The measure As a favor to him I consented, the blare of the brass that carries us off our feet work with a similar title was pur to him I consented, the blare of the brass that carries us off our feet work with a similar title was pur to him I consented, the blare of the brass that carries us off our feet work with a similar title was pur to him I consented, the blare of the brass that carries us off our feet work with a similar title was pur to him I consented, the blare of the brass that carries us off our feet work with a similar title was pur to him I consented, the blare of the brass that carries us off our feet work with a similar title was pur to him I consented, the blare of the brass that carries us off our feet work with a similar title was pur to him I consented, the blare of the brass that carries us off our feet work with a similar title was pur to him I consented, the blare of the brass that carries us off our feet work with a similar title was pur to him I consented, the blare of the brass that carries us off our feet work with a similar title was pur to him I consented, the blare of the brass that carries us off our feet work with a similar title was pur to him I consented, the blare of the brass that carries us off our feet work with a similar title was pur to him I consented, the blare of the in order to see how this forerunner was received He argued that if it were a success then the public would hardly stand a second edition of the same story But it proved a failure, and Gounod's "Faust" was put into rehearsal

Then, for the first time, Gounod experienced the sweets of having a serious work produced by a manager who, to say the least, was hard to please. Number after number was "cut" because M. Carvalho thought it "unsuitable." Gounod bore it all with perfect equanimity, but when it was decided that the famous "Garden Scene" must go he offered to withdraw the opera rather than submit to the suppression of what a famous critic once called "a concentrated elivir of music Then M. Carvalho relented, and allowed the rehearsals to proceed without any further "trimming."

#### DISASTROUS FIRST PERFORMANCES

"Faust" was far from being a success at the start Indeed, it was so near being a dead failure that bank-ruptcy was prophesied for, and ultimately came to, the producer. But Gounod never lost faith in the real worth of his work, though, on the occasion of the five hundredth performance at the National Academy of Music, Paris, in 1887, when the composer conducted, he frankly acknowledged his amazement at the extraordinary hold which "Faust" appeared to have on the public. At that time any scratch company that got together and produced "Faust" could count on filling

the house and raking in a substantial profit.

The initial performance of "Faust" at the Theatre
Lyrique were not well received. The public, it has been said, did not understand it, and the music-strange as it may appear to-day-failed to attract. But M Carvalho kept it on for fifty-seven performances, and then went bankrupt and the theatre closed. It was then offered to the Opera Comique and other theatres, but no manager had the courage to remount what had practically proved a failure.

During the performances of "Faust" at the Lyrique Gounod was very busy trying to find a publisher for the score. No one would touch it. Almost by accident the score. No one would touch it. Almost by accident he met M. Choudens, who had just entered the publishing world, and after hearing the score he offered Gounod ten thousand francs (two thousand dollars) for the entire rights. Gounod accepted, and the score was published. In thirty years Choudens had been paid by an enthusiastic public over three million francs for music which it had in the first instance coldly

In later years Gounod wrote as follows regarding the great success of his opera which at first was a

"Though 'Faust' did not strike the public very much at first, it is the greatest theatrical success I have ever had. Success is more the result of a certain concatenation of favorable elements and conditions than a proof and criterion of the intrinsic value of a work. Public favor is, in the first place, attracted by outward appearances; all that inward and solid qualities can do is to retain and strengthen it. It takes some time to grasp and observe the innumerable details which go to make up a drama, and this, I think, explains why a musical work is not always a success at first A painting will obtain success at once because a painting conveys an impression at a glance, but music had to tell its story by degrees, and thus often fails to produce the intended effect at first hearing."

## HEREDITY AND MUSIC

Remarkable Instances of the Manner in Which Musical Talent Has Been Communicated from One Generation to Another

#### By ARTHUR ELSON

[Borron's Nove...Mr. Arthur Elson has prepared a most interesting and authoritative article upon a subject of great philosophical attraction for musical thinkers. Fortunately This Extract is not a susqualar published for transferst use, and this article will be preserved for reference by many who are in search of pool susterial for a paper or for a dis-cussion at material data.]

saying runs; and in music we have much evidence to the son of a second wife, but his two half-brothers, show this. The precocity of Mozart is always cited as a notable example. The case of Schubert is also remarkable, for his teacher said, "He seems to know beforehand everything I tell him." Study and growth are necessary even for geniuses, and the same Schubert who astonished his teacher found it advisable to arrange for counterpoint lessons at a time when death was almost upon him. Beethoven rewrote

some of his works many times, and Mendelssolm composed something every day, if only for practice. But back of the training must a musical nature, inherited and innate. The gift of ability may not come from the previous generation, but it must come from

In musical history, there have been many cases where the musical tendency has been handed down through many generations, and developed into professional ability. Most many other cases. Thus in Italy there were twenty-eight composers named Rossi. A strict record has not been kept, but probably at least half of them were related.

#### THE PAMOUS BACH PAMILY.

The Bach family extended through three centuries of music, from 1550 to 1850. The founder of this musical dynasty was Hans Bach, of Wechmar. His son, Veit Bach, died in 1619. Veit had two sons, Hans, called "The Player," and Lips. The musical line was continued by one son of Lips and three of Hans, making four great branches. Each of the three sons of "The Player" had three sons of his own in music, and one of these latter became the father of the great John Sebastian Bach. Barbara Bach, who was the first wife of John Sebastian, was granddaughter of another son of Hans, "The Player." The

line of Lips has produced the latest Bachs, his great-great-grandson, Johann Philipp Bach, of Meiningen, lying in 1846. The family always kept up relationships, and for some time formed a sort of guild, as-sembling annually at Eisenach, Arnstadt, Erfurt or Meiningen. During the three centuries named above, nearly four hundred Bachs are known, and of these about sixty were well-known musicians.

Another famous musical family was that of Scarlatti. His parentage is not known. He was born in Sicily, but the name is of Tuscan origin. His son Domenico shares his fame in musical history, but there were other composers in the family. Giuseppe, a son of Domenico, composed operas in Naples, but made his chief career in Vienna. Pictro, a nephew of Domenwas maestro di capella in Naples, Francesco, brother of Alessandro, was also noted for his sacred

#### WEBER'S MUSICAL ANCESTORS.

The Weber family was another that included many famous names. The earliest known member is Johann Baptist Weber, made Freiherr by the German Emperor 1622. Among his descendants was Johann Francis Xaver, a man of gifted and artistic temperament. His son was Fridolin, who seemed equally skillful with voice, harpsichord, violin and organ. He died in 1754. leaving two sons. The elder, another Fridolin, became the father of three daughters, all well-known

Geniuses are born, and not made, as the common Anton, father of the celebrated Carl Maria. Carl was Fritz and Edmund, were also musical.

In France, the name of François Couperin is justly held in high renown. In his case, too, music was a family affair. His father was the youngest of three brothers, who were all musical. His cousin Nicholas Nicholas, kept up the musical work. Of the two his own way. Handel's concealing a spinet in the gar-



THE ADVENT OF BERTHOURN

musical sons of Armand-Louis, Pierre Louis died in seemed entirely lacking in the face of Weissmann's François was born in 1668, in the second generation of musicians, the musical activity of the family must cover nearly two centuries.

In England, the father of Henry Purcell is mentioned by Pepys in 1660, and called "Master of Musique." An uncle, Thomas Purcell, composed music for the violin, and later for the lute and voice, taking the position of Lawes after the latter's death. A younger brother of the great Purcell was an organist at first, but was much in demand as a composer of plays after the death of Henry in 1695. Henry's youngest son, Edward, was an organist, and Edward's son, Edward Henry, followed the same career, living until 1772.

Johann Baptist Cramer, whom Beethoven called "the greatest pianist of them all," came of a family whose musical activity began in 1705, and ended, with him, in 1858. In our own time, Puccini comes of a musical family that goes back in a direct line for four genera-

#### OTHER REMARKABLE INSTANCES.

But nearly all the great composers show some hereditary influence, even if they do not have long pedigrees. Haydn's parents were both musical. Mozart's father, Leopold, was really a great composer in his own right. Beethoven's father and grandfather were musicians, the former in the employ of the Elecsingers. One of them, Constance, became the wife of tor at Bonn. Schubert's father and brother were Mozart. Another son of the first Fridolin was Franz schoolmasters, and must have known something of

music in connection with their work. Mendelssohn came of a gifted family on both sides, and his grandnephew is composing in Germany now. Brahms was the son of a man who ran away twice to follow a musical career. Cherubini's father was a musician in

Liszt's parents were both musical, and his father taught him the rudiments of piano playing. Wagner showed no direct inheritance, but his father was fond of poetry and theatricals, and probably had what is called the artistic temperament. Richard Strauss is still another son of a court musician.

Such a list as this could be extended almost inand others in Germany. Grieg is a Norwegian example. In France, Gounod and Saint-Saens head a long roll of musicians by inheritance. In England; Elgar's names as Rossini, Bellini and Bossi. Even in Russia, where laws are often set at naught, we find the law of heredity illustrated by Rubinstein, Balakireff, and nearly all the great composers.

On the other hand, some cases do not show any inheritance whatever. Schumann's parents tried to force him into the law. Verdi's were commonplace innkeepers. Berlioz was trained for a doctor; Tchaikowsky for an engineer. Both Spontini and Mascagni was also musically gifted. Armand-Louis, a son of met with parental opposition, and Dvorak had to work

ret when a mere child is a familiar affair. But if these men appeared not to have inherited music, we should remember that the temperament must have been latent in the previous generation, and may have shown in the family at some earlier time

#### LAWS OF HEREDITY.

In dealing with the subject of heredity in music, we must not only study the laws of heredity but find out also just what a musical nature is, and how far it is subject to inheritance. It is still an open question whether heredity or environment plays the chief part in developing certain traits, though in music the inherent and inborn fitness for development must always be present.

In the time of Darwin great stress was laid upon the principle of natural selection as an explanation of the origin of species. An individual in the animal world would develop certain qualities that it found needful, and transmit these in increased amount the next generation. For a long time heredity was explained on this basis. It was a plausible idea, and seemed to fit the facts. But it served to delay recognition of the real laws of heredity Weissmann was the first to question this

idea that parental experience or "acquired character" was transmitted to the next generation. The theory had seemed so natural to the Darwin School of naturalists that thew had accepted it without evidence, and proof

1789, and François Gervais in 1815. As the great challenge. It is undoubtedly true that there is a progressive gain through the generations; as the poet

> "Through the ages one increasing purpose runs. And the thoughts of men are widened with the process of

> But this gain comes in experience that is taught to the new generation by the old, and not inherited. In other words, environment, and not heredity, may be the basis of natural selection. Thus we are now taught about the principle of the lever, in early school life. But if this principle were not handed down to us, few of us could discover it, as Archimedes did. If Wagner had not had the Beethoven symphonies to listen to, he might not so soon have been inspired to write his music-dramas; if Beethoven had not studied with Haydn, he might have chosen some lesser man as the model of his first period. The degree to which a genius is cultivated is thus in part a result of environment and acquired experience.

> All that is inherited is a fitness for musical development, a potential ability rather than an actual one. This fitness may be more marked in some than in others, but we cannot tell beforehand where it will be found. Sometimes, as with Bach, it is preceded by a long line of musical ancestors; while in other cases, as with Handel, there is apparently no musical inheritance, and a decided parental opposition.

#### HEREDITY AND ENVIRONMENT.

What the musical temperament is, expressed in terms, we do not yet know. It has something relation and differences of harmony in the music or of themes in the musical development. Musical that are reached through the ear. But that is another is that the musical temperament is a physical matter, and sufficet to any laws of heredity that may be found

For the last decade, heredity has been held in many experience is the breeding of peas, but they passed unnoted in the sensation made by Darwinism. It was not until 1000 that his treatise became known, through the writing of De Vries, Correns and Tschermak. In

#### A CONVINCING EXPLANATION.

Mendel chose two varieties of pea plant that differed greatly in height, one being over six feet and the other less than two feet. The pea is produced by the pollen, a sort of dust made up of cells, fertilizing other produce the pollen, were taken out of a flower while t was barely open, and pollen from the other variety

The explanation is found in the principle of growth from the union of simple cells. Each pea is germinated In the cross the tallness always obliterates the short-The tallness is called a dominant quality, and the shortness recessive. But the crossed plant derelons (segregates) in its turn both tall-plant cells and thus four possibilities: Tall may unite with tall; tall may unite with short; short may unite with tall; or short with short. This is borne out by the facts, for the short plant breeds only short plants, one in three do not come at once. while the other two tall plants breed tall and short in the ratio of three to onc.

This principle, or law of heredity, has been applied show themselves governed by it. In man, the law is traits like the Hapsburg lip, two-pieced fingers instead of three pieced, certain forms of cataract, certain skin

examples where all the brothers and sisters in a family training.

But if there is no segregation, no growth of two have seen that heredity does play a large part in music, but we have not enough data to prove which theory is correct. The tendency of qualities to skip a law, and this may apply in music; but there are no have and this may allow in manifes of the great com-

## THE ETUDE

## ENERGY THE LAW OF GENIUS.

In such a complex being as man, there must be innumerable factors at work, so that we should hardly expect to trace any definite law in the heredity of genius. There must always be a surplus of energy, to bring out the genius. As examples of this, we see Bach copying music by moonlight, and Handel concealing a spinet in his garret. There must be an over-mastering love for the art, coupled with sufficient patience to go through the drudgery necessary for performer and composer. Sometimes parental direction helps the lagging spirit to success. Sometimes the genius does not want to be developed; as for instance the gitted Norwegian boy Torgeir Audunson, who would not come to meet Grieg when the latter wished to help him to a musical education.

We may fairly conclude, then, that musical genius must be a matter of heredity in the first place, depending in some way on certain physical characteristics of ear, nerves, and brain. But even with a genius, the importance of early environment cannot be overestimated. The things that are learned first are remembered best. It is a child, and not a man, that we are told to train up in the way he should go; and we are also informed that an old dog cannot learn new tri So if a genius is to be properly developed, he should be eaught while still young, and trained to that capacity for taking pains which Carlyle holds to be the es-

#### MAKING HASTE PROFITABLY.

In the quest for thoroughness, do not permit yourself to believe that progress in pianoforte study must be unnecessarily slow. The American teacher, the world over, has gained his principal reputation through the manner in which he has been able to get results in a very short time. Here are some The resulting seeds (peas) represented a cross between the two varieties. Yet the plants that grew tonce to your plano study. If you will open this from these peas were all tall—not intermediate, but full height. But the third generation, grown from month, and read over these rules very slowly and peas that ripened on the tall hybrids, had some short thoughtfully, your whole season's work will improve plants among the tall ones. In a large number it was at a rate which will surprise you and delight your

> I. Cut out all non-essentials. Do not fill your practice hour with work which is little more than idling

2. Don't hesitate. Begin your work the moment you reach the piano. Don't postpone in order to read some magazine which may be lying on the top of the instrument. Don't try over the piece that came with last Sunday's paper. Get right down to work.

with last Sunday's paper. Get right down to work.

3. Work at the most difficult passage first, while
your attention is fresh. Don't try to accomplish it all in one sitting, and don't think that the work you put upon a passage is lost because the results

4. Think what you are trying to do. Don't let your fingers dawdle over the keys without having a definite purpose. Aim all your efforts toward doing the thing for which the composer of the exercise upon which you are working intended it.

5. Avoid doing anything twice where once will suffice.

Much time is lost by students who have the evil habit of not doing a thing right at the first. Frequently it is just as easy to play a passage right at first as it is after going over it half a dozen times.

Don't let your mind wander. The habit of improvising little tunes, playing bits of half-forgotten pieces or looking out of the window to dream away a few moments, all show that you are not interability is subject to Mendel's law, then it must certainly ested in accomplishing one object, and that there is be considered a dominant quality; for we have many something very wrong about you or your methods of

THE piano music by Chopin is a legacy of incalcupartition of cells in the hybrid plant or animal, then lable value. It is immortal. It touches us at the very the descendants do not show the Mendelian variation, nerve centres. It causes us to dream waking dreams. the destination of since the administration valuation, but have callifer resulting from a mingling of these but have callifer anisotron in the possessed by all their ancestors. If this holds, we possessed by all their ancestors if this holds, we could have families in which all the members were like us of his creal disappointments, his grief and pain, and the could have families in which all the members were like us of his creal disappointments, his grief and pain, and the could have families and the could have families and the could have been all the could be a support to the could have been a support to the could have our minds at night, when the shadows lay thick and dark over the earth, and in our fancy we imagine the soul of Chopin floating through the starlit world, dreaming, sighing—so often sighing. Could such a mind as Chopin's be fastened down to academic rules of form authorities? Can we imagine his soaring of form authorities? Can we imagine his soaring thoughts to be nipped in their flight by the restrictions of rule, or a measuring tape? No. Chopin practically created his own form, and we all know how beautifully symmetrical it is, and how delightful and spontaneous are the contrasted period groups, and most costly texture.-Forsyth.

## SOMETHING FOR NOTHING

#### BY CHARLES E. WATT.

Or all workers in the world, musicians are the cale ones who are asked continually all through life s give their services for nothing. This grows out of the musician's lack of business sense. The outside world knows this, and has rendered them easy preto scheming flattery.

Other people are asked to give money to charities

and sometimes a woman who has no other use for her hours will give actual time; but the musician is asked to give of himself, of his only commercial property, as well as of his time and money, and to do so with no compunction at all.

Take a church concert, for example. It is supbuilding is opened and lighted for the occasion and the coal is paid for as usual, the gas or electric high costs just so much, according to the usual measure ments, and the janitor receives his accustomed fee

The programs cost a definite sum of money; new ple sometimes put an advertisement on the program and pay for it "to help along," but, after all, the get a certain definite amount of publicity for their money, and the printer receives his customary price for the actual work.

If the church is decorated the florist is paid as a matter of course, and if refreshments are provided the caterer must be paid. If the ladies of the church proffer services and food there still remain the grocers' bills which have to be paid. But in the majority of cases musicians are asked to appear without remuneration. This costs not only time for rehearsal, but an actual outlay of money, inasmuch as transportation must be considered. In the case of women performers, appearance in any concert is a literal impossibility without a definite expenditure toilet accessories, to say nothing of the wear on the concert gown, which must be renewed with every whim of fashion.

Churches are not the only culprits. Clubs, societies and even private houses assume this attitude toward the work of young musicians. What is the excuse offered? What is the possible reason for all this 'free" work? Music committees and managers isvariably make the statement and secure these serv ices on the ground that appearances mean "prestige for the musician and possible "pay engagement

This writer has investigated this matter for twesty years, and he never yet heard of a "pay" engagement coming out of one of these "free" appearances. On the contrary, he has known of countless cases where the musician was immediately requested to make other "free" appearances, which, if made, entailed other expenses and a continually widening circle of opportunities for the same sort of "engagements." If he refused, it made him so unpopular that it destroyed any little "prestige" which might have come from the first appearance.

young musicians, do not deceive yourselves with the futile idea that "free" appearances will lead "pay," for they never do and never will. Even e "chance of appearing" before people is all nonsense. If you need these appearances make them in your own way. It will cost you no more to inite the people you wish to impress to your own house. if asked but to a single room. Play or sing for them in your own way and with your environment prepared by yourself, and in the long run you will inpress" ten times as many people in this way as you will in the charity concerts or in the drawing room

Music schools, especially in the cities and ambitious private teachers have found it advantageou for years to "place" their pupils on all sorts of charity programs, and the young teacher whose whole thought is to get pupils may very often ind it worth while to "accommodate" by appearing in concert "for nothing." But these things have not ing to do with real concert work or real artists development, and should not deceive the young musician whose aim and plan is to make a success on the public stage. The moment the latter girls his services even once he puts himself in line to be asked for them again. It is immediately said of im-"O, he sang for me for nothing; he's anxious introduction, you know," instead of "Well, he ought to be good, he cost us real money."

It takes the most ordinary business intelligence to know that the latter sentence is worth ten thousand times as much, if it can be said only once, as the former would be were it repeated hundreds of times



## Some Great Virtuosos of the Present Day

## (From the Standard History of Music)

## By JAMES FRANCIS COOKE

The following is specially arranged for Tun Excus from the above mentioned recently published work. These missionaries of the samie of the present are often issuered in the pages of musical history, but their importance is really every great, for the unsical history of tomorrose depends considerably upon the interpreters of today. Secretal of the furly story lessons from the Standard History of Music have been published in previous issues, and the following article refers to them.

who have had a wide influence as teachers and composers; let us now consider some famous performers in Europe.

upon the piano, many of whom also have reputations as composers and as educators, but who are best known as virtuosos. In order that you may fix these great players more clearly in your mind, we will study them in groups, as taught by their famous masters.

#### LISZT'S PUPILS.

We have already learned of Liszt's famous pupils, Von Bülow, Raff, Klindworth, Mason, and others. The ones we are to consider now are hardly less famous.

Eugen p'Albert (dal'-bair), born in 1864

at Glasgow, Scotland, although famous for as a composer of the successful opera Tiefland. He is a pupil of Pauer, Stainer, Prout and Sullivan in London, Richter in Vienna, and Liszt in Weimar. His playing is strong, brilliant, and his technic remarkable:
EMIL SAUER (sour), born in 1862 at Ham-

burg, was a pupil of his mother, then of Nicholas Rubinstein and finally of Franz Liszt. Sauer has not achieved great fame as a composer, but his playing is so remarkable that many consider him the greatest living virtuoso., His playing is poetical, yet vigor-ous, and shows a finely balanced artistic feel-

MORITZ ROSENTHAL (ro'-sen-tahl), born in 1862 at Lemburg, a pupil of Mikuti (mee-koo'-lee), a pupil of Chopin, Joseffy and Franz Liszt. His technic is phenomenal and he is a virtuoso of the very highest rank. WILLIAM H. SHERWOOD, born in 1854 at Lyons, New York, is a pupil of Dr. Mason. Theodor Kullak, Deppé, Liszt and many others: highly successful as a virtuoso both in Europe and in America. He is a finished,

scholarly player and an able teacher. Other very famous pupils of Franz Liszt include: B. J. Lang, Reisenauer (ry'-senau-er), Bendel (bend'-dl). R. Burmeister, A. Friedheim, Adele Aus der Ohe (oh-eh), Sophie Menter, D. Pruckner, Meyer-Olbersleben, Sgambati (sgam-bah'-tee), Siloti, Stavenhagen, Karl Tausig (tow-sig), Emil Liebling, Edward Baxter Perry, Richard Hoffman.

#### LESCHETIZKY'S PUPILS.

IGNACE IAN PADEREWSKI (pahaderseffskee) born in 1850 in Podolia. Poland, is the most famous living pianist; pupil of Raguski (rah-goos-kee) in Warsaw, of Wuerst (veerst) and Urban in Berlin, and of Leschetizky in Vienna. He is enormously successful in the United States and in England. His playing is reposeful, yet strong and vigorous; artistic, yet full of deep feeling and character. No virtuoso has ever had a greater power over audiences. His compositions include one opera, a symphony, and many fine pianoforte compositions.

FANNIE BLOOMFIELD-ZEISLER (tseys'-ler), born in 1866 at Bielitz, Austria, was brought to America at the age of two, and was educated in this country. She ranks with Paderewski as one of Leschetizky's greatest pupils. She is received with the highest enthusiasm by audiences in all parts of Europe and America, and is comparable with the greatest performers of all time. She has made two highly successful European tours.

Ossip Gaerilowitsch (ga-bree-lo-vitsch), born in 1878 at St. Petersburg, was a pupil of both Rubinstein and

We have learned of the pianists and piano teachers Leschetizky. He is a very finished and poetical player,

EHGEN D'ATREPT

TERESA CARREÑO VLADIMIR DE PACHMANN.

XAVER SCHARWENKA. JOSEF HOFMANN. MODITY POSPETRAT

Other famous Leschetizky, pupils who are known in the United States are Katherine Goodson, Mark Hambourg. Annette Essipoff (ess'-i-poff), whom Leschetizky married, and Slivinski (slee-vin'-skee).

#### PUPILS OF OTHER NOTED TEACHERS.

Josef Hofmann (hoff'-man), born in 1877 at Cracow. Russia, was a pupil of his father, who was the teacher of harmony at the Warsaw Conservatory. Later he studied with Rubinstein. At the age of nine he astonished the musical world with a phenomenal tour of the great cities, after which he went into retirement, and again made his appearance at the age of seventeen, and has since won wide recognition by his masterly

Teresa Carreño (car-rehn'-yo), born in 1853 at Caracas, Venezuela, a pupil of Rubinstein, Gottschalk and Mathias, and a performer of wonderful skill, insight and force. She has been received in all the great cities of the musical world on equal terms with the foremost

XAVER SCHARWENKA (shar-ven'-ka), born in 1850 at Samter, Poland, is a pupil of Kullak, and has made highly successful tours in Europe and America. He is now one of the heads of the Scharwenka-Klindworth Conservatory in Berlin. His compositions are many and include a fine pianoforte concerto, a symphony and an opera. His Polish Dance is one of the most widely known pianoforte pieces,

VLADIMIR DE PACHMANN (pahk'-mahn), born in 1848 at Odessa, has made a specialty of Chopin's works and is unexcelled in the performance of them. He was a pupil of his father, and of Dachs at the Vienna Conservatory. Notwithstanding many eccentricities, he is a very great artist.

RAOUL PUGNO (poon'-yo), born in 1852 at Mont-rouge, France, is a brilliant pianist and a broad musician. He studied at the Paris Conservatory and took in succession the first prizes in piano, organ and harmony. In 1896 he became a professor of piano at the Conservatory. His compositions are quite numerous and show decided originality.

LEOPOLD GODOWSKY (god-off'-skee), born in 1870 at Wilna, Russian Poland, is a pupil of the Royal High School of Music in Berlin. Later he studied , with Saint-Saëns in Paris He made two tours of America and taught in this country for several years. Returning to Europe, he met with still greater success as a teacher in Berlin and Vienna. His technic is so great that many feel he has reached the limit of human ability in this

HAROLD BAUER (bower), born in 1873 at London, England, studied violin with his father and with A. Pollitzer, and made tours of England as a violinist for nine years. He determined to become a concert pianist and went to Paris to study with Paderewski. After only one year of study he toured Russia as a concert pianist and has since toured most of the countries of Europe and America with huge success. Bauer has a fine intellect and a very poetical nature, and his recitals have an appeal to the music-lover as well as the student.

Ferrucio Busoni (fare-rootch-chio boo-so'-nee), born in 1866 at Empoli. Italy, was first taught by his parents, who were both musicians, and later under W. A. Remy in Graz. His playing shows great breadth and a finely trained mind. His compositions and his arrangements of the works of Bach are excel-Busoni taught for a time at the New England Conservatory, and has made many tours in Europe and in America.

RAFAEL JOSEFFY (yo-séf-fee), born in 1853 at Hunfalu, Hungary, was a pupil of Moscheles and Reinecke at the Leipsic conservatory, and of Tausig in Berlin. His delicacy of touch, combined with a very remarkable technic and musicianly understanding, made him one of the foremost virtuosos of our time. For over twenty years Joseffy has resided in America as a teacher.

SERGEI V. RACHMANINOFF (rach-mahn'-eenoff), born in 1873 at Nijni-Novgorod, Russia. graduated from the conservatories of St. Petersburg and Moscow; pupil of Siloti (see-loh'-tee), Arenski and Janeiff. Although he has made successful tours as a pianist and as a conductor, he will be best known as a composer. Many look upon him as the great-est Russian since Tschaikowsky. His Prelude

in C Sharp Minor is enormously popular. In 1910 he became the supervisor of all the leading conservatories

#### TEN TEST QUESTIONS.

I. Name at least ten famous pupils of Franz Liszt. 2. Which famous German pianist is considered by

many as the greatest virtuoso of our time? 3. Give the name of an American pupil of Liszt

who has achieved fame both in America and in

4. For what is Rosenthal particularly famed? 5. Who is the most successful of all living virtu-

6. Which woman pupil of Leschetizky is regarded as one of the foremost living pianists?

7. Tell something of Leschetizky's other famous

8. Name the countries in which the following famous pianists were born: Hofmann, Carreño, Schar-

## THE ETUDE The state of the s

## wenka. De Packmann, Pugno, Godowski, Buter, Bass. CLARA SCHUMANN ON EAR TRAINING.

#### A TALK WITH SVENDSEN.

THE cold Northern lands seem to be able to pro-

"I now went to see Svendsen, the great symphonic composer of the North. I had difficulty at was out, and my Danish was not equal to the task of asking when he would return. I spoke to her in German, French, Italian, and, finally, in English. The latter seemed to imby saying, 'You can speak English, I am an American.' This was Mrs. Svendsen. I was music room, awaiting the arrival of the Kapellmeister. He soon came, a tall, handsome, genial-looking man, with wayy blonde hair. He gave me a most cordial welcome, and in a few minutes, over fragrant coffee and cigars, we were conversing about America and American musicians. Swendsen has been in America during his honeymoon, and remembers New York and Ningara with enthusiam. He asked after many of his American fellow students, and also after some of his most talented American upulsa. "In the discussion which followed, regard-"in the discussion which followed, regard-

ing woman in music, he expressed the opin-ion that no very great female composer would ever arise. He thought that woman was re-Svendsen is said to be one of the mount. Swodsen is said to be one of the terest orchestral conductors of the world. He showed me two troplaces of his work in this firection, both edits of admirers. One was a cold and cleony batton of exquisite workman-hip, a 26th from lades in Christiania, the other a painter one of ivory, made especially ablated by the autorgraph of the former water upon it—"Carl Maria von Weber."" Our renders must remember that this was written some years ago, and Svendsen was

FILL your pupil's mind with the importance of eing able intelligently and impartially to judge his able to answer them.

## THE ETUDE

The came of the best-known teacher of FANNY DAVIES, one of the most celebrated of English of the koragionic.

TANNY DAVIES, one of the most extended to the most care to the most car printed in an English magazine. So worthy was this that it has been widely reprinted. We give a short selection from this article:

"At first, we must attempt to determine not only the dynamic\* character of the tone, but also its quality. That is, we must know just the right gradation of tone quantity, as well as the peculiar tone color desired. This must be studied with the greatest pains, because it develops in us the very necessary power of self-criticism. We should address the following questions to ourselves: Do we believe and understand all that we do from the standpoint is an essential, but there are other elements of true tonal perception? Do we play in the manner most equal importance. They are discernment need to be a considered to the constant of the



FANNIE BLOOMFIELD-ZEISLER.

EMIL SAUER. OSSIP GABRILOWITSCH.

WILLIAM SHERWOOD.

in which the composer would desire us to play were the present in the room, listening to us? These are the profession of music teaching. In some localizer the profession of music teaching. In some localizer, the profession of music teaching. In some localizer, the profession of music teaching. depends upon the way in which the performer is teacher,

"It is my desire to have my pupils produce at each also to respect his own opinions, provided he performance what might be called a new creation or regeneration of the thought of the composer, in order power of forming correct judgments is what that the power, beauty and poetry that fired the this power of forming correct pagament. In a power of seath, and poetry that are the year are teaching him to do, and, above all, do your mind of the creator should bring the composition earthing in a thought-arousing manner. Be keen to new life under the fingers of the player. It is inside yourself-suiting, of course, your only by the attention to the minutest tonal details that the performer is able to give the correct interpretation of the work as a whole. Unless we have perception, and logical deductions. Direct your energies toward awakening the mental activity of less. Sincerity and simulative should be the many designed to the tonal potential of the control of the formed an aural measure of the tonal beauties of your pupil, keeping in view the mastery of the mind characteristics of the public performances. Ostentayour pum, seeing the pumpils to thinking, and the tion, show, and a quest of bizarre effects can never enter the doors of true art."

## ON BECOMING A TEACHER.

BY HARVEY B. GAUL

What are the requirements of a good may teacher? First, that he shall know his art there oughly. Second, that he shall be able to impan There are vocal teachers who can hardly in a note who are splendid teachers. There are pian and organ teachers who are exceedingly per executants, yet they give their scholars the best training. Again, there are excellent vocalists and in-strumentalists who are wretched instructors. While

for teaching purposes, the ability to do cannot be over-estimated, the ability to impart knowledge, to nurture, and to aid in growth, are the elements the make successful teachers. To be able to show how a thing should be done

power, and the gift of making complicate concepts simple. These are qualities that are outside the technical requirements of music yet they are as indispensable as a knowledge of harmony, theory, analysis or history

I know a teacher who is considered our of the best composers in America, who a teacher is a miserable failure, simply be cause he has no discernment; his pupils look as much alike to him as sawdust breakfast foods. He has no toleration, and his matrue tion is indifferent, and the result is that he is an unsuccessful teacher. There is a cortain pianist who is a brilliant performer, who in order to keep busy between engagements and to dissuade B'rer Wolf from hanging round his threshold, teaches music. He teaches any one from six to sixty who has the money to pay him. As a teacher he is a monumental failure,

If a teacher has among his pupils one who is thinking of becoming a teacher (and at some time nearly all pupils think they will teach) it is the teacher's business to prepare that pupil. The scholar should be taught the best methods of instruction, and should be prepared in the different grades and in the music practicable for those grades. The prospective teacher should know what are the best text-books, exercises and prices. He should be thoroughly familiar with the cualogues of the best publishers.

There are undesirable short-cuts, direct routes and roundabout ways; the thing the future teacher should know is the advantageous course; whether it should be all Czerny, Kul lak, Bertini, or a mixed course. A teacher may have a cut-and-dried method, a system, if you will, which may suit nine out of ten but the tenth may be just the one who needs some other treatment. Should the method which met the demands of the nine be thrust most the tenth? Certainly not; all Bach and no

Wollenhaupt makes Jack a dull boy! If a high school scholar is thinking of taking up public school teaching as a profession. he is compelled to take a course in the normal school. It makes no difference whether the scholar intends to teach kindergarten or grammar school, he has to go through a term

would at least raise the present status of the music

Music was the first sound in the creation, when the morning stars sang together. It was the first sound heard at the birth of Christ, when the angels sang together above the plains of Bethlehem. It is the universal language which appeals to the miversal heart of mankind. It greets our entrance into this world and solemnizes our departure. Is thrill pervades all Nature-in the hum of the tinits insect, in the tops of the wind-smitten pines, in the solemn diapason of the ocean. And there must cont a time when it will be the only suggestion left of our human nature and the creation, since it alone of all things on earth, is known in heaven. The human soul and music are alone eternal.-Upton.

## The Etude Gallery of Musical Celebrities



Reginald De Koven



Nicholas Rimsky-Korsakoff



John Philip Sousa



Henri Marteau



Cecile Chaminade



Gabriel Faure

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cat out the pinters, following outlies on the reverse of this page. Pate them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use on billion to the composer represented of the composer represented of the composer represented of the composer represented of the fifth set of pixture-biographic bound for class, clab, or school work. A similar collection could only be obtained by purchasing several expensive books of recences and speaked portains and life stories of Hendman, Antara Ridbauman, Marcha Ridbauman, Exchanan, Marcha Calbauman, Carbanan, Marcha Carbanan, Carbanan,

JOHN PHILIP SOUSA. comes Poliadelphia church choir Phadia company. Two years later he was appointed conductor of the band of the United States Marines. His remarkable powers as a conductor soon as-

#### NICHOLAS ANDREIVITCH RIM-SKY-KORSAKOFF.

(Rimschkec-kor'-sah-koff.) RIMSKY-KORSAKOFF was born March 18, 1844, at Tikhvin, in the government of Novgorod, The son of aristocratic parents, his early manifestations of musical genius were not greatly encouraged, and in 1856 he went to the Naval College at St. Petersburg, where he rehowever, he contrived to learn a good deal about music, and when, in 1861, he made the acquaintance of Balakirev, he became, with Cui, Moussorgski and Borodin, a willing follower of that strenuous leader of the "New School" of Russian music. In 1862 Rimsky-Korsakoff went to sea on a long cruise, which lasted until 1865. During that time he completed his first symphony. As may be imagined, the work was composed under difficulties. Life on a battleship is not made pleasant for budding composers. On his return the work was performed with great success, under the direction of Balakirev, in St. Petersburg, and other orchestral works followed. In 1871 Rimsky-Korsakoff was appointed professor of composition and instrumentation at St Petersburg Conservatory, and in 1873 he retired permanently from the navy. He was, however, appointed inspector of naval bands until the post was abolished in 1884. He held many important posts as director and conductor in the Russian capital. His works include many operas, much orchestral music, chamber music, choral music, etc. (The Etude Gallery.)

#### REGINALD DE KOVEN.

MR. DE KOVEN was born at Middletown, Conn., April 3, 1859. His education was received mainly in Europe, whither he went in 1870. He graduated at Oxford University, England (St. John's College), in 1879. His musical studies have been very various, and were undertaken at Stuttgart with Speidel, and with Lebert and Pruckner. At Frankfort he studied with Dr. Hauff for composition, and after staying there for six months moved on to Florence, Italy, where he studied singing with Vanuccini. Study in operatic composition followed, first with Genée, in Vienna, and then with Delibes, in Paris. Mr. de Koven now resides in New York, where he is engaged in composition and also in musical criticism. As critic on a leading New York journal, Mr. de Koven has been able to find excellent scope for his wide musical knowledge. Nevertheless, it is as a composer that his name is best known to the American musical world. His songs are very numerous and very popular, especially Oh Promise Me, which is one of the biggest song successes of recent years. His comic operas have been very popular, and as a composer of works of this description Mr. de Koven, like Victor Herbert, has become famous throughout the country. His greatest successes have been Robin Hood, produced in Chi-cago, 1890, and in London, 1891, and Rob Roy, produced in Detroit, 1894, and The Mandarin, produced in Cleveland, Ohio, 1806, (The Etude Gallary.)

#### GABRIEL URBAIN FAURE

France, May 13, 1845. He studied at Paris with Niedermayer, and also under Dietsche and Saint-Saëns. On leaving as organist in the French capital he became maitre de Chapelle, and, later, organist at the Madeleine. In 1896 he

was appointed professor of composition at the Conservatoire, and in June, still occupies that exalted position. He

besides a Berceuse and Romance for of great merit. His name is frequently and unjustly confused with that of I. Fauré, who wrote The Palm Branches,

#### CECILE CHAMINADE.

(Sha-mee-nahd'.) CHAMINADE was born at Paris, August 8, 1861. She studied with Le Couppey, Savart, Marsick and Godard. Her first experiments in composition took place in very early days, and in her eighth year she played some of her sacred music to Bizet, the composer of Carmen, who was much impressed with her talents. She gave her first concert when she was eighteen, and from that time on her work as a com-poser has gained steadily in favor, until at the present time she enjoys a reputation as a composer which has never been equaled by any woman composer. She toured France several times in those earlier days, and in 1892 made her début in England, where her work is extremely popular. In 1908 she visited the United States, and was accorded a very hearty welcome from her innumerable admirers in this country. Her compositions are tremendous favorites with the American public, and such pieces as the Scarf-dance or the Ballet No. 1 are to be found in the music libraries of all cultured lovers of piano music. She has composed a concertstucke for piano and orchestra, the ballet music to Callirhoe and other orchestral works. Her songs, such as The Silver Ring and Ritournelle, are also great favorites. Ambroise Thomas, the celebrated French composer and writer, once said of Chaminade: "This is not a woman who composes, but

a composer who is a woman.' (The Etude Gallery )

#### HENRI MARTEAU. (Mar-toh'.)

MARTEAU was born at Rheims, March 31, 1874. His father was a well-known amateur violinist of that city, and took a great interest in musical affairs. His other was an excellent pianist, who had studied under Mme. Schumann. Through the influence of Sivori, Martcau's parents were easily persuaded to allow their son to adopt a musical career, and he showed remarkable aptitude in his studies, first under Bunzl, and later under Léonard. His professional début was made when only ten years old, at a concert given by the Vienna Philharmonic Society, conducted by Richter. A tour through Switzerland and Germany followed. A year later Gounod selected this young violinist to play the obbligato of a piece composed for the Joan of Arc Centenary Celebration at Rheims. Marteau made his début in London, 1888, at a Richter concert. In 1892 he gained the first prize at the Paris Conservatory, and Massenet wrote a violin concerto especially for his benefit. A further series of tours followed. Twice he visited America, once in 1893, and once in 1898, and he visited Russia 1897-1899. He is now engaged in teaching, and for a time was professor of the violin at Geneva Conservatoire. On the death of Joachim, Marteau was called to the Hochsschule of Berlin, where he is now head of the violin department. He is the composer of a cantata for soprano,

chorus and orchestra, entitled "La voix

(The Etude Gallery.)

de Jeanne d'Arc."

## Preparing the Hands For Advanced Pianoforte Study.

By I. ROMEU.

(Translated expressly for THE ETUDE by V. J. Hill.)

Our readers who are concerned about the limitations of their hunds, as who recultes that advanced study requires more special preparation, well require the following articles and the student of the production of the control of the student of the student of the student of the student control of the student of the student control of the student of the student control of the student of the studen

When the pianist arrives at the place where he finds that in order to advance he must expand the grasp of his hand, he is often confronted by a problem which, is, to say the least, deceptive and discouraging. He comes to compositions of Chopin and Rubinstein, Brahms and Grieg, in which intervals of ninths, tenths and elevenths follow each other in rapid succession. He finds himself absolutely unable to render them except by means of a rapid and clever use of the pedal. This, however, often results in a lack of sonority, gives a false conception of the true intention of the composer, and often gives the impression of a ragged tear in a piece of

For a student to arrive at such a wretched plight after having labored ten or more years of his existence is, we must admit, very aggravating. Unless he can play compositions in which these wide stretches occur he will have his dearest hopes frustrated and will be obliged to limit himself exclusively to compositions depending upon agility, and which, at best can give only fugitive impressions. He will find that he must sacrifice many of the most useful works in pianoforte literature in order to avoid distorting the harmonies which contribute so much to the emotional richness of the instrument.

#### THE TEACHER'S DUTY.

It must be obvious that one of the chief duties of the teacher is to develop the pupil's hand so that when the proper time comes he will not have difficulty with pieces which demand stretches of more than one octave. To depend upon nature for this development is an uncertain course. The hand may grow but the elasticity which permits of big stretches and which gives the muscles of the hand the power of immediately adapting themselves to any and all keyboard conditions, is not to be con-founded with largeness of the hand itself. Some very large hands are often very inelastic and again some hands which are apparently very small acquire the ability to stretch over large intervals in a very astonishing manner. In any event, the expansion and development of the hand must be undertaken at some time in the pupil's work and the teacher who neglects to attend to it properly will have occasion

#### THE DANGER OF INIURY.

It is safe to say that the injuries which come to the hand of the student come more frequently through the careless use of exercises designed to expand the hand than through any other means. This is particularly the case with young children. The stretch of an octave is in itself a considerable interval for some little hands to cover. In reality the development should be gradual and continual throughout the entire career of the student. That is, he should not come to a period when the teacher can say to him: "Now, we will expand and develop your hand." The development should commence with the first lessons, and be continued little by little until the player acquires the desired expansion,

After the student has become accustomed to the five-finger position, and feels perfectly at home in it, the teacher may attempt jumps of sixths in the

After the sixths will come sevenths, and then octaves, and then exercises for the development which will permit the hand to encompass much wider intervals. The most important thing is to insure gradual development. A good rule for the pupil to follow is to cease at the first sign of stiffness, not waiting for pain or fatigue. Then rest the hand and attempt the exercises again later.

The hand of a woman is usually smaller than that of a man. At the same time it is usually more elastic. The sports and occupation of the healthy boy have much to do with stiffening his hands. The girl, however, is usually engaged in gentler pursuits and the muscles and ligaments do not become hardened. However, the small size of the woman's hand makes it a problem for many teachers, and the exercises given in this article will be found of particular

#### PRACTICAL EXERCISES. Most of the following exercises are to be played

with one or more sustained fingers. There has been an objection in late years to exercises employing sustained fingers. Some teachers contend that they in condition of repose is secured there need be no fear. Let the fingers which hold down the keys rest easily on the ivory surface. Do not under any circum-stances press them down hard. A weight sufficient to keep them down at the "key bottom" without any additional pressure of any kind is quite sufficient. The fingers which play should depress the keys lightly, Play slowly and without jerks or unnecessary movements of the arm. The following exercise is really very simple. The thumb is placed upon the note B and the other notes are played by the remaining fingers, the only limit being the most distant note, which can be played without causing undue pain. The daily practice of exercises of this kind will produce surprising results in a few weeks. The hand will expand so gradually that it will hardly be noticeable. The keys depressed are first played by the index finger, then by the third finger, then the fourth, and, finally, the fifth finger.



The same exercise applied to the left hand is:



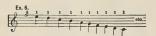
It should always be remembered that the limit of an exercise is not determined by the notes printed here, but by the limitations of the pupil's hand. A small and inelastic hand may find it next to impossible to play the above at first. Persistence, however, will almost invariably bring results.

This exercise adapted to the chromatic scale and played in the same manner with the same method of fingering is as follows:



Left hand Ex. 5. 5 5 etc. 

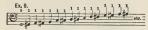
When the pupil finds that he can play these exercises with ease and satisfaction he may try an inversion. That is, the sustaining finger becomes the fifth finger and the playing finger is the thumb, thus:





This exercise would also be adapted to the chromatic scale:





The ambitious student may also try this exercise with the second and the third fingers, although he will find that the compass of the exercise will be more limited than when the thumb is employed and also that fatigue will invariably accompany the employment of fingers other than the thumb

#### THE HIGHER DEVELOPMENT OF THE HAND.

In the following exercises two sustaining fingers are introduced. It must be urged again that the pupil must take great care not to hold the sustaining finger down with anything more than just enough hand and arm pressure to keep the key depressed.

The metronome may be very advantageously used in the following exercises. Its principal use at first is to prevent hurrying. The playing notes may be executed in groups of two, three, four, six and eight notes. This gives the student the value of the principle of the accent, one of the most important considerations in pianoforte

The first exercise given here is for smaller hands. Played properly, injury is impossible.



The following exercises are only for the advanced pianist whose hand is already developed, but who desires material which will prevent contraction. Practiced daily, he will find that these exercises will enable him to play any stretches found in modern music. They must, however, be played with the greatest possible



The advantage of stretching exercises is most mani-test in the case of children. It is a great annoyance to child to know that he is being prevented from having

The local should under no circumstances be per-ted to resum expanded for a considerable length

THE ADVANTAGE OF SUPPLENESS AND ELASTICITY. if the excress green will impart a vigor to the playing,

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Rubio, more as believe and roses compared with

Mesoconce has the inherent power of interpreting transcollent affections with absolute truth. In power of procession it leaves the sister arts far best power of procession in leaves the sister arts far best power of procession in leaves the sister arts far best power of procession in leaves the sister arts far best power of procession in leaves the sister arts far best power of procession in leaves the sister arts far best power of procession in leaves the sister arts far best power of procession in leaves the sister arts far best power of procession in leaves the sister arts far best power of procession in leaves the sister arts far best power of procession in leaves the sister arts far best procession and the procession in leaves the sister arts far best procession and the procession are procession and the procession art procession are procession and the procession are procession are procession and the procession are procession are procession and the procession are procession are procession are procession and procession are procession are procession are procession

THE ETUDE for hard they should need to be recommendanced, be S. W. W. W. W. W. W.

# FROM THE ETUDE LETTER BOX.

Hints, Ideas, Discoveries and Suggestions from Your Fellow Teachers and Fellow Students.

Thousands and thousands of bitten from all over the civilized world come to Tilk Extent office throughout to.

We like letters like the following come we feel that our readers would like to eajoy them with us and they are readingly unblusted. gly published .- EDITOR'S NOTE.]

## HOW I STARTED MY FIRST SEASON.

the Editor of THE ETUDE:

Doubtless some of THE ETUDE readers who are contemplating starting in teaching may be helped by profiting from my experiences. As greatness comes to some, music teaching may be said to have been thrust upon me. The middle of last October found me without a business position through a reorganization of the firm. To speak "business-wise," an inventory of my musical ability showed the following:

#### ASSETS.

Fourteen years' experience as organist, membership in merican Guild of Organists, and the New York Oratorio Society, a fairly good training in pipe-organ weeer, has never been definitely determined studies. This, playing, plano playing, singing and in theoretical studies. I was also discuss of marie in well situated for teaching, and had a small salary from the same position. Best of all, I possessed a young wife with courage and confidence in me.

#### LIABILITIES.

Running expenses only one-quarter covered by my income. One might almost place in the latter list the full and free advice which was tendered. Most of it was to the effect that I "had better get

The previous winter I had made a bid for pupils. but with small results; possibly because I was engaged in business, or possibly it might have been my price. I now made a slight reduction to secure business, and let it be known as often as possible that I wanted pupils and intended to devote my entire time to musical work. (I had no money for advertising in the papers or through circulars.) Of course I had plenty of cards with name, address, phone number and the branches I teach printed on them. One of my two pupils of the previous winter gave me a list of the Sunday-school scholars (several hundred). he explained that some harmonics could not be a present without the use of large chords. It is also some results.

It is well to carry in your pocketbook an indexed address. In this set down the names of any prospective pupils and look them up as soon as possible. you don't "get busy" the other fellow will. Don't stand on your dignity like Dickens' Mr. Turveydrop. who used to sit and "preserve his dignity." It's a good plan to have a letter file and keep all letters for a time-once a year you can throw away those of

In February I gave a recital in the church, which brought me several pupils. My first piano pupil made his public appearance at this time. Another successful musical was given at my residence studio in April, at which the above pupil and two other beginners played their selections from memory.

#### LOOKING BACKWARD

One feels almost ashamed to have made a success contrary to the advice of so many. A well-known writer says a young musician should go West; another says go out into a good suburb; mine own people advised mc not to go, but to get another "job" as soon as possible.

I found that it was possible to get results right in the metropolis if one has a reasonable amount of ability, a few friends and, best of all, the business

ROBERT M. TREADWELL,

#### MAJORS AND MINORS.

To the Editor of THE ETUDE:

I no not agree with the opinion of our friend in a recent number of THE ETUDE. She writes that she introduces the relative minor scale as she takes up each major form. It has been my experience that children have all that their brains can grasp or understand in learning the structure of the major scales, without having to bother with the extra intervals of the minor modes.

The child of to-day has so many different studies that it is a wonder they keep their health as well as they do. I am satisfied if, in six months' time my young pupils can play their major scales in perfect time to the metronome set at 100. Of course, there are a few very bright children over ten years of age who are ready to start their minors in about five months' time, and who can play their major scales in thirds and fifths. But they seem few and far between.

I do not like to force too much on any one; it is like forcing buds to open too soon, and the fragrance is not so sweet as when they are not forced.

An exercise that brings good results with my pupils is the trill, which I take up in the first lesson, starting the right hand from middle C, and trilling C, and trilling c and d, d and e, e and f, etc. When the octave of middle C is reached slide thumb under, and continue crossing thumb at each octave as far as I think necessary.

I am not a believer of too many exercises. With the scales I use Matthews' Graded Course. When a pupil is part way through the third book I give pieces slightly in advance of the third grade in difficulty to those who are able to take them-GEORGETTE G. CARPENTER.

#### A PRECAUTION.

To the Editor of THE ETUDE:

Most people realize the desirability of having their pianos tuned once or twice a year. Others go to great pains to have their instruments closed at night, and see to it that the instrument is protected against dampness, as well insuring them against becoming mere what-nots for bric-a-brac However, there is one precaution which piano owners should take, and which is often neglected and that is, to keep the instrument well away from the

The sacrifice of a very little room space will often make a great difference in the tone and responsive ness of their instruments. The maker, the action, the strings, the hammers, are often blamed for the dullness of the tone, when in reality there is no opportunity for the vibrations to leave the sounding board of the instrument, as the maker intended that they should.

Many piano owners have become disgusted with their instruments soon after they have purchase them. They imagine that the dealer has purposely cheated them, whereas, they have simply changed the conditions in which the piano is placed. In the dealer's store the piano was, doubtless, on a bare floor; standing out from the wall, in a room with out pictures, draperies or the other sound absorbers which we find in parlors. The piano in the modern parlor is a piano muffled and deadened by the ustless and mistaken efforts of well-meaning people to decorate their rooms in the manner in which all their friends and acquaintances deem fashionable-quite regardless of what really is good taste

and "try it on your piano."



#### PART II.

[In Par. I the author gives a most interesting description of the efforts of the rivals of Hundel and of others to test resiss with medicerity. This interesting phase of Musical History is well worthy of the attention of the music

#### RESTHOURN. THE UNRIVALED.

WHEN we come to the day of the tempestuous Beethoven, and those years of significant and colossal work in his art, we see him with no opportunity for even a hearing of his efforts, while the Viennese flocked to the operas of the versatile Italian, Rossini. In his indignation, Becthoven would send no more new compositions to the managers of Vienna.

Beethoven, however, had no very serious rival to contend with in the sense that Handel and Gluck had. Probably his most serious rival in the operatic field was Carl Maria von Weber, whose criticisms of Beethoven were not always just. Beethoven also was somewhat suspicious of Hummel, who was famous as a piano composer at the time Beethoven



DANIEL STEIBELT.

was writing his many piano sonatas. Nevertheless. the trouble appears to have been due to a misunderstanding, for both composers were very good friends during Beethoven's later days. Beethoven suffered more from the ignorance of the public than from any direct efforts to belittle him on the part of lesser

#### DANIEL STEIBELT.

Grove's Dictionary describes Steibelt as "a musician now almost entirely forgotten, but in his own day so celebrated as a pianoforte player and composer that many regarded him as the rival of Beethoven." He was born in Berlin in 1756. His father was a manufacturer of pianos and his early education is said to have been received from somewhat mediocre sources. In 1789 he journeyed to Paris, where he became the reigning virtuoso. After the production of a comparatively unsuccessful opera, "Romeo and Juliet," Steibelt was indiscreet enough to sell two of his own compositions which he had previously published as new. The publisher, quite naturally, resented this breach of etiquette, and even went so far as to accuse Steibelt of stealing. Things

Pianoforte Concerto in E (No. 3). This contained a Rondo known as the "Storm Rondo." Like the "Battle of Prague," this was attended with such astonishing popularity that it was played "in all the drawing-rooms of England." The works of Beethoven could make little progress in a country swept by the whirlwind which this now extinct piece produced. In Englanc Steibelt was extremely successful as a teacher. His preference for English pianos and the fact that he married an English woman increased his popularity. His wife was an accomplished performer upon the tambourine, and Steibelt wrote pieces with a tambourine accompaniment, which we are told were actually performed in public in London. It is possible that had Beethoven been willing to write a bass drum obligato to his pianoforte sonatas he might have had a more immediate and favorable reception for his works by the great army of the untutored who demand novel

In 1799 Steibelt decided to tour Germany. In Vienna he found that the friends of Beethoven were armed against any possible rival. This led Steibelt to send Beethoven a challenge for an open contest Beethoven accepted, and, according to the plaudits of the audience and the opinions of musical people, Steibelt's defeat was final and complete. He never challenged Beethoven again. Failing to arouse the interest he had expected to arouse in Germany, he returned to Paris bearing the manuscript of the Score Haydn's "Creation." He demanded 3600 francs (about \$700) for his share in the translation of the ext of the "Creation." The "Creation" was produced in Paris, Christmas Eve, 1800, and was so phenomenally successful that all the vaudeville theatres immediately produced parodies upon it. Notwithstanding the success of "The Creation," Steibelt's unsavory past made it uncomfortable for him to remain in Paris. and he returned to London in 1805. Here he immediatel, regained his popularity. The remainder of his life was divided between Paris, London and St. Petersburg. As a man Steibelt was vain and bom-bastic. As a composer he was superficial and trite. Consequently, the gates of obscurity opened wide to him when he died in St. Petersburg in 1823. No man bore the stigme of plagiarism more openly. His most widely known pianoforte work of merit is his "Etude," a collection of studies. Steibelt's life is an excellent illustration of how the public may be deceived by the pretensions of an artificial and insincere composer.

Though the rivalries of opera-writers occupy the most conspicuous place in musical history, storms of less severity have beaten about the heads of all the great composers and virtuosos, whose endeavors or talents have caused them to rise above their contemporaries. When the great Polish composer and pianist Frederic Chopin arrived in Paris, he consulted a musician who was then considered the foremost piano teacher of the gay metropolis. This man was the now little-known Kalkbrenner. The bitter and taciturn Heine described Kalkbrenner as "a gouty old gentleman, looking very much like a bon-bon that had been in the mud." Friedrich Kalkbrenner, with the arrogance of his ignorance, assured Chopin that he had no method, that his playing was full of "unconstitutional effects" Kalkbrenner tried hard to induce Chopin to take a three years' course under him. In a letter pertaining went so nar as to accuse Steinett of assaulage times of the unscruppilous composer and to his reception by Kalkbrenner, Chopin wrote as fol- John Field. (the originator of the Nocturne form, who he removed to England. In London he wrote his lows, "Although I was in a fair way, he regretted that declared that Chopin was a talent du chambre) no one

when he ceased to play there would be no disciple of the grand old school of piano playing left." Chopin, the 'Aerial" of pianists decided, fortunately for his future fame, that he did not wish to be an imitation of Kalkbrenner. Some of Chopin's biographers say that Kalkbrenner's attitude was prompted by jealousy, that he wished to keep him out of the way, that he feared him as a rival as all Paris was already entranced with the poetry and originality of his playing, and was making comparisons unfavorable to Kalkbrenner, but it is not altogether likely that this was the

#### FRIEDRICH WILHELM KALKBRENNER.

Kalkbrenner was born in Berlin in 1784. Kalkbrenner was almost as prolific a composer as Steibelt. During his time his position as a piano teacher in Paris was supreme. He was of Hebrew extraction, and his father, who was a musician of talent, supervised his early education. In 1798 he entered the Paris Conservatoire and after a four years' course he succeeded in winning a first prize in pianoforte playing and composition. In



F. W. KALKBRENNER

1813 he went to Berlin and made the acquaintance of Haydn, Hummel, Clementi, and Albrechtsberger. In 1814 he went to London and remained in the English metropolis for nearly ten years. In 1824 he settled in Paris and became a member of the celebrated firm of piano manufacturers known as Pleyel and Company. Here Kalkbrenner succeeded in amassing a fortune, as he was a keen business man. Chopin realized that although Kalkbrenner's compositions were enormously popular they were not to be compared with his own concerto of his first Ballade. Nevertheless, Kalkbrenner's influence was so great and his position with the musical public of Paris so strong that Chopin did not dare to ignore him. Consequently Chopin attended some of the class-meetings of Kalkbrenner's pupils, and even went so far as to dedicate one of his concertos to Kalkbrenner. The concerto is in the repertoires of all the great pianists of the world to-day, but the compositions of Kalkbrenner are rarely seen outside of the libraries.

Kalkbrenner was extremely vain, and used every little act to gain publicity for himself. Once he called upon the editor of a famous Berlin musical journal, and in endeavoring to ingratiate himself he declared that the wonderful art of improvising was upon the wane and that after his (Kalkbrenner's) death there would be no remaining musician capable of improvising in an approved manner. Kalkbrenner then sat down at the piano and improvised for a guarter of an hour. The editor was amazed and astonished. He was more amazed and even horrified when upon the next day he received a bundle of new music from Paris. The first piece was "Effusio Musica, par Fred. Kalkbrenner," and was note for note the same as the piece Kalkbrenner had "improvised" upon the previous day. All of Kalkbrenner's compositions were correctly written but they were dull and ordinary, despite their artificial

Although Chopin had many rivals, including even

ed his success will at mulch as the avaricious and

#### SIGISMUND THALBERG.

risks plane and forte with the pedals, and not with the band, they tenths as easily as I do octaves and the bands. Theilberg's fame, as dazzling returns we scotted at as a composer, but has left,

They flor loneus rivaltue law existed. Cherucompose who made notable and separate now have open Voltaire's text. This did The success in Paris until it is the success in Paris until it is times. King Frederick William Hard Pressia, upon one of his visits to brief become argumented with Spontini's operas, and was a discussed by them that he left nothing The self-tone some was on Weber, and the have many worthy musical works been lost for the strillar worth and to canad home in his "Der present generation. In the main, however, real to the self-tone worth and the canada of contribution, so

## THE ETUDE

pinion was so pronouncedly against Spontini that the king was obliged to call upon his censor to suppress views which he feared might induce the super-sensitive Spontini to leave Germany. pia" ceased to be a drawing card, and the opera house at most of the performances was partly filled by the circulation of free admission tickets. tini's other works, composed in Berlin, failed to revive his reputation. His last years were spent in Italy, where he died in 1851, leaving all his property to the poor of his native town. Mendels sohn also thought that Spontini strove to prevent the success of his opera, "The Marriage of Camacho," but the work of the two composers was so very different that they could not in any way be considered rivals.

#### WAGNER'S STRUGGLES.

The last great struggle in music took place with Wagner's efforts to gain a hearing and assert his artistic aims and standards. As is well known, he suffered long years of poverty, disappointment and villification before the final recognition of his genius. In 180 he sought Meyerber and asked for an introduction. duction to Pillet, director of the Paris Opera House, is he wished to talk over his proposed plot of the 'Flying Dutchman" with the latter. At the meeting Pillet asked him to prepare his sketches. Wagner set to work and finished them in a few days, left them in Pillet's hands and regarded them as accepted. What was his astonishment, upon his next meeting with Pillet, to hear him remark that he knew of a good composer to whom he had promised a good plot for a libretto, and that the "Flying Dutchman" seemed to fill all the requirements! The protests of the enraged Wagner were of no avail; all the satisfaction that Pillet would give was that he would allow the matter to remain in abevance,

The climax was reached some time after when Pillet calmly announced that he had given the sketch of the "Flying Dutchman" to the composer Dietsch. Wagner had no powerful friends to plead his cause. Meverbeer was out of town. He was so poor that he was finally obliged to take Pillet's offer of five hundred francs. With undaunted spirit, however, he set at A marked Fine (the end). We have here the work and finished his own music of the "Flying Dutchman" in seven weeks though he failed to get

This was not the last of Dietsch. In 1860, when the first faint glimmer of success promised the reward of genius. Wagner, through the influence of Princess the plane of the location issuers, and the result in the plane of the location issuers, and the result in the plane of the location issuers, and the result in the plane of the location of th He aspired to even all in his power to get rid of him without success, greater and once a le wrote another work, entitled and their relations ended in open rupture. Dietsch, volume ray This did bent upon Wagner's ruin, knowing that the Jockey Club was to be present on the opening night, and knowing their disappointment if deprived of their favorite ballet, organized them into an opposition Club became so noisy and untractable that Wagner was obliged to discontinue the performance, and "Where are the snows of yester-e'en?" Where

are the Dietschs, the Buononcinis, the Piccinis? "Not for one generation are masterpieces born."
Handel has gone on triumphing through the centuries. Gluck's work contained the germ that has inspired generations. Haydn, Mozart, Beethoven, Chopin and Wagner opened new paths and gave a new voice to music, and so live, while their forgotten rivals content to write the music of a day, an hour, to satisfy the fleeting fancy of the public, and bearing no message of advancement to the future, perish in the Succession was not the man to look kindly upon saves of oblivion they had fought so fruitlessly

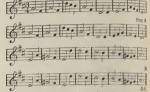
The deciding hand of Fate is not always just, reference, and the production was so extravagant Worthy works are often east into a wrongful oblivhome popular success, but alas! a short lived one, ruins of ancient peoples and bury the records of their for the runk has weeks had passed a new composer artistic efforts until the explorers of another age reclaim them for the edification of civilization, so

Without success and reward the life of a gifted was in the color of th

#### A BETTER UNDERSTANDING OF THE DOUBLE BAR,

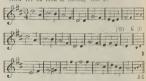
BY CHAS. JOHNSTONE.

MUCH trouble and annoyance for both teacher and MUCH trouble and amoyance for both teacher and pupil might be saved if a clearer conception die use of the double bar were given in the earlies use of the counting of a bar containing a double lessons. The counting of a bar containing a double bar has puzzled hundreds. Time is divided into his and as a consequence I have heard all sorts of ridiculous countings in passages preceding and following double bars. The foregoing is a prelude to the question: "What is a double bar?" First and foremos let it be understood right from the start that the double bar has nothing whatever to do with the time In writing letters when we come to the end of : sentence we write a period or full stop. Now the double bar is simply a musical full stop marking the end of a strain. It may come at the end of the ordinary bar, or it may not. Let us examine the following lowing melody, No. 1:



If we play as far as A we feel that our sen is complete, so we put a double bar (our full stop) which here happens to coincide with the ordinar bar. When we reach B we have the same effect so we again place a double bar. We then go back to the beginning as indicated by the D, C and haid piece with three complete sentences, the third which is the same as the first. This melody is in what is called Ternary form.

Now let us look at Melody No. 2.



This is exactly the same in form of construction as Melody No. 1, the same key and time signatures being used.

If we play as far as C, we again feel that we have reached the end of the sentence, and so must put of full stop (the double bar). But our ordinary measure not finished. We have two more counts leit Now, we cannot put our double bar at the end of the ordinary measure as we did in Melody No. 13 A, for if we do so and play from the beginning far as (I) we have a most ludicrous effect, as though we had said more than we intended and then had stopped abruptly. We could not put the double but at the previous ordinary at (11) for then if we played it over we would have an equally ludicross effect, viz: that of not having finished our sentence, having forgotten what came next. So the only proper place for it is just where it is, but the ordinary is not lessened thereby.

The counting of three measures is marked; middle measure of which contains the double-bar.



whole measure at (e) and another at (f), notwith standing the fact that the value of a measure is 101 complete in either place. If we simply remember that the double bar is

grammatical sign and not a time sign and that has to do with the sentence and not with the time or measure, there is no reason for mistakes.

# A Trip to the Shrine of Beethoven By RICHARD WAGNER A Fictitious Journey indicating astonishing imagination of the Great Musician-Dramatist

[This remarkable article, which is reprinted by special request, was commenced in The ETUDE for August. The previous parts have principally to do with Wagner's Imaginary Journey to the Home of the great Symphonist. On the way he meets an eccentric Englishman and has various other experiences, but the following section contains the most interesting part of the description, as it deals directly with Wagner's meeting with Beethoven.—Editor's Note.]

embarrassment into which the villainous Britisher had led me robbed me of all that beneficent mood that was necessary to worthily enjoy my good fortune. Beethoven's appearance was certainly not in itself adapted to have an agreeable and soothing effect. He was in a somewhat disorderly dishabille: he wore a red woolen belt around his body; long, stiff, gray hair hung in disorder about his head; and his gloomy, repellent expression did not tend to allay my confusion. We sat down at a table covered with pens and paper.

There was a decided feeling of awkwardness; no one spoke. Beethoven was evidently out of temper at having to receive two persons instead of one. At last he began by saying in a harsh voice—
"You come from L----?"

I was about to answer, but he interrupted me: laying a pencil and sheet of paper before me, he added: "Write; I cannot hear."

#### BEETHOVEN'S DEAFNESS.

I knew of Beethoven's deafness, and had prepared myself for it. Nevertheless it went through my heart like a pang when I heard his harsh and broken voice say "I cannot hear." To live in the world joyless and in poverty; to find one's only exalted happiness in the power of music-and to have to "I cannot hear!" In one moment there came to me the full understanding of Becthoven's man-ner, of the deep sorrow in his face, of the gloomy sadness of his glance, of the firm-set haughtiness of his lips: he could not hear!

Confused, and without knowing what I said, I wrote an entreaty for his pardon and a brief explanation of the circumstances that had forced me to appear in the company of the Englishman. The latter sat silent and contented opposite Beethoven, when he had read my words, turned to him rather sharply with the inquiry what he desired from him?

"I have the honor"-replied the Briton

"I can't understand you," cried Beethoven, hastily interrupting him. "I cannot hear, and I can speak but little. Write down what you want with

The Englishman quietly reflected for a moment, then drew an elegant music-book from his pocket, and said to me "Good.-Write-I request Herr Beethoven to look at this composition of mine; if he finds a passage that does not please him, he will have the kindness to mark a cross against it

I wrote down his request literally, in the hope that we might thus get rid of him. And such was really the result. After Beethoven had read it, he laid the Englishman's composition on the table with peculiar smile, nodded abruptly, and said, "I will send it to you.'

With this my "gentleman" was content. He rose, made an especially magnificent bow, and took his leave. I drew a long breath-he was gone,

Now for the first time I felt myself in the very sanctuary. Even Beethoven's features grew obviously brighter; he looked quietly at me for a moment, and began:

"The Englishman has caused you no little trouble." said he. "Find consolation with me; these traveling Englishmen have tortured me to death. They come to-day to see a poor musician as they

HERE I was-in the sanctuary; but the horrible would go to-morrow to look at some rare animal. I am heartily sorry to have confounded you with him. You wrote me that you were pleased with my compositions. I am glad of that, for I have little confidence now in pleasing people with my productions."

This cordiality in addressing me soon did away with all my embarrassment; a thrill of joy ran through me at these simple words. I wrote that I was by no means the only one filled with such ardent enthusiasm for every one of his creations. as to have no dearer wish than, for instance, to gain for my native city the happiness of seeing him once in its midst; that he might then convince himself what effect his works produced upon the public.

"I can well believe," he answered, "that my compositions are more appreciated in North Germany. The Viennese often provoke me; they hear too much wretched stuff every day, to be always in the mood to take an earnest interest in anything serious.

I sought to combat this view, and instanced the fact that I had yesterday attended a performance of "Fidelio," which the Viennese public had received with the most obvious enthusiasm.

#### BEETHOVEN DISCUSSES FIDELIO.

"Hm! Hm!" muttered the master-"The 'Fidelio'! But I know that the people only applaud it out of vanity, after all, for they imagine that in my rearrangement of the opera I only followed their advice. So they seek to reward me for my trouble, and cry bravo! It's a good-natured, uneducated populace; so I like better to be among it than among wise people. Does 'Fidelio' please you?'

I told him of the impression that the performance of the day before had made upon me, and remarked that the whole had gained most gloriously by the additions that had been made to it.

"It is vexatious work," said Beethoven; "I am no composer of operas; at least I know of no theatre in the world for which I would care to compose an opera again. If I should make an opera according in the world could express." to my own conception, the people would absolutely flee from it; for there would be no airs, duets, trios, and all that nonsense to be found in it, with' which operas are stitched together nowadays; and what I would substitute for these no singer would sing and no audience hear. They all know nothing deeper than brilliant falsehoods, sparkling non-sense, and sugar-coated dulness. The man who created a true musical drama would be looked upon as a fool-and would be one in very truth if he did not keep such a thing to himself, but wanted to bring it before the public."

"And how should one go to work," I asked excitedly, "to produce such a musical drama?"

"As Shakespeare did when he wrote his plays," was the almost angry answer. Then he continued: "The man who has to trouble himself with fitting all sorts of brilliant prattle to women with passable voices, so that they may gain applause by it, should make himself a Parisian man-milliner, not a dramatic composer. For myself, I am not made for such trifling. I know very well that certain wiseacres say of me for this reason that though I have some ability in instrumentation I should never be at home in vocal music. They are right-for they understand by vocal music only operatic music; and as for my being at home in that-Heaven forbid!"

I-ventured to ask if he really thought that any one, after hearing his "Adelaide," would dare to deny him the most brilliant genius for vocal music

#### INSTRUMENTAL MUSIC AND VOCAL MUSIC. "Well," he said after a short pause, "'Adelaide

and things of that kind are small matters, after all, that soon fall into the hands of the professional virtuosi-to serve them as opportunities to bring out their brilliant art-touches. Why should not vocal music form a great and serious genre by itself as well as instrumental-that should receive as much respect from the frivolous tribe of singers in its execution as is demanded of an orchestra in the production of a symphony. The human voice exists. It is a far more beautiful and noble organ of tone than any instrument of an orchestra. Ought it not to be brought into as independent use as this latter. What new results might not be gained by such a method! For it is precisely the character of the human voice, utterly different by nature from the peculiarities of an instrument, that could be brought out and retained, and could be capable of the most varying combinations. In instruments, the primal organs of creation and nature find their representation; they cannot be sharply determined and defined, for they but repeat primal feelings as they came forth from the chaos of the first creation, when there were perhaps no human beings in existence to receive them in their hearts With the genius of the human voice it is entirely otherwise; this represents the human heart, and its isolated, individual emotion. Its character is therefore limited, but fixed and defined. Let these two elements be brought together then; let them be united! Let those wild primal emotions that stretch out into the infinite, that are represented by instruments, be contrasted with the clear, definite emotions of the human heart, represented by the human voice. The addition of the second element will work beneficently and soothingly upon the conflict of the elemental emotions, and give to their course a well-defined and united channel; and the human heart itself, in receiving these elemental emotions, will be immeasurably strengthened and broadened; and made capable of feeling clearly what was before an uncertain presage of the highest ideal, now changed into a divine knowledge."

Beethoven paused here a moment, as if fatigued. Then, with a light sigh, he continued: "It is true that many obstacles are met with in the attempt to solve this problem; in order to sing one has need of words. But what man could put into words the poetry that must form the basis of such a union of elements? Poetry must stand aside here; for words are too weak things for this task. You will soon hear a new composition of mine which will remind you of what I am now explaining. It is a symphony with choruses. I call your attention to the difficulty I had in this, in getting over the obstacles of the inadequacy of the poetry which I required to help me. Finally I decided to choose our Schiller's beautiful 'Hymn to Joy;' this is at least a noble and elevating creation, even though it is far from expressing what in this case, it is true, no verses

Even now I can hardly comprehend the happiness that I enjoyed in the fact that Beethoven him self should thus help me by these explanations to the full understanding of his last giant symphony which at that time must have been barely finished. but which was as yet known to no one. I expressed to him my enthusiastic thanks for this certainly rare condescension. At the same time I expressed the delighted surprise that he had given me in this news that the appearance of a new and great work of his composition might soon be looked for Tears stood in my eyes-I could have kneeled before him.

Beethoven seemed to perceive my emotion. He looked at me half sorrowfully, half with a mocking smile, as he said: "You will be able to be my defender when my new work is spoken of-think of me then; the wise people will believe me mad-at all events they will call me so. Yet you see, Herr -, that I am not exactly a madman, though I might be unhappy enough to be one. People de mand of me that I shall write according to their conception of what is beautiful and good: but they do not reflect that I, the poor deaf man, must have thoughts that are all my own-that it is impossible for me to compose otherwise than as I feel. And that I cannot think and feel the things that they deem

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Vide this to rose and spends up and down the all store and some Deeply moved as I

He mowered modine, "You wrote to me how you they are traveled wares here.

I declared that all that was over for me, for that

home nothing that could ever again seem to me to

The property of the property o

#### THE ENGLISHMAN'S FATE.

Will this he seized the Englishman's music-book, he whole wrapper. And then he handed it to me with the remark, "Kindly return the fortunate being

With this he dismissed me. Deeply agitated, I Wassed out of the room and from the house.

At the hotel I met the Englishman's servant, as Yet the cross was a memorial of Beesupper, and accompanied it with a note in which aformed him that Beethoven envied him, and

getting into his carriage.
"Goverl-by"—he shouted—"You have done me a great service. I am delighted to have made Herr

en's acquaintance. Will you go to Italy

Good lock called. "I know Beethoven; and

We parted I cast one longing look towards Breebszen - sense, and turned to the northward-

hat is good ought not to need a teacher to spur kin on. The student should always bear in mind earnestly into a sense of their beauties; then the

ESSENTIALS THE TEACHER MUST POSSESS.

BY L. EHREMAYER.

It is often announced that a pianist of genius must be, isso facto, a great teacher. No error more per-nicious could possibly be made, for what characterizes the genius perhaps more than anything else is the un consciousness of the means he employs to obtain his

He is a creature of instinct and impulse, whose powers develop in some mysterious and irresponsible fashion as he practices more or less blindly, with eyes dazzled by the ideal which shines within his soul, and perceiving but dimly the path along which he treads. He succeeds, not thanks to systems and methods, but in spite of them. The complex movements and muscular conditions necessary to express, through the medium of his instrument, the musical emotions surging in his soul are often disguised beneath numberless irrelevant mannerisms. He is the last man able to tell you the real reason of his success. Even did he know it he could not express it clearly, for a coldly logical xplanation of the means he employs would be impossible to his emotional mind.

Furthermore, how can you expect the genius to inderstand your difficulties or have patience with them? What are difficulties to him are impossibilities to you; of the obstacles in your way he has no conception.

Inexhaustible patience is one of the first qualifica-tions of the teacher; he should be the last to get angry with the pupil. If the pupil is unwilling, the teacher should be able to make his explanations so clear and attractive that the pupil will be interested in spite of himself. If the pupil is backward, the teacher should use all his powers of observation, all his analytical skill, all his scientific acumen, to discover and remove the cause of the backwardness. If the pupil is dull or even hopeless, and the teacher is obliged honestly to give him up, it is the pupil's misfortune, not his fault. Unlimited patience, charitableness and a keen scientific spirit are then among the principal moral and mental qualifications of a good teacher. To these should be added that indefinable quality called "tact," and the faculty of adapting instructions to suit different types of mind. Physical health and abundant energy are understood, for lack of the former will often dwarf he finest mental and moral faculties, whilst the latter is essential if the teacher has anything like an adequate

#### MONEY AND MUSIC.

And here let me warn the teacher against seeking to establish a connection for the sake of making money; no good or thorough work is ever done that way, for the pupil's true welfare cannot focus the interest equally with the monetary results-you cannot worship both God and Mammon. Let him work for the love of his art, and give full bent to his faculties as a teacher, and he will not be left wanting, for his superiority must eventually become recognized. And the ultimate results will be more satisfactory both to others and his

Such are the physical, mental and moral faculties required by the teacher. But upon the solid basis of these faculties he must have piled up a mass of knowl edge the extent and diversity of which few people realize. Before, however, passing to this branch of the teacher's qualifications I must dwell a little on the difference between mere knowledge and that scientific cumen already mentioned, without which all the knowledge in the world can be of but doubtful use.

#### SCIENTIFIC TEACHING.

The true scientific ability cannot be acquired; it may e developed and trained, but the faculty itself must be inborn. A good memory does not constitute it; booklearning does not give it; experimentation may train it, but does not develop it if it is not there. The scientific spirit is very different from all this; it includes observation and discrimination, analytical power, and the faculties of deduction, imagination and invention. It involves that ability to reason from effect to cause, and from cause to effect, which is the sine qua non of the scientist. It also implies the power of sustained thought. All these must be welded together to constitute the scientific mind; no amount of learning will in all The student should always beer in mind apply its busic, a ton may be a protection sentinal, you may be a greatest as a feel, and consider them, playing a may have passed numberless estaminations; you may be a member of Royal College of Physicians or a be a member of Royal College of Physicians or a consideration of the protection of the protecti supply its place. You may be a profound scholar; you Fellow of the Royal Society-yet withal you may not have the true scientific spirit.

Admitting, then, that the teacher must be possessed of this essential qualification, of what nature should

he the knowledge necessary to guide him to his teach be the knowledge that I have before me a few measures of a composition which I wish a pupil ultimeasures of a pupil this inately to be able to perform at first sight. What steps shall I have to take to ensure a correct performance I will, of course, postulate good type and a good pinn

#### IMPORTANT QUALIFICATIONS.

First of all, the pupil must have good eyesight or h will not be able to see the symbols clearly; I mm therefore know how to improve his sight, if needs be and must consequently be acquainted with the plays ology of vision.

Secondly, the pupil must acquire the habit of direct ing his book according to the disposition of the symbol on the sheet. For any object to be seen quite dis tinctly, the light rays which come from it and make through the eye must fall within a certain area of the retina, called the force contrains, and for this to be possible, the object, at the usual distance of a pizzo desk, must not be larger than eleven thirty-seconds an inch. The width, on a staff of average breadth does not cover more than a ninth. The pupil mass therefore acquire the habit of directing his glante certain successive regions of corresponding size order to catch every detail clearly in the shortest po sible time. To know how best to cultivate this him I must add to my qualification of oculist that of psychologist.

Thirdly, the pupil must be acquainted with the meaning of each symbol on the sheet of music; that vertical line against the chord means that the two notes which it links together must be played with the left hand; the two notes above this denote a given position of the fingers, whilst the double ff on the left indicates the amount of muscular force to be employed; the "shepherd's crook" on the right in the top staff is sign for the fingers of the right hand to leave the key for a certain period-and so on. Moreover, all the must be so familiar that the mere sight of the symbols immediately suggests the required muscular actions which must be performed at once, accurately an without the least hesitation. 11ow such familiarity as this can be best acquired will demand on my part thorough knowledge of the laws of association, which is an important branch of psychology

Fourthly, the ability to perform those movements which the symbols indicate presupposes a knowledge the positions and actions best calculated to produce th required effects, with the minimum expenditure of energy, and also, naturally, the muscular ability to take such positions and perform such actions as the will. knowledge to the pupil I must, first of all mysli determine what are the best positions and actions, and this will require on my part a sound knowledge of the laws of acoustics, mechanics and physiology, physical ology again-the physiology of muscular contraction know how best to develop strength and control in 115 pupil's muscles and nerves.

Lastly, to the true scientific spirit necessary for the application of the laws I have learned I must join the qualification of a good musician, in order to determine among the many effects of rhythm, intensity and tore color possible in the case before me which best soils the character of the piece, and guide the pupil accord-

Now, I ask you, which is the preponderant factor in all this? Science, surely—psychology, physiology, ut chanics, acoustics and, above all, the scientific spirit. Music need not necessarily come in at all-for the natural musical sense of the pupil may be a quit suff cient guide.-London Musical Herald.

#### A MUSICAL GENERAL.

Music is rarely associated with war, and it seems of to think of a soldier of renown who had frequently faced the musket and the cannon turning to music & his pastime. Nevertheless, such a man existed and wa none other than a Major General in the British am John Reid. He was born in Edinburgh, Scotland, 1721, and during his military career fought in Flander Martinique, Havana, and in the wars in North Amend His great love, however, was for music, and all h spare time was devoted to the pursuit of the total He collected quite a number of rare musical works and these together with his fortune were entailed Edinburgh University for the purpose of establishing Chair of Music. In 1832, when General Reid's daughter died, a sum of about \$350,000 was available. This im also provided for a series of annual concerts, to known as the Reid concerts.

## THE ETUDE

BY STONEY SILBER.

WHEN we consider the great numbers of piano students who annually pursue their studies, either nuder private teachers or at institutions of musical learning, is it not surprising how very few ever attain more than a mere mediocre proficiency? And further, when we consider that comparatively small number of pianists who, having been grad uated from some institution, or who, after a period of post-graduate work abroad, venture to give public recitals, is it not the exception, rather than the rule, that affords real musical enjoyment to the average audience? Why is it that the piano recital has become associated in the mind of the casual concert-goer with an evening of boredom? Why is it that the piano, that most popular of musical instruments, is considered just good enough whereon to strum a few tunes, or to accompany a violinist or singer-a necessary evil, as it Why is it that when a really great planist delights his listeners he is proclaimed a transcendent genius? Surely there must be a reason for all of these conditions.

I sincerely believe that the majority of piano students never attain more than a mere mediocrity on account of the weak, not to say loose, curricula of our musical colleges and conservatories, which allow pupils to graduate annually in alarming numbers, most of whom have not been properly grounded in the very essentials of their work, do not mean to lay all the blame to the institufor material gain and cater to the public, making essions, so that "the proposition may pay." The rank and file of piano students are not particularly interested in the theoretical or historical aspects of music. Their desire is to become teachers and to make a short cut to that end, which will enable them to "make money" as soon as possible. It would seem that Bernard Shaw's sarcastic aphorism finds just application to these half-baked musicians: "He who can does-he who can not teaches!

It is not within the limits of this essay to dwell more at length upon this very important phase of our musical development; for no one will dispute the fact that an enormous responsibility rests with our institutions of musical learning to foster musical culture in the truest sense of the word. The great error is made at the very outset; for all institu-tions admit pupils whether they are talented or not.

Leaving this consideration, however, aside, what does the "art" of the "prize pupils" of most private teachers and institutions resolve itself into? In the majority of cases into technical cleverness. Misdirected individuals these, who have come to use a mere means-technique-as an end! But luckily the widespread introduction of "mechanical piano players" is fast outclassing this class more and more. Many people are now realizing that it is a great deal cheaper to purchase one of these de-vices than to afford their children a "musical educa-Invariably, however, the owner of one of these devices grows tired of even these astounding performances. He seeks that something which machine can not give him-that something which the human hand alone is capable of expressingthe soul of music

The vital defect of most pianists is their inability to make music-music the portrayal of the various emotional states-and to transmit these various states of soul and mood to their listeners. is necessarily a highly complicated process. The eye perceives the printed note, deciphers it in its relation and importance to foregoing and following notes and phrases, the note becomes a tone through the agency of muscular action, it joins with its neighbors in the production of sounds-the sum total of tones becomes a mood.

#### "THE TONE MAKES MUSIC"

Most pianists halt after the first process. Their note does not become a tone. "C 'est le ton qui fait a musique" ('Tis the tone which makes the music). Thus teaches a French proverb. Too few pianists, then, have a musical tone, full, singing and capable of gradation. Why are their audiences visibly bored while they concede and, in some instances, greatly admire, their technical equipment? Because they are one-toned—"mono-tonous."

Alas how many public speakers there are who have something to say, but chant their wisdom in registers is brutal and repulsive, therefore unmusical. monotony! Why do most people shun lectures and

THE VITAL DEFECTS OF MOST PIANISTS. sermons much as they do piano recitals? Because most preachers, lecturers and pianists talk (in the latter instance, play) a great deal, but say nothing. Do not most pianists resemble the man who set out to find the forest but failed "because the trees were in the way?" Do not most pianists fail to make music "because the notes are in the way," and because they do not possess the knowledge or means of converting notes into tones and thereby into music?

You ask whose fault and I again answer, the teacher's, primarily. To be a good teacher one must have three powers, viz:

(I) The ability to discover the shortcomings of pupils, based upon a rational estimate of their physical and mental attributes. (2) The ability to demonstrate practically, either

by playing for the pupil or appealing to them by analogy or simile. The ability to suggest the proper remedy for

all deficiencies.

How many teachers are there who have the first of the above requirements? Do not the majority take their pupils through a cut and dried course o instruction irrespective of the practicability of the work or that it suits the pupil's needs? And when the pupil appears to have mastered some of the principles of technique do they not burden them with compositions which are invariably too difficult and far beyond their musical or mental conception? When will the majority of instructors realize that it is a far better thing to be able to perform a simple melody musically than to go through a whole lot of pyrotechnics, which in the hands of any but the most adroit (I should say elect) are meaningless sounds?

I do not wish to be misunderstood or that I underrate the value of technical proficiency. Technique is the grammar of music, and of pianistic excellence. But I consider a person who is technically well equipped as merely "musically decent." Is it any mark for distinction in a write to have mastered the principles of grammar and syntax? Must be not have something to say before he can lay claim to distinction and eminence?

I now come to the three indispensable attributes for the satisfactory i. e. artistic) performance of public pianists. The are,

Temperament. Power of Expression,

Technique.

I should say that to become a successful artist the course to be pursued is analogous to that of becoming a good actor. First, language (here technique) must be mastered; then the power to define the poet's (here the composer's) thought and feeling must be fostered-interpretation-finally the expression must have an individual flavor-temperament.

I do not, of course, mean to imply that all this can be learned by everyone, nor by proper study or guidance. After all, the artist is born, not made. But I do most energetically contend that the pianistic performances which are foisted upon the average audience could be immeasurably improved by proper training and the pursuit of higher ideals. I contend that everyone has individuality; that everyone has a love of the beautiful, just as everyone has a sense of the good, the virtuous; and that by proper guidance of these attributes the musician may attain a high degree of personal expression. If the average piano pupil is, as at present, continually being taught to "wiggle his fingers fast" and is never shown the meaning of music, nor the purpose of musical study, how is he ever to arrive at an individual expression of his own feelings and emotions?

#### THE PUBLIC DEMANDS GOOD TONE.

What quality of the planist affords the average audience the greatest amount of musical enjoyment? Most assuredly not! What then? Simply tonal charm, the power to give expression to beautiful, grand, eloquent and impassioned emotions. It were indeed a difficult undertaking to discuss all the conditions under which tonal charm may be attained in piano playing in an article of these limitations, but a few of the underlying principles may find a place here, nevertheless.

(a) Good tone production is a result of pressure exerted from the wrists, the forearm and upper arm being devitalized, the finger tips being highly sensi-

(b) A tone that is struck in any but the lower

forearm to fall lightly upon the keys, the finger touching with the meaty portion, i e. flat.

(d) One of the most important means of producing and enhancing tonal charm is proper use of both the damper and shift pedals (una corda). Proper pedal mastery appears to be a book with innumerable seals with most pianists. How wittily does Mme. Bree remark in her excellent "Groundwork of the Leschetizky Method:" "The pedal, for most good people and bad musicians, is an instrument for trampling ou good taste." Rubinstein said that the pedals were the very soul of the instrument. A number of excellent treatises have been written on proper use of the pedals, giving their fundamental uses. But there cannot, in the nature of things, be any one way of using the pedals well. Proper and effective use of the pedals is dependent upon speed and quantity of tone. The larger the tone and quicker the speed the less pedal required. After all, it is good music which sounds well and the pedal has been properly used when the music sounds well and conveys the message of the composer. But there is certainly no reason why even the most inferior pianist should not be acquainted with the syncopated pedal used in binding tones and chords. Use more nedal in the upper registers than in the lower ones. Avoid blurring. Above all, train the ears to hear-to hear sensitively! Do not make music for the eyes! Make it for the ears!

How then shall we set about overcoming the vital defect of most planists? By devoting more attention than is at present being devoted to the study of tonal charm, I should at first suggest the study of simple melodies, with simple accompaniment-such as MarDowell's "To a Wild Rose," then melodies with more complicated accompaniments, such as the first "Song Without Words," of Mendelssohn, or "Melodie," by Gluck-Sgambati; finally polyphonic studies, as the "Duetto," by Mendelssohn, or Henselt's "Repos d'Amour" etude. Modern pianistic art is becoming more and more polyphonic (vide Godowsky's transcendental Chopin studies).

I should also recommend the study of modern compositions before taking up the study of the classics

Above all, what we need is better teachers who do not treat each and every pupil alike. No two individuals are similarly constituted. Let us have instruction that meets the individual needs of the pupil, a course of instruction that will enable the pupil to develop harmoniously along the line of inherent attributes

### SOME DISTINCTIONS IN MUSICAL TERMS.

A piacere and ad libitum mean respectively "at the player's pleasure" and "at the player's liberty." The application is practically the same.

Allegressa means "with joy," and thus is somewhat different from the term Allegretto, with which it is sometimes confounded.

An Aubade is, strictly speaking, music played under window at daybreak. Serenade is reserved for the songs of the amorous gentlemen who perform the same duty in the evening, the word "serenade" conveying the meaning of "serene night."

The term ballad has differing meanings. In England and, for the most part, in America a ballad is a simple song with a simple accompaniment, the words of the different stanzas usually being set to the same music (strophic). In Germany the term is applied to poems of a somewhat lengthy and elaborate character. It may thus be seen that the Ballades of Chopin are musical counterparts of the German romantic poems, and cannot in any way be compared with the English employment of the word

Espressivo and con espressione both mean about the

The word "fiddle" is by no means a vulgar form for the word violin, as many suppose. It existed in its Anglo-Saxon form, Fithele, centuries ago, Gaio and Gajo both mean gayly, and Giocoso and Giojoso both mean joyously.

Nocturne and Notturno both have the same meaning, It is not inconsistent to have a vocal solo sung during the offertory, as vocal solos were thus rendered long before it became the custom in some churches to reserve the offertoire music for the organ.

Osia comes from the Italian words meaning or else (Osia). It now means that the extra part given may be played instead of the part regularly in-(c) Tone may also be produced by allowing the cluded in the piece, at the performer's pleasure,

## Educational Notes on Etude Music

By P. W. OREM

PRIZE SONG FROM "MEISTERSINGER"-WAG-

This is a bulliant piano transcription of one of Wag-ner's finest tyres. Franz Bendel (1833-1874), the accomplished Robumina pianist, was one of the cele-lrated pupils of Franz Liszt. Bendel is probably best known by his set of original piano pieces, entitled, "Am Genfer See," but many of his other works are meri-Bendel, in his transcription, has adhered very closely to the original, carefully preserving the general harmonic scheme. The only departure is the middle section final portion the accompaniment is more elaborately tigurated. This piece should be played in free style and with emotional expression. The melody must stand out indicated by the conjous marks of expression must be

There is a wealth of beautiful melody to be found classic composers which is but little known to the general public. One need not wade through a long-drawn-out work in order to play and to appreciate is taken from his sonata, Op. oo. Although this fine work is known to many players it has not the general popularity of many of Bechoven's earlier sonatas. The "Gem" is taken from the last movement of the sonata. This movement is an elaborate more than the sonata. This movement is an elaborate sountat-rondo," deriving its main beauty from its charming principal theme. We have condensed the hetter part of this movement. The study of these classic gems is a liberal musical education in itself and serves to prepare one for larger and more diffi-

#### NAIADS-I F ERVSINGER

This is a brilliant mazurka movement, displaying much of the grace and piquancy of the modern French school. It has three well-defined themes, admirably contrasted. This number has all the essential qualifications of a first-class teaching piece.

#### DREAMS OF MY MOUNTAIN HOME-F. G. RATHBUN.

This is one of the most melodious works of a very popular American composer. It is a drawing-room piece of the better class. The spirit of affectionate longing pervades this graceful composition. It demands finish and style in delivery. The first section should be taken at a moderate pace and the *Trio* rather more slowly. All the melodies must be played in a song-like manner.

#### HOLIDAY ECHOES WALTZ-J. T. WOLCOTT. This is a vivacious waltz movement by an Ameri-

can composer whose work is becoming well known and appreciated. This piece will require a distinct enunciation and a brisk finger action. It will sound

#### PERPETUAL MOTION-F. BEHR Franz Behr (1837-1898) was one of the most

This is a very instructive as well as attractive, easy teaching piece. The "Perpetual Motion" consists in the constant reiteration of the figure in eighth notes. This piece is a "rondo" in form, the principal theme constantly reappearing.

## THE ETUDE

PARADE MARCH OF THE TIN SOLDIERS— H. NECKE.

This is a jaunty little march movement having all

he may be a jaunty after march movement having all the pomp parade of a piece cast in far larger mould. It is in the correct form of a military march. The Trio portion is particularly martial and inspiring. H. Necke is one of the most popular writers of teaching pieces of the present day.

CHILDREN'S WALTZ-P. BROUNOFF. This is a very easy waltz movement by a modern Russian composer. Young players should find this number very much to their liking. It is far more proposal the second of th original than most easy pieces of this nature and lies nicely under the hands.

## NEW VIRGINIA DANCE (FOUR HANDS)-F. P.

ATHERTON.

This is an original four-hand piece, embodying some novel devices. It is in the style of a "plantation dance," with just an occasional suspicion of "rag-time," or syncopated movement. At the close "Suwanee River" is very cleverly introduced in the secondo, while the prime has a lively figurated accompaniment and the final cadence introduces a snatch of "Dixie." This piece should be played in a spirited manner, with firm accent and strong dynamic contrasts, but not too fast. It is published as a four-hand number only, not as a solo.

LILACS (VIOLIN AND PIANO)-C. W. KERN. This is a flowing waltz movement, easy to play but brilliant in effect. The piano accompaniment in this piece is more important and accompanies in this piece is more important and interesting than is usually found in pieces of similar grade. Admirers of Mr. Kern's many popular piano pieces will be glad to see him represented by a violin

#### EVENING PRELUDE (PIPE ORGAN)-E. M. READ.

This is a charming voluntary for the soft stops, well calculated to display effectively this important department of the organ. Mr. Read's organ compositions are all deservedly popular,

#### THE VOCAL NUMBERS.

The three vocal numbers are strongly contrasted, affording a variety of interest. Two of them are

Sacred duets for alto and tenor effective tuneful and available for general church use, are decidedly scarce. Mr. Geo, N. Rockwell's "Homeland" will prove a welcome addition to the list. It has all the elements of popularity. An intimate and appealing touch is conveyed by the introduction at the close of each verse of a few measures of "Home, Sweet Home" in the organ accompaniment. Note that the composer has indicated the "Vox Humana" stop for this portion, suggesting a choir of voices in the

Mr. William T. Pierson is an American composer who has not previously been represented in our pages. His song, "Sleep, Honey, Sleep," should prove a pleasant introduction. It is an effective lullaby in the Southern style, a simple but telling setting of some very pretty dialect verses, lying nicely for the voice and well harmonized. Mr. Wm. H. Pontius' "There is Ever a Song Somewhere" is a sympathetic and very singable setting of some well-known and expressive verses

#### MOONLIGHT IN THE FOREST.

by James Whitcomb Riley

The moon, like a lantern in the night, illumes the slumbering forest. (A Flat Major Section,) A lonely traveler in a melancholy mood approaches the wood. (F Minor Section.) On entering the forest, religious and tranquil mood seizes upon him (F Major), only, however, to be again supplanted by the mood of sorrow, which has been his companion for many years. But the soft nocturnal music of the forest chants tranquilly on, unconscious of the lonely wanderer's grief. But hark! A whispered dialogue of love, indulged in by two strolling lovers, is heard, "I love you," "I love you." (D Flat Section.) As though to bless the rapture of their holy sentiment there peals forth from a far distant dell the silvery chime of a hermit's bell. (A Flat Section.) Overcome by a realization of the lovers' happiness or temperature of the lovers nappiness and the desolation of his own heart, the wanderer is seized by stormy emotions. (B Flat Minor Section.)
"I love you," "I love you," is wafted faintly to the wanderer's ears, as the lovers vanish from his yearning eyes, and sadly he wanders homeward, while above him in the branches of the trees the night-wind plays, as upon a mighty harp,



MR. LEO OEHMLER, who is one of the best known and most prolific writers of the day, was born at Pittsburg. Pa., August 15, 1867. Like most successful musicians. he commenced his studies of the art in very early days. When only six years old he manifested talents both for music and for painting, and received instruction in both arts. Music, however, claimed him for its own, and in his seventeenth year he went to Germany. While at the Conservatory of Schwarzburg-Sondershausen he studied violin under Notte and Gruenberg, piano and harmony under Ritter, counterpoint and composition under Schultze. Study in Berlin followed, and at Stern's Conservatory he studied piano under Kayser and Ehrlich, violin under Sauret, and composition under Radecke, a friend of Schumann,

On returning to the United States, Mr Oehmler im-mediately adopted the career of the teacher. In this line of work he has continued ever since. Ilis experience has been of the very best, and has eminently fitted him for the high reputation he now possesses. Apart from private teaching, he has been engaged in pedagoge work at such institutions as the Worcester University. Way's Academy, Sewickley Beaver College, Pa., Geneva College, and other similar places of established reputation, also taking part in many State Conventions He is at present established in Pasadena. Cal.

Mr. Oehmler, however, is best known as a writer on musical subjects and as a composer He has published over 165 compositions, many of which have gained or siderable popularity. These works are of pecular terest, inasmuch as Mr. Oehmler's vast experience at 1 teacher has enabled him to appreciate the needs of musical students most completely, while at the same time his innately musical nature has revolted at the production of mere "teaching-pieces." The consequence is that his works are of the utmost practical value for teaching purposes, yet at the same time, possess musical teaching purposes, yet at the same time, possessimmerits which give them a high place in the regard of musicians. One has only to mention such pieces as the "Balcony Serenade." "Cotton Harvest," "Dream Visions," "Dance in the Village," "Reverie Romania." "Twilight Kisses," or "The Wedding Journey," to real "Twilight Kisses," or "The Wedding Journe," to rea-to our readers many pleasant recollections. May of his songs have become very popular, indeed. "Swet Rosebud Mime." "Lad and Lassie." "Only," and "& Fond Kiss," being beautiful examples of his work "God, My Father, Lend Thine Aid." is a sacred son which has won many friends.

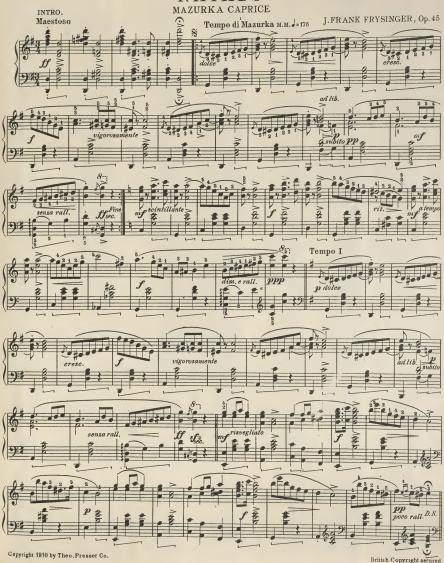
Mr. Ochmier, bas weiting mark in the layers forms.

Mr. Ochmler has written works in the larger forms which have won very high regard from eminent authorities. Among these may be mentioned an earlier Sonate for the world with the sonate of the for the violin, and his more recent orchestral suite. "Cleopatra."

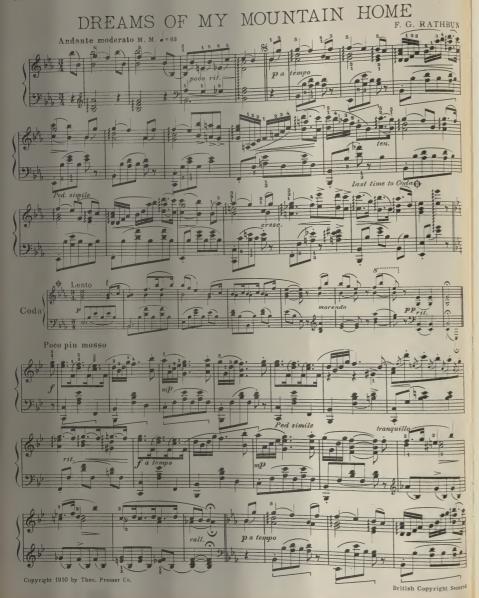
THE enthusiastic applause of the public is naturally the aim of the musician; but true strength and reward he finds only in the applause of those who thoroughly understand and feel with him.-Weber.

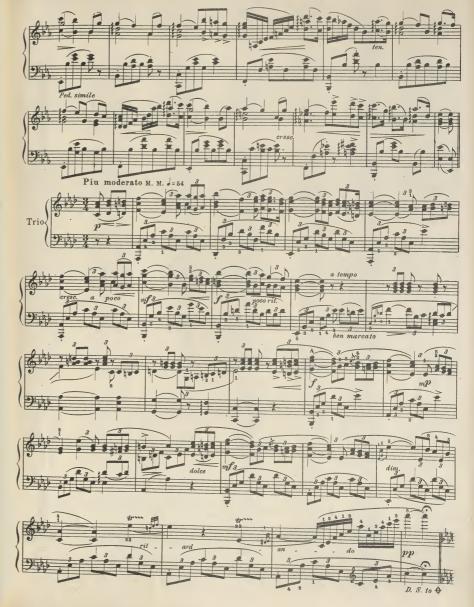
To Mr. Walter L. Rohrbach

# NAIADS

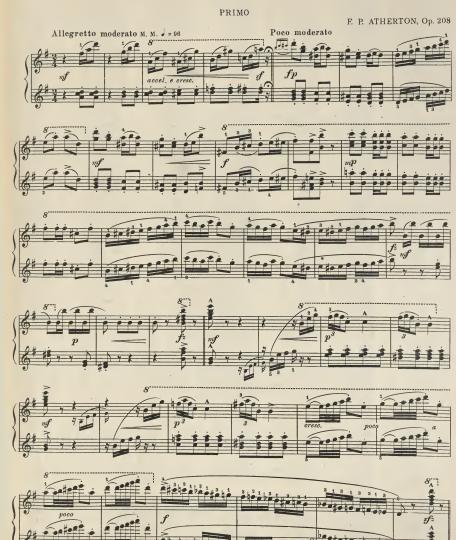


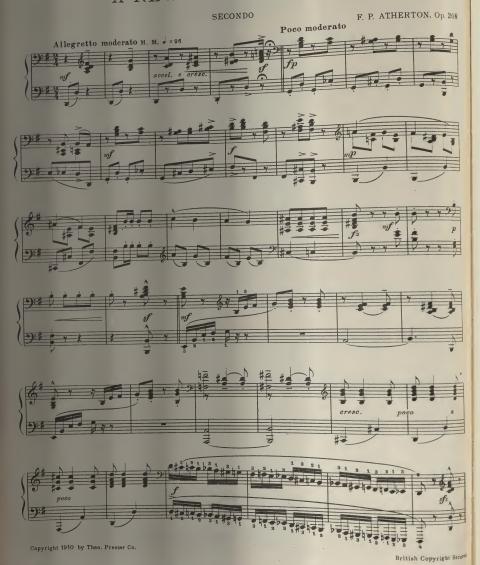
## THE ETUDE

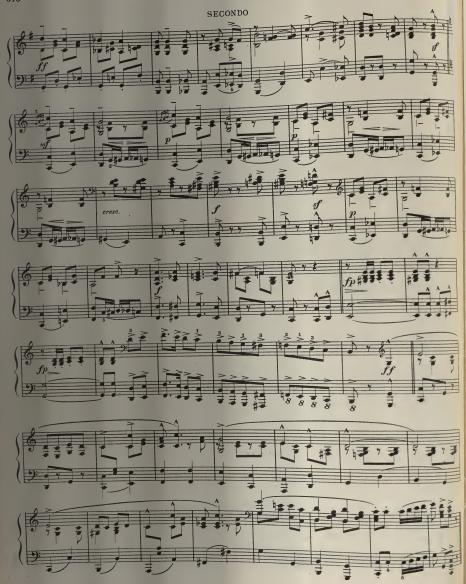


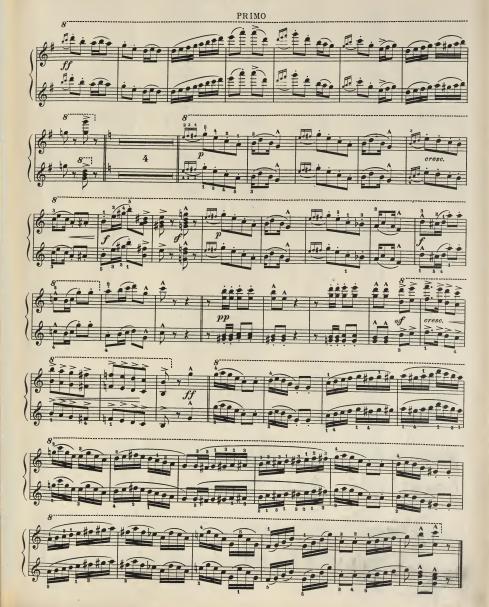


# A NEW VIRGINIA DANCE

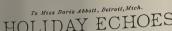


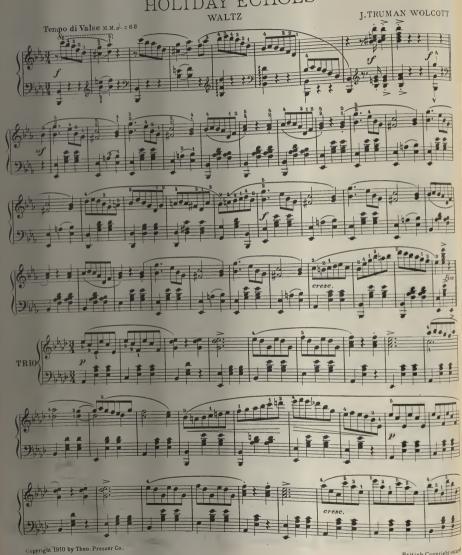






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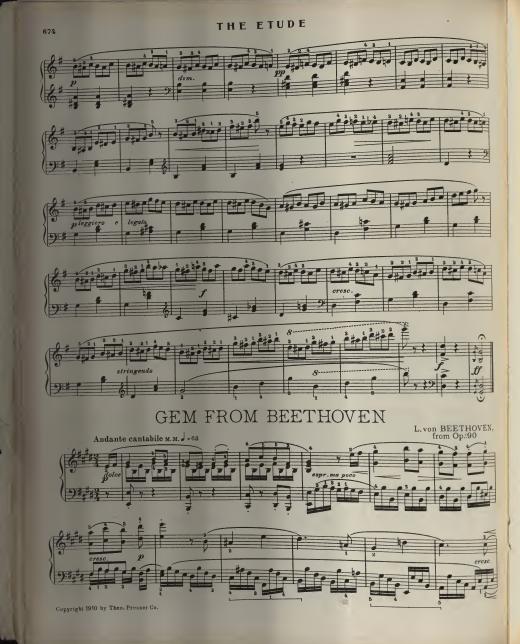




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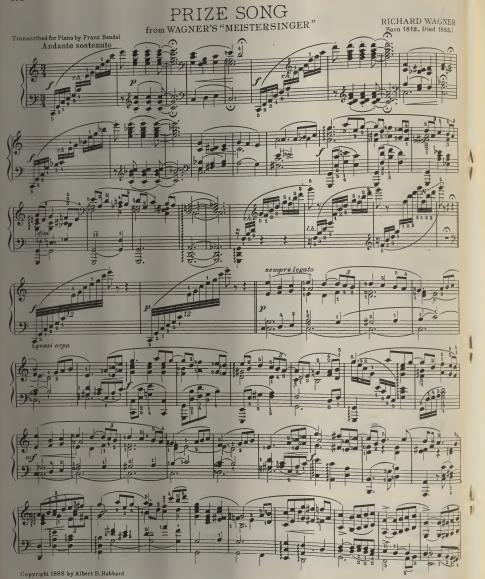




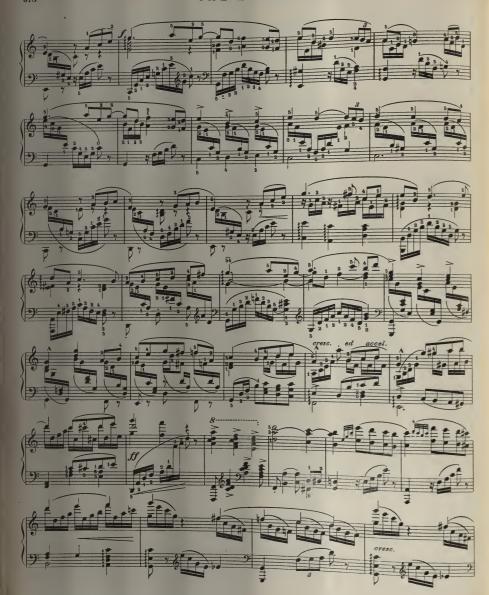


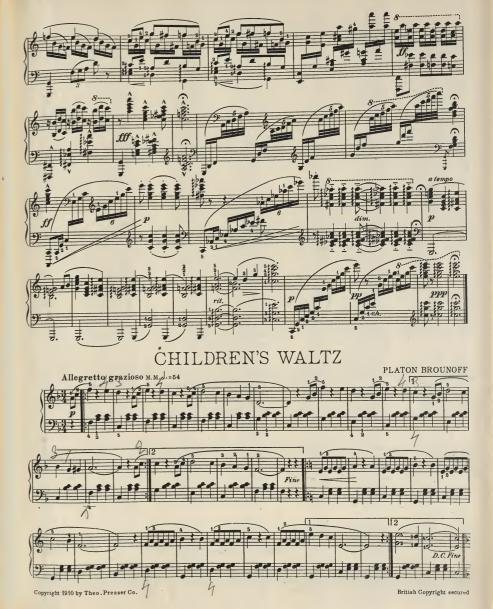


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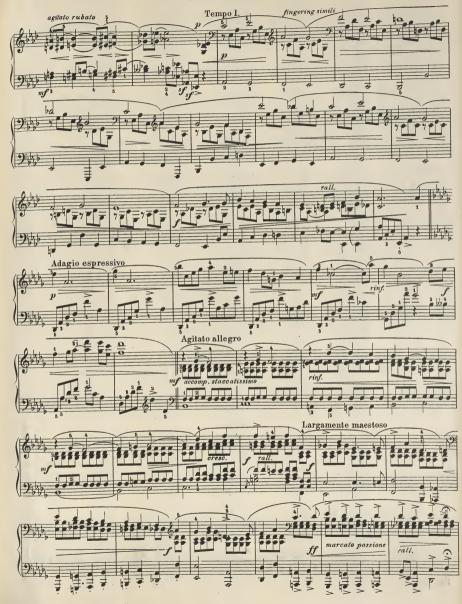






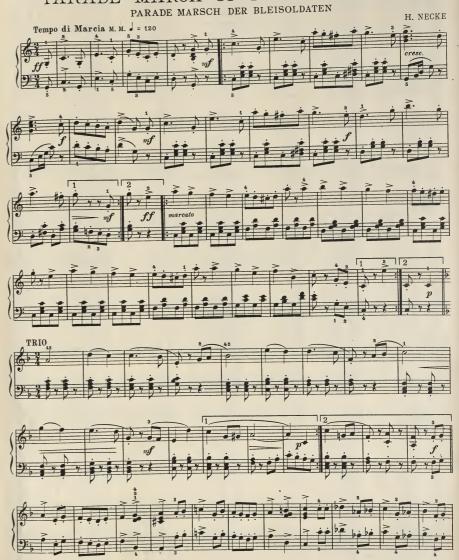


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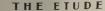




# PARADE MARCH OF THE TIN SOLDIERS



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EVENING PRELUDE Registration (Sw. Sal. 8; and Aeo, 8' Gt. Dop. Fl. (or Mel.) 8' Ch. Dul. 8' Ped. Bour. 16'





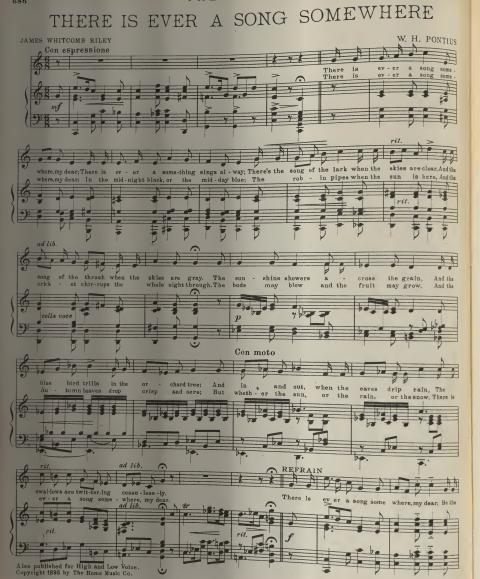


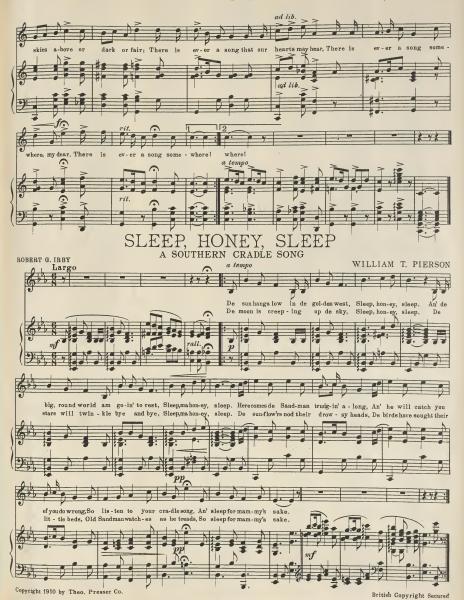


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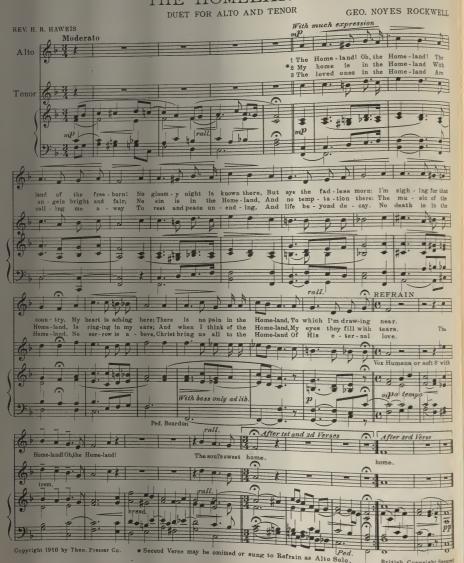
# LILACS







# THE ETUDE THE HOMELAND!





## THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY



#### THE LESCHETIZKY METHOD

Will you kindly make it clear to some of the the control of the control of the control of the control of the least do bow it differs from others? I am using the Manon "Tooch and Technic," and obtaining ever who claim to teach the Leschettsky method, even to this it the only one, and therefore try or the control of the control of the control of the control of the public. I will be very grateful for anything you may write on the subject.

A CONSCIENTIOUS TEACHER.

During the past summer Leschetizky celebrated his seventieth birthday, and the attention of the musical world was for a few days centered upon him. That he has been a great and successful teacher no one denies. That he has originated a system of musical instruction that excels all others is denied by many. But to be a great teacher does not necessarily mean that such an one must originate his method. His greatness may consist in his successful application of the principles that lie at the foundation of good piano playing, and which are well understood by the profession at large. If you will study "Leschetizkyism" carefully for

a time, you will discover that it is not a method but Leschetizky himself. He is the "system." His famous method resolves itself into his own personality. It is true that he has a method, but whether that method, or system, is peculiar to himself is open to discussion. I have been engaged in teaching the piano for many years. Hearing so much about the Leschetizky method, I decided several years ago to investigate it, so far as I was able, and find out if it had anything new for me. I read all the articles I could find, written by his disciples, and purchased such books as were on the market studied them point by point, with the result that I found nothing that was not well known to the best teachers everywhere. I often found myself exclaiming, after reading some principle that the Leschetizky disciple was presenting with great gravity as something entirely peculiar and original to the "master:" "Why, I have known that all my life as one of the common possessions of all good teachers." Indeed, in many ways I did not find him so progressive as many other of our modern teachers, but he seemed to have crystallized years ago. If he has new ideas in technic, fundamental or otherwise, they are not made public, either through the books he has endorsed or the word of mouth of his pupils. The main principles of fundamental technic are pretty well known to good teachers everywhere. I mean teachers of experience. Of course, younger teachers have to find these things out. "It is a mistake," as I heard a prominent musician remark the other day, "for teachers to imagine they must go somewhere else to find out the principles of technic. These things are generally right at hand, in the larger cities at least. It is the manner in which they do their work that counts." Herein lies the secret of Leschetizky's success as

a teacher. His ability was manifest from the very start of his career. Amply provided with a thorough education, along academic, as well as musical lines, a resolute, perseverant nature and a masterful, insistent will, coupled with an enthusiasm that inspired loyalty to his tasks, he held his pupils to the work he prescribed for them with a tenacity of purpose that amounted to a command. Pupils who were willing to surrender themselves to this imperious influence invariably prospered in their work. A teacher who can thus command both himself and his pupils, and in such a manner as to retain their loyalty, will always be able to produce results that

It is curious, however, how often one man's fame hinges largely on that of another. So far as a teacher is concerned, fame is the widespread knowledge of his native capacity. Although proving himself a great teacher, yet Leschitizky did not begin to be so universally sought after, the world over until Paderewski began to cause the musical world to ring with his own achievements. Where had he studied? With Leschitizky, came the answer. Then there arose a murmur among aspiring piano players, from Russia to California. "If he could make so

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brilliant a virtuoso of Pederewski, why not of me. too?" The most fatuous, and yet most universal question that ever emanated from people of secondrate talent. Leschetizky could not make a second Paderewski out of any of them unless one of them possessed the native ability and unbounded perse verance of that great artist. This incident may be observed in any average town. Miss A., with mediocre talent and less application, plods along at her practice, obeying in a half-hearted way the instructions of Miss X, who is in reality a most excellent teacher, and, because of her irresolution, never comes to anything. This is no hypothetical instance, but the fatal malady of nine-tenths of those who become music students. Miss B., an alert, resolute, perseverant nature, with considerable talent, faithfully follows the directions of her teacher, Miss K., who is no better, as a teacher, than Miss X, and after a time makes a brilliant success in her local community as a player. Immediately Miss A. hastens to study with Miss K., hoping soon to equal Miss B. as a player. But, alas, the same story many times told is the result of the change, and in the end Miss A. accuses her teacher of not having taken the same pains that she did with Miss B. Perhaps not, but what did Miss A. do to make herself worthy of the same pains? Sometimes teachers take more pains with these improvident workers, but with little

Every community possesses many of these "floaters." "Floaters," I call them, because, like the drowned who are gathered up in the waters, they are practically dead, at least so far as musical ability is concerned. They are specially numerous among singers, who drift about from teacher to teacher, as fast as each one respectively happens to produce a brilliant pupil. Leschetizky has never produced another Paderewski, because he has never had another Paderewski as a pupil. Nevertheless, he has had many great players in his class, and his results as a teacher have been most remarkable.

If teachers at home could exercise the same authority over their students that Leschetizky does; could insist upon long-continued thoroughness carried to the same minutiæ of detail, which they, indeed, would like to insist upon, there would not be so much need of pupils going to Europe to learn to play. But students are too ignorant to accept such authority, unless it is accompanied by some glamour that causes respect. If Mr. D., in Seattle or Boston, goes to a teacher who tells him to practice a given exercise for three months, he takes advice as an affront to his intelligence, and embarks upon the next steamer for Europe. After he has traveled thousands of miles, and after much difficulty is ushered with awe into the august presence of the great master, Leschetizky, who tells him to practice the self-same exercise for six months, he settles down to work with great willingness, well satisfied that this instruction is a proof the great intelligence of his newly acquired Herein, again, is a point in which the human race needs reconstruction. Such experiences are common in many departments of human activity Possibly they may be a necessary part of the education of the human brain. At any rate, they are a great discouragement to conscientious workers along all lines, those who realize their own power the value of their own knowledge, and the help it might be to others if they only had intelligence enough to put their trust in it. Perhaps, if youthful or inexperienced minds did have wisdom enough to accept the teaching of those near at hand, it would mean that they had attained a point where they needed little more instruction. To understand a thing often implies that we have reached the same level. It is because of the prevalent lack of knowledge that we have pupils.

The secret of Leschetizky's extraordinary prestige, and consequent vogue, is the position of authority which has come to him from his long career of successful teaching. He has rightly earned this largely through that forcefulness of character that has enabled him to abide by his convictions, and

insist on students doing the same, regardless of consequences, at least so far as he himself was concerned. Success in life consists largely in the attainment of such a position, for it is human nature to respect authority. Without it a teacher cas little influence over his pupils. We are not likely to accept precepts laid down for our guidance, unless we have confidence in the person who gives them to us. When we have respect for the authority of our teacher, we have taken the initial step in our progress. One of the prime causes of Leschetizky's epormous success lies in his preëminent ability to command the respect of the musical work, and with it that of his pupils; his ability to arouse their enthusiasm and command their loyalty, and at the same time autocratically exact their obedience to his instructions. It is not a different and original treatment of hand-training that he has invented, but a rigidly exacting observance of intelligent principles.

A peculiarity in his system of instruction, perhaps is his use of preparatory trainers, or "vorbereiters," as they are called. Leschetizky does not receive pupils unless they already reached an advanced stage of development along lines satisfactory to aim. Accordingly, the majority of those who apply to him are turned over to one of his "vorbereiters," with whom they take a more or less prolonged course of study. Many reputedly "brilliant" players have gone from America to Europe for a season of study with Leschetizky, only to find that they did not play well enough to satisfy his critical judgment and hence were advised to study with a "vorbereiter" until they were able to meet the necessary requirements. In many cases they have not been able to enter his classes during the season, and, with money all gone, have been obliged to return home terribly disappointed. This is not only a disappointment, but an injustice. These pupils, had they been informed that they would not be able to become sufficiently proficient in the allotted time, could have gone to one of the many other famous teachers, and returned with the acclaim of study with a renowned teacher. Instead of this, they have only spent their time with a teacher whom no one has ever heard of and who may never have more than a local reputation. One can scarcely blame a teacher who is so enormously in demand as Leschetizky for choosing among those who apply to him for lessons. The rejected ones, however, should not be turned over to vorbereiters unless there is a more than reasonable certainty of their being permitted to study with the master himself.

If you desire to acquaint yourself with the principles of piano playing, as approved and taught by the great Vienna master, I would recommend that you procure a copy of the "Leschetizky Method," by Marie Prentner, a book that should be in every piano teacher's library. It was prepared by one of Leschetizky's vorbereiters, and has his endorsement. It may be accepted, therefore, as authoritative. fundamental principles of piano playing are clearly explained, and there are many pictures of the hand in various playing positions, and exercises illustrative of various touches. Meanwhile, if you are successful with the Mason "Touch and Technic," you have no reason for distrust of your choice, for it is one of the finest and most original systems of piano teaching ever conceived. It is one of the most comprehensive systems now before the public, and exacts an intelligent understanding in whoever uses it, whether teacher or pupil. Any one who uses it "successfully" has nothing to fear from any other teacher or method.

AFTER learning to reason, you will learn to sing, for you will want to. There is so much reason for singing in this sweet world, when one thinks rightly of it. None for grumbling, provided you have entered in at the strait gate. You will sing all along the road then, in a little while, in a manner pleasing fo

The first great principle we have to hold is that the end of art is not to amuse; and that all art which proposes amusement as its end, or which is sought after for that end, must be of an inferior, and is probably of a harmful, class.

The end of art is as serious as other things-of the blue sky, and the green grass, and the clouds and the dew. They are either useless or they are of much deeper function than giving amusement Every well-trained youth and girl ought to be taught the elements of drawing, as of music, early and accurately.-Ruskin

The Lri King, according to the existence of such all mentary spirits, you may chance to lover or see them,

THE ERL KING.

property point and as he had a fine Barring soprano voice, the

was the most comortable, portion of poets and musicians. I was nicknamed in the most comortable, portion of poets and musicians. I was nicknamed in the policy of the poli my life. The youngest daughter, Caroby these people "The Kannerwas" beuvernoon, our twas so mexperience in
the reading as children's musical line, was always an entbusiastic admirer cause when an outsider came among
the children's musical line, was always an entbusiastic admirer cause when an outsider came among
the children's musical line, was always an entbusiastic admirer cause when an outsider came among
the children's musical line, was always an entbusiastic admirer cause when an outsider came among
the children's musical line, was always an entbusiastic admirer cause when an outsider came among
the children's musical line, was always an entbusiastic admirer cause when an outsider came among business matters that the publisher

hundred of songs, none were published this idea. ted through the influence of Leopold Von Sonn Reitheur, who had an equaintance with my compositions

AN IMAGINARY LETTER FROM gard this me the happiest, as it certainly. There I met many well-known painters,

(What does he know?) But after I only lived in the present, never giving (What does he know?) But after several years I became so stout that I the thought to the future as I organ In the summer of 1819, in company was renamed "Schwanterl," called by I disposed of my copyright of the im HE. Some years ago Mrs. In the summer of 1819, in company was renamed "Schwannerl," called by twelve songs for the sum of 800 florin.

This did not happen twelve songs for the sum of 800 florin.

The will be summer of 1819, in company was renamed "Schwannerl," called by twelve songs for the sum of 800 florin.

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The will be summer of 1819, in company was renamed "Schwannerl," called by twelve songs for the sum of 800 florin. where success of this the first time, staying for a brief space till 1827, and now I want to tell you of I made a great mistake and thus less than the first time, staying for a brief space till 1827, and now I want to tell you of I made a great mistake and thus less than the first time, staying for a brief space till 1827, and now I want to tell you of I made a great mistake and thus less than the first time, staying for a brief space till 1827, and now I want to tell you of I made a great mistake and thus less than the first time, staying for a brief space till 1827, and now I want to tell you of I made a great mistake and thus less than the first time. la Line. Salsburg and Stayn. Through an event that occurred in 1823. In that my independence. In 1824 I beam, North I. at Lniz, Salisburg and Stayn. Through an event that occurred in 1823. In that any designation owing to bodly all Vogl I met many delightful people, and year Carl Maria von Weber came to verte the feilless the feilless that the f everywhere we were hospitably enter- Vienna to superintend the first pertained. I recall a letter written at this formance of his opera, "Euryanthe," produced, my straitened circumstance the masters as time to my brother Ferdinand. I will which he had written purposely for and the separation from some of my as it shows my feelings and the Imperial Opera House. It was most initiate friends. Yet notwish the delight I took in this journey: not the complete success his "Der standing the gloomy state of my mind Stave, July 15 1810.

Stave, July 15 1810.

Stave, July 15 1810. at the performance and unhesitatingly gave my opinion of work, shine when in 1825 Vogl and I steries lappe this letter will find you in until gave my opinion of works.

Vienna, and that you are well. I write which was that, thouge containing to you peritedulty to send me as soon amy beauties of harmony, its melon our second trip to upper Australia to you peritedulty to send me as soon amy beauties of harmony, its melon our second trip to upper Australia to a possible in Statal Mater. which want to perform.

I am uncommonly well just now, and by some to be a flowing sea of melody by improved. I composed the song I am uncommonly well just now, and my some to be a moving sea or merody of improved. I composed the sing-intend to remain so if only the weather from beginning to end. Well, my critifrom "The Lady of the Lake" a some will keep line. Yesterday we had a cism reached the ears of von Weber, for the plano in A minor, the song of tremendous storm here about twelve and, not unnaturally, it angered him, Heimweh (Homesickness) and Die All. rencenques stotm here adout twelve and, not unmatatrary, a angelet and macht (The Omnipotent), besides men victors. In the house where I am lodge so he said, "Let the blockhead learn macht (The Omnipotent), besides men ing there are eight young ladies, and something before he presumes to judge other pieces. nearly all pretty. You see one has plenty me." This very blunt retort went the to do. Vogl and I dine every day with rounds of the musical circles and I Herr Von Koller; his daughter is un- soon heard of it. Although I was only commonly pretty, plays the piano capiturenty-seven years old, I had written honor of being chosen as Evsatman in tally and sings secral of my songs. secretal symphonics, also operas, besides the executive body of the Muskayain.

Please forward the enclosed letter. You two or three hundred songs; therefore, But the return from Prussia of my day. see. I am not so absolutely faithless as in hot indignation, I marched off to friend Schober was more to me than all you would perhaps think. Remember interview you Weber, with the score my successes. I now took up my resime to my parents, brothers and sisters, or my opera, "Alfonso and Estrelle," dence with him. In the following year, wife and all friends. Don't forget under my arm. After you Weber had 1826, I might have secured the conexamined my score he referred to my ductorship at the Karntlinerthor The criticism on his "Euryanthe." I ad- atre if I had only acted in a less surly hered to my former opinion, that it was manner. My appointment was to de-P. S. The country about Stayn is lacking in melody. Notwithstanding pend upon my setting, musically, of this unpleasant interview, we after- some operatic scenes composed for the Before leaving Stayn I remember wards became friends, and some time occasion. I wrote my music, the prisreting the following lines in the later von Weber expressed his willing- cipal part in which was for the singer album of Kathie Stedler, who was stayness to have my work performed at Fraulein Schechner. At the first plane ing with the Kollers: "Alway enjoy Dresden, The libretto was sent to him, forte rehearsal the singer asked meter the present discreetly, thus will the past and a copy of the original score was make some alterations in her part he to thee a sweet memory, and the also sent to Anna Wilder, the great refused with decision. At the fetter singer, who wished to have it performed hearsal it was painfully evident that she Although I had written a couple of in Berlin, but was obliged to give up could not render her air properly, hus

ADMIRATION FOR BEETHOVEN I have already told you of my great that I was, I again refused. At the goom the first, and preserved copies of admiration for Beethoven. Will you eral rehearsal everything passed of many of them, which were passed from believe it when I tell you that we lived beautifully, until the Fraulein began be one to another of my friends. In 1821 near each other for thirty years, in the part, which was a grand failure. I stall collected these and had them re- same city, Vienna, before we met? And never forget the look of constenator ritten. He then tried to find a pub- when at last we did meet he was so on every face Pupont, the manger, isher, but as I was so little known deaf, and I so overpowered by being in at last came forward and said: "Her fame, the music so difficult and the the presence of such a gifted being, the Schubert, we should like to put off the isk so great they were rejected. interview was both brief and unsatis-Finally the expenses were raised by factory. It was not until the year ask you to make the necessary alter-Smally the expenses were raiset by factory. It was not until the year and you to make the subscription, and in this year my "Erl 1827, when the last threads of his life tions in the scene, and at all events subscription, and in this year my see 1827, when the last threads of his life tions in the scene make it an analy it and analy it analy it and analy it and analy it and analy it analy it and analy it analy it and analy it and analy it and analy it analy it and analy it and analy it and analy it and analy it analy it and analy it analy it and analy it and analy it and analy it analy it and analy it analy it analy it analy it and analy it analy it analy it analy it analy it and analy it thoroughly appreciated what I had done sheelher." I grew very may if the sale to pay up all my debts and prise that I had written five hundred aller nothing." Then groups of the sale to pay up all my debts and prise that I had written five hundred aller nothing." Then groups of the sale to pay up have a little let. Thave already mental the songs. He spent some of his last score I tucked it under my arm all bours in reading them (as his terrible marched off toward home, thereby here.) "Erl King." It was in this same year deafness prevented them from reaching ing my appointment. You will got Theatre. The song was received with him in any other way). Over and over that I acted very unwisely, but, between the most enthusiastic applause, and with he read some of them, exclaiming, "I, you and me, I believe that if I had so "Gretchen at the Spinning Wheel" and too, should have set this to music!" "Gretchen at the Spinning Wheel" and took strong have set this to music!" cured that appointment I among the Wanderer" now had a rapid sale. How well I recall seeing him during have retained it for any length of the The publishers were happy, and my his last illness! As Hutterbremmer the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and my bis last illness! As Hutterbremmer and the publishers were happy, and the publishers were happ financial condition was much improved, and I approached the bed where he qualifications for such a position. Inancial condition was much improved and a approached the use of the manufacture of the m friends, and where my compositions both and muttered something which we stranged which with them at their friends, and where my compositions both and muttered something which we them is 'there' and 'the strain of the strain of t and the second of the first were the chief entertainment, especially come not understand. I was so over family, and the two trips to taper as a Varsary, two left in the far with Vogl. all my time suspects and usable out of the room. I was one tria with Vogl. all my time suspects and usable out of the room. I was one in Vienna, So when, in the year of the cight-outsitive containing the room of the room. the state among the Styrina Hills, berthaden there were many orner unest and spanned out of the room. It was one in Vienna, So, when, in the part of the state of results compare this of which I was a natural to the control of the property of the control of t

I suppose it was now in my power to lay the foundation for a comformati livelihood, but I was so inexperienced

#### AS A CONDUCTOR At the close of this year I had the

entirely too high and difficult M 1 possessed none of the necessary

#### WHAT SINGING MEANS.

Study of the "etentato

Singing means union of words with

THE BEL CANTO-ITS NATURE, Marco di Gagliano and others laid the the legimer's voice by not permitting it sound, and its quality is decided by their greatest possible stress on the correct to be used loudly, though insisting on a form. formation of the vowels, their quality, full (not hollow) tone; by limiting the and altogether insisted on the most first exercises to only six tones of the careful treatment of the words

DEPARTMENT FOR SINGERS

Edited for October by S. CAMILLO ENGEL

A STANGE A S

The way was also and the way with

TRADITION AND IMPOR-

BEL CANTO means Beautiful Singing.

To be beautiful an object must be per-

harmonious cooperation of qualities,

developed to supreme excellence. This,

applied to the human voice, implies

the picest peatest and most accurate

cooperation between breathing, the ac-

tion of the delicate muscles of the

larynx, those of the variable cavity, and

the function of the resonance chambers.

The observance of these requirements

will endow the voice with a beautiful

tone-quality, of which the ideal is the

same to-day that it was centuries ago.

It remains unchangeable. Variable only

are the forms of expression which it

The school of the eighteenth cen-

tone of longer duration be sung with

diminishing of the voice) and con-

uable. On the contrary, in the eighteenth century "passaggi fiorituri,"

ployed by Wagner. (See "Siegfried,"

cation, the unfolding and developing

of the vocal organs and their correct

frequently found.

subserves

TANCE.

BY & CAMILLO ENGEL

The famous Zarlino admonishes not were found to be in bass and baritone the singer, therefore, is to pay attention to substitute an "ah" for an "e," or from the "c" to the "a" of the small to, to study and to utilize the resonating To be beautiful an object must be per-fect. Perfection is the result of the teenth century the embryonic singer one-lined to the "d" of the two-lined owner of even a small voice, knowing commenced his studies on six tones octave; in contralto from the "c" to the well how to make use of them, will ac of the medium part of the voice, prac- "a" of the one-lined octave; and in so- complish wonders. In the lungs and ticing vocalization and solmization on prano from the "f" or "g" of the oneall vowels, both onen and closed, carelined to "d" or "e" of the two-lined
the onelined to "d" or "e" of the twolined to "d" or "e" of the onelined to "d" or "e" of the twolined to "d" or "e" of the onelined to "d" or "e" of the two-lined fully avoiding whatsoever effort

Except that the first tone of an exercise was sounded on an instrument, in order to guide him, the student had to sing unaccompanied. Gradually the six-tone compass was enlarged, both ascending and descending, as well as "ah:" and finally by recognizing two disporting base, and is vitiated by the acthe number of notes to a given tone tinet mechanisms for the production of tivity of muscles that ought to remain increased.

The "trillo" of the old masters was head-register. the reiteration on one tone, sung with tury, for example, demanded that each the "messa di voce" (swelling and afterbeat following a trill was known many others. under the generic name "tremoletto," demned the "tenuta di voce" (holding

of the voice with the same degree of power). To-day both means of expression are considered equally val- early in the course of study, and their Italians. practice was constantly kept up. Sat- When Charles VI expressed to Fari- throaty quality. "portamenti" and "trilli" were used as to work on the study of passages, in vocalist should devote himself entirely must not be allowed to drop either. means to convey emotion, whereas the execution of which repose, rigorous to exhibitions of skill and bravura, Fari- otherwise it acts as a curtain to the to-day we discard them entirely as a keeping of time and rhythm was in-nelli, struck by the truth of the criticism, pharynx, causing the tone to issue vehicle of sentiment, with the excep-'tion of the "portamento" and the "trill," the latter of which is even em like guns belonged to the French and adequate to the new demand, that he oral cavity and giving the tone a nasal Act III. Scene iii.) In "Die Meistertury, and Tosi (1723) bitterly de- the most brilliant of singers. singer" the "gruppetto" (turn) and the nounced the decadence of the art of The very foundation of singing is effect). Likewise must the palatine "acciacatura" (short grace note) are singing. How would be express him-breathing. Much ink has been spilled, arches on either side of the until be self to-day? Two and three-voiced much bitterness engendered, as Dr. Mc- kept open. That all this be accomplished Music itself, assuming varied forms solfeggi were practiced by the more Kenzie phrased it, on this as on all sub- in an easy, buoyant, and not in a strained in the process of its evolution, has advanced students with the view of im- jects pertaining to singing. All teachers, manner, is very important. caused the change in the style of exproving rhythm, the ability to read, or at least nearly all, agree that ab-

pression; but the cultivation, the edu- and intonation, The Italians were the only people employed. This means that during in- ployment of only those muscles that are who, in the bygone centuries, have cul- halation the ribs, above all the lowest instrumental for the production of the see are government by immutable laws, tivated vocal science with preeminent movable ones, be made to come forward voice and the subjection to inactivity of recognized empirically by the old success. They were the first to estab- in their entire extent; in the rear as all others. To illustrate this: the noise talian masters and acknowledged to lish principles which were adopted by well as in the front and at the sides, which is sometimes heard when singers be scientifically true by modern investi- other nations, although already the The air which thus has filled the entire inhale is caused by the unnecessary and gators. For its own sake, "coloratura" ancient Greeks paid much attention to lungs must be held down without effort pernicious activity of the muscless of the see a longer employed in opera, but it the beauties and blemishes of the by means of the intercostal and abdom- nose. This organ is only one of the must be practiced not only for the voice, as is evinced by the attempt of inal muscles, but not with those of the channels through which the air, which in elasticity it gives to the voice, but Dionysius of Halicarmassus, 54 B. C., throat and the neck. As to the exhalabecause it is also one of the best to point out the difference between tion, it must be so contrived that the air struction, gets into the lungs. Also, the means to acquire an easy and free tone singing and speaking; or Quintilian's be spun out, so to speak, care being sight of a singer with swelling yeins, redmeans to acquire an easy and recome singing and speaking, or span action; taken that the air column be kept con-dened face, is as repulsive as not unimmeasurably aid the extension of the and though artistic singing was prac- centrated, preventing it from diffusing familiar. Is it necessary to prove that voice range, and diaphragmal breath-ticed, especially in the papal chapel, itself in all directions. No particle of neither the one nor the other of this ing will be materially helped by the centuries before the art of solo sing- air must escape unnecessarily, but the condition is requisite for the production ing arose, nothing is left to show the very first air bubble should be converted of the voice? The muscles of the neck method then pursued for the cultiva- into tone. tion of the voice.

of tone. It has been cleverly said that In this he laid down a number of ab- tone, are resorted to. "the vowels are the flesh of singing, the solute laws referring to the develop-

#### FOUNDATION OF THE OLD ITALIAN SCHOOL.

best part of the voice (which, as a rule, octave); by cultivating the ability to spin what the Italian calls "appoggio," supout the breath as long as possible; by distinguishing between closed and open port. Those who do not know of this vowels, appreciating the influence of the latter on voices of dull quality; by insisting that all the five elementary vowels be practiced upon, not only the tone, because it is deprived of its sup-

gradually increasing rapidity, and our ciples rose the phenomenal art of a into the head. This unobstructed air trill was then called "tremolo." The Farinelli a Cafarelli a Cuzzoni a Faus- column can be maintained if the throat mordent, double mordent and the tina Hasse, a Malibran, a Lablache and is kept open, as it is usually called, which

and "gruppo," "gruppetto," designated our modern turn.

Moart, one can sing Wagner, and one oro-pharynx, thereby pressing upon the can sing Moart if one's voice is culti-epiglottis, which, in its turn, causes semi-These ornaments were taught quite vated on the lines established by the old closure of the opening above the glottis,

isfactorily prepared, the student went nelli his regret that so consummate a Nor is this enough. The soft palate sisted upon. They were sung in a resolved to appeal more to emotion; and through the nose alone, excluding the moderate tempo only. The firework- so perfect was his instrument and so vibrations of the air in the variable or Italian school of the eighteenth cen- became the most pathetic as he had been color (or the tongue rises at its base to

dominal, diaphragmal breathing should be to perfect singing is found in the em-

The tone of the voice caused by the passiveness. The oldest masters of solo singing pressure of the air column against the The larynx must not be pressed down. hence the necessity of perfect were also its teachers in the begin-approximated vocal bands, putting them nor forced up, nor allowed to wohble one; hence the necessity of perices of the seventeenth century, and into vibration, is not itself strong and but to steading dently, though not intermastery over every consonant and premastery over every consonant and preamongst them Caccini, 1558-1640, was does not carry far unless the resonating fering with its hatural movements. mastery over every consonant and pre- amongst the description of the state of the first to gather his observations and chambers, whose function it is to give tention being paid to the close approxirurity of the vowels as the true carriers experiences in the form of a method. volume, roundness and fullness to the mation of the vocal bands. What is the

always have to be followed by those impart to the air is too small to be heard wishing lasting success, and nobody at a distance. It is the resonating chamcultivating their own or other people's bers through which this is accomplished. voices can afford to ignore the impor- Not the strings of the harp, the gutiar, tance of the old Italian school, so the piano or the violin put the air into justly and significantly called II Bel. vibration, but the surfaces with which they are connected and the therein enclosed air." This applies also to the mechanism of the voice, which may be considered a perfect reed instrument.

The principal features of the old The cavities of the chest, the hard Italian school found to be correct by palate, the nose and head act as soundmodern scientific investigations, there- ing board to the voice. The size of the fore, are: protection and preservation of vibrations determines the volume of the

#### THE RESONATING CAVITIES.

One of the most important duties of and neck in producing the voice, which leads to an unnatural emission of the the voice viz the so-called chest and passive. The tone of the voice must rest on an unhindered column of air, the Upon the foundation of these prin- vibrations of which reach from the chest means that the base of the tongue be Mr. Henderson says, "If one can sing not permitted to bury itself into the and incidentally imparts to the voice a

meet the soft palate, producing the same

have to be in a state of repose of utter

reason that the voices of so many of our the towels are the flesh of singing, the solute laws retermine to the voice which will tion that a sounding string is able to concert stage, after only a few years' accommands its skeleton." Caccini, ment and use of the voice which will tion that a sounding string is able to concert stage, after only a few years' accommands to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, after only a few years' accommand to the concert stage, and the concert stage accommand to the conce

grande many ones out to be those post pointing out the road; the student

"he present head singing, if he pursues his studies properly

to his myses, eyes, but it was as made wonderful recipes did it, but close and promunciation of the consonants. Their good many years, to his own delicht and to make the consonants. Their good many years, to his own delicht and to make the consonants. to small self to its most one to intelligent spiciation to study extending resonance, too, is or great nelp. to that of his audiences. May be the studied to the studied of his audiences, and the shadow of the studied by between consonants and country of these pages fascinating silvers and the shadow of the studied by between consonants and country of these pages fascinating silvers and the shadow of the s

#### A PRACTICAL EXERCISE.

be before I get a song? It is the same of expression," The modern German School.

The modern German School is say to street in the cycle to the control of the point of the control of the cycle of the cyc the machine cise but expose lifes is an exercise which, if practiced as if the youth taking up the study of must first be cut, and the more perfect to the public. It is also casier to design the state of the more valuable the gem. This claim than to sing. To bring all sail also applies to the voice, and to do it into a small compass. He who wants to also applies to the voice, and to do it into a small compass. He who wants to also applies to the voice, and to do it into a small compass. He who wants to also applies to the voice, and to do it into a small compass. He who wants to also applies to the voice, and to do it into a small compass. He who wants to also applies to the voice, and to do it into a small compass. He who wants to also applies to the voice and to do it into a small compass. He was the require that the design of the require that the design of the voice of the voic of years to develop man from a mere formation which is the essence of the of years to develop man from a mer formation which is the essence of the two mentals and the second of the essence of the esse normal the measurement of thigh notice scaling or simulation, its importance lies and conditions of the Italian method are based on natural laws and not on and conditions of the Italian method are been as the first that we kear to induce the kear to willing the same under the kear to induce the kear to willing the same under the kear to induce the kear to will be same under the kear to

#### IMPORTANT STYLES.

ful in her endowment of us that, though ceded us, there is no reason why our

we may dissipate to a certain extent and singers should not rival the ones of the

have not been spoiled too much, may be turies, as indeed some of them do.

restored to a great extent, if not alto-gether, under the guidance of a judicious

acher. He, however, must have the in-

Someone very justly said that the teacher may be compared to a finger-styles:

1. Canto Spianato, or smooth style. 2. Canto Fiorito, or florid style.

quisite "messa di voce"-which may be the use of tobacco. Some are nade likened to throbbing, pulsating life-and hoarse after the use of only one cigar: singing, it is planted in state project in the second despectation are project in the second despectation in the second despectat student of an instrument after the same arpeggi, and runs with which it abounds. and cigarettes, however, is entirely to be period of study requiring six times as The shifting of part of the weight from avoided. After a light meal one should

extrane indigensials to the perfect of the perfect at the longs of warf and 10 m of and failure is the result. The rigorous is the manifestation of feeling or emo-When condenses impurely life northed by which after a few months of the condense impurely life northed by a condense impurely life northed and rather is the regular the injuries and well-conducted studies that were from They that are endowed with a five minutes, which, after a few months' all to be conducted al, that under thou having inssected these three points, the loud on the days of performance of a second sous the act of singing planned to arist must make himself their center, singer who leads a sensible life and and There are the superscript of the

the best of the second characterize the consonants by a mere pression on the reader's mind

in the second toker, 19 and the defendance of the delegate musual of the delegate musual of the delegate musual of the modern spirit of the faintly echoing both at other times, and the modern spirit of the which all imburd with true coloring countries. first question asked is: How long will it modification of tempo, that is periection

#### THE MODERN GERMAN SCHOOL

## How should the professional singer

not exhaust our strength, voices that sixteenth, seventeenth or eighteenth cen- live? Moderately in everything He should guard against colds, wet feet, draughts and sudden changes of temperature: take care of his stomach, and avoid all excitement. It is very much to be The Italian school recognizes three recommended that he fortify his body by baths and physical exercises. To wear high or narrow collars is not advantageous. The throat should be exposed to 2. Conto Priorito, or industryle, are larged labely. True, it is a narrow one and and a compensate or including the control of The shifting of part of the weight from avoided. After a light meal one should be a specified by the shifting of part of the weight from a worlded. After a light meal one should be the shifting of part of the weight from the shifting of part of the weight from a worlded. After a light meal one should be the shifting of part of the weight from the shifting of part of the weight from a worlded. After a light meal one should be the comparatively spoken, for his bloor, which is the comparatively spoken, for his bloor, which is the shifting of part of the weight from a worlded. After a light meal one should be the comparatively spoken, for his bloor, which is the leavy one, two. The sum total of the amount of the world his singer feel, or seem to feel, the same ones, represents the third style.

If the shifting of part of the weight from a worlded. After a light meal one should world his shifting of part of the weight from a worlded. After a light meal one should world his shifting of part of the weight from a worlded. After a light meal one should world his shifting of part of the weight from a worlded. After a light meal one should world his shifting of part of the weight from a worlded. After a light meal one should world his shifting of part of the weight from a worlded. After a light meal one should world his shifting of part of the weight from a worlded. After a light meal one should world his shifting of part of the weight from a worlded. After a light meal one should world his shifting of part of the weight from a worlded. After a light meal one should world his shifting of part of the weight from a world his shifting of part of the weight from a world his shifting one shifting the machine and hour before singing; after a mach

whileful recipes (th. ii., but cross and intelligent application to study extending prolongation, too, is of great help. to that of his audiences. May the

BY EVA HEMINGWAY

physical attributes of a person) is fre- It is a well-known fact that much see by the dictionary definition.

The original meaning of individuality is "not divided." The dictionary defi- this work, nitions are, "The indivisible unity of the substance of the mind as it exists at an instant-the unity of conscious-

Thus it will be observed that all our higher attributes are necessary if we become individual, and we deduce from this the sweeping statement that the successful singer must have a solid and broad education, that he may focus all his knowledge and experience into the interpretation of his song-for interpretation expresses the individuality of the passion, to reduce this passion to delicate effects, to hold his audience with-

After the singer has had a study in literature, philosophy, languages and, last but not least, human nature, the barriers of consciousness will fall away, and he will enjoy being one of his fellow-men-think as they think, feel as they feel, know as they know, and for the moment their limitations are his limitations, and thus he will uplift all to his standard, and reveal to the heart of the listener not only his highest and best, but that of his composer. It is said, "Speak to the heart of a man and he becomes suddenly virtuous."

Singing is psychological (not physiogrows through spiritual development, individualized. or development of mind and soul.

The reader right here may say, "I have no voice, nor could I ever learn to produce a pure tone." Possibly not a Gadski or Jean de Reszke, yet look at the singers who are not singers from a physical standpoint-Mary Garden and Dr. Ludwig Wüllner, both of whose names are ringing through all concert halls-both singers without voices-inexhaustible in their resources, are en rapport with their composer, and both stand so singular through their indi-

Schumann-Heink at times commits a few technical errors. Eames at times produces an unlovely tone. But who cares for these bagatelles? If not, why is it when Schumann-Heink takes the part of Ortrud, who has nothing to say the first act of Lohengrin, and is heard only in a sextet at the close, impresses her audience with her forcefulness? Her evil power is felt through her individuality and magnetism-the best force given a singer for success. Magnetism, acquired experience, can

best be obtained by concentration or undivided attention to the subject in hand, which again leads us to our definition of individuality.

At times these great artists almost magnetize their audiences, so great is who cannot sing.—Chas. Lunn. their sincerity and almost super-intenthere is always the steady fire as the F. W. Wodell.

he would lack poise. This fire must always be ready, for, as Schumann-Heink has aptly said, "The singer must be ready to electrify her audience if PERSONALITY (a term referring to the pulled out of her bed at midnight."

quently misused for individuality, which may be gleaned by the audience refers to the mind and soul, as we will through intelligence, but the vital part must be felt, and it is felt in proportion to the cohesion and subtility put into

Do not infer from the above view that tone production can be ignored Good, vital tone production should always be studied, but in the past too much "method" has been forced upon the student, causing a tendency to smother individuality.

The singer, therefore, should always study the technique of his art with a sincere and inspirational teacher, but should not make technique the crucial thing in his study. One of Liszt's pupils related an incident illustrating how he always allowed the individuality artist, who knows just where to intensify of the pupil to dominate—three of his pupils played one composition and Liszt approved of each of their rendiout the aid of scenery or orchestra; in tions. Finally one of the pupils asked, fad to extract the essence from out of "But which is right?" The master succinctly replied, "They are all right."

Individuality does not beget egotism. but a consciousness of self-and our relation and unity to others-a satisfaction that no one can be put in our place. Each has a destiny to fulfill because we are individualized, and the greater the individuality the greater the destiny.

Emerson says, "We are all wiser than we think." Then let us trust ourselves and respect our inspirations, for they, without doubt, come from the great Source. If the singer would stand out unique, he must study what force and meaning are in him, what is the best outlet for his character, how he can best logical), therefore all can learn to sing communicate himself with others in through united soul powers, for voice his full proportion-thus he will be

## NUGGETS.

BY F. W. WODELL.

Below are given paragraphs selected from the writings of a number of vocal teachers. Each contains one or more thoughts which can be commended to the careful consideration of the reader; It is impossible to so cultivate a baritone voice as to make it a tenor .-Emil Behnke.

The martellato is produced by increased activity of the diaphragm. The lungs, put in motion by the muscles of the diaphragm, give a fresh expiration for each note.-Stockhausen.

Practice standing, or still better, while walking about the room, Walking relieves the strain of the body .-H. Tubbs.

The vowels most favorable for the culture of the voice are a, as in art; ec, as in deed; o, as in don't; oo, as in doom; au, as in aught; and the Italian notation syllables, Do, Re, Mi, etc.-J. W. Wheeler.

I do not recognize the right of anyone to speak or write with authority (upon voice) who has not learned and

sity at the moment of performance, except when merely incidental to a These inspirational flashes that break momentary exhibition of strong emoforth and illumine the audiences must tion. In a good voice, well produced Come from within, the soul, which is there is an undulation which is felt in turn connected by an invisible link more than heard, and which is very with the great Source. These flashes effective. But this is not the "tremolo" from the artist do not die away, but nor the "bleat," but rather a wave.-

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THE CHURCH SERVICE.

The musical service extending from both to both the most as the south the service extending from both to service by the service extending from both to service by the service extending from the service by the service by the service extending from the service extending from

and explanation may not be out of

just what it formerly was, and that it to be somewhat on the wane,

blear a groof serious. The congre-bation if there be cone, is largely inter-sured in the humanitarian affairs of Stabat Mater ...

tion Sie Filippo Nery (about 1550), who Lord is King )

ORATORIOS AND CANTATAS IN fying, hundreds of people being turned away at different times.

come in large numbers to the pastor and SOME HINTS ON REGISTRATION. organist.

The musical service extending from according to the work presented-ne-cessitates the address being made Fine giving of oratorios and cantatas teen minutes; but the matter in hand is so reinforced by the musical effect, t church services is becoming an im-so reinforced by the musical effect, that it appears to gain much in result

The Messiah	
The Redemption	Gounod
Elijah	
	Mendelssohn
Hymn of Praise J	
Samson	
Judas Maccabeus	
Christmas Oratorio	1 2

Stabat Mater ...... Pergolesi
Light of the World ...... Sullivan ... Gaul

Noel Saint-Sains loses the melodic contour of the continue had its first impetus Seven Last Words. Mercadante phrase. It is as though, in an orchesmanufact such performances in his Fest-Gesang (male voices) .. Mendelssohn

As the choir is always kent in excellent

one interested.
Song of ThanksgivingMaunde
The Holy City
The Redemption
Coming of the King
The Messiah
Stabat Mater
King DavidGerrit Smit

Rebekah	Barnby
Rebekah	Mendelssoh
Elijah	Staine
Daughter of Jairus	
Samson	
The Holy City	Mondelssoh
Elijah	Mercadant
Easter Day. (Afternoo	on Service Office
and )	
Song of Thanksgiving.	

The Redemption ..... 

BY TAMES H. ROCERS.

REGISTRATION bears much the same relation to organ playing that touch bears to piano playing. Of course, in both instruments we have legato touch and staccato touch, with their various modifications. But in speaking of the touch of an accomplished pianist, we do not on has been provocative of some dis-assion, both as to advisability and support of the South Church Choir Since We refer to the quality of the tone he produces from the piano.

Now, in organ playing, since the quality of the tone in the various stops is entirely beyond the control of the orranist, it is by judicious selection and comhination of these stops that he must gain

The importance of this feature of organ playing, therefore, can hardly be

Poor, or even indifferent registration ......Beethoven performance which may be absolutely flawless, as far as accuracy is con-cerned. Organists fully realize this fact. I am sure, and in their efforts to impart charm and variety to their playing, they too often go to extremes. Perhaps it is better to have too much vari- use a muscular force of between two to entitive so partitud constion and upno entitive so partitud constion and upComing of the King.

Coming of the King.

Buck

Evy than not enough. But a restless

Evy than not enough. Evy than color, at every possible opportunity becomes tiresome to a degree. The ear, in following the constant shifting from . Gaul reed to string, and from string to flute. loses the melodic contour of the tra, the clarinets were to begin a mel-Schubert and drop again, after a phrase or two. fingers, which is really all that is the flutes playing the concluding meas-

Good registration has, undoubtedly. G minor fugue of Bach, if he plays notes and to detain them Gallia Gound much in common with good orchestra-con entitle all agrees with psalms and Daughter of Jairus. Stainer tion. Many orchestral effects can be The chorus for such occasions is angular more somes. The underlying mented by about 7 or 8 men—who sing the market of the orchestral is the string section the diapasons supply the predominating tone of the organ and the body in playing he will use postraining, But Blue work is become on the futurer very important component that the organ stops run through the holding out its alluring for two hours weekly on Saturdays, the entire compass of the keyboard. training, but little work is needed for the further very important considerathe condition of the same program of the noise weekly of control of the same program of the performers, but three each of flutes, clarinets, etc. (ord-playing the manual part of organic conditions). three cach of nutes, clarinets, etc. (ordinary only two each), the organist will As a matter of further information the of the best orchestral writers. Let him soft chord, while there is an absolute measure and emphasise the season is applied measure and emphasise the season is applied to the season of the season is applied to the season of the se for the highest between years this method. The writer would be glad to add any three are three distinctive tone-colors organ four ounces are necessary for the most place of the south Charch, further explanation of this work to any inherent in the instruments, since both softest note, and only four ounces are rola and violoncello differ materially in necessary for full organ. Of course, this particular from the violin. Yet, in old organs which have tracker as after all, it is all string tone; neverthe- tion the addition of a coupler doubles less, what a wonderful range of expres- the muscular force necessary, but this sion is possible when the instruments is not the case in modern organs. A are in the hands of master-players. The German composer has figured that an

sion chiefly upon a judicious use of the swell boxes, together, of course, with good phrasing, and such retards and accellerandos as the composition he is say that the registration of an organ piece should remain the same from be ginning to end. Quite the contrary. Abetween too much change of tone-color and too little, I should prefer the former. But there is a happy medium in all things.

The organ's function, under the skillful control of the organist, is to give as clear an exposition as may be of a composer's ideas. A composition, one of musical value, at least, is not written primarily for the purpose of exploiting the various stops of an organ.

The whole question of registration is too big to be more than lightly touched upon in a short article. But there is one other tendency of young organists (and some older ones) which I should like to refer to briefly. This is the propensity toward exaggerated dynamic effects. One can perhaps possess one's soul in patience during a long drawn out, almost inaudible pianissimo, while a too prolonged fortissimo is likely to inspire a feeling of more or less violent protest-even though the feeling be not audibly expressed. But the extremes, both of loud and soft, should be used sparingly. A punissimo does not nece sarily possess charm in itself, nor does a fortissimo always produce an effect of grandeur. One must be governed, oi course, in the selection of stops, by the composition in hand.

In general, the dynamic range should he from piano to forte. When one deals constantly in superlatives, one has few resources to draw upon for a climax.

#### ORGAN MUSIC BY THE TON.

VERY few people realize how much muscular force is expended in playing an organ composition, even when the action is electric and lighter than the action of a grand piano. One will and four ounces in pressing every manual key, and about four pounds in pressing the pedal keys. Almost every organist uses more force than is really necessary. Accenting and the tendency to play firmly, while absolutely necessary, are apt to be overdone and the muscles of the arms and shoulder are thus made to evert an unnecessary force in addition to the force of the necessary.

When an organist plays the greater without any over-exertion, he will use a muscular force of about 6,300 pounds, which is equivalent to lifting over three tons of coal a distance of half an inch. If he goes through various exaggerated contortions of sibly three times as much muscular

organist should choose his combinations hour's playing of Chopin's music rerevealed to the greatest care. Having chosen during a force varying from twelve to eighty-four tons.

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LITTLE FOLKS' CHOIRS.

BY 1RA B. WILSON

The success of a junior choir depends wholly on keeping the members interested. They do not feel the keen responsibility that the adult choir does. In the first place, arrange a time for rehearsal that is suitable. For the convenience of the chorister it may be well o have them meet before the regular rehearsal of the adult choir during the week, or before the Sunday evening service. The rehearsal should be held in the evening, and not last over threequarters of an hour at most. One-half hour is better. Have plenty of work ing of the best Anglican choirs have provided and keep them busy, and never been made. Theoretically, we see above all begin and dismiss promptly at the appointed time.

come too commonnlace and the interest therefore lags. A method that has been tried and found very successful is to have them sing two Sunday evenings each month. Most churches prefer that the morning should be given over to the regular conventional service, leaving all specialties for the evening; hence the suggestion that the juniors sing in the evening. One Sunday evening, say the first Sunday of the month, give a musical service using both the adult and junior choirs. Let the service be purely a musical one with an address by the pastor of perhaps fifteen minutes. I am taking it for granted that the choi ister has the hearty cooperation of the pastor, for without this he is greatly handicapped. There are almost unlimited possibilities in using the two chours together thus, and some suggestions along this line will be made in another issue of this journal.

Then the adult choir should be given a rest, say the third Sunday evening of the month, and the juniors given full charge of the music at that time. This latter makes them feel responsibility as nothing else will. In addition to this, work them at every special service whenever it is at all possible.

If it should be thought advisable to use the juniors occasionally at the morning service, there is great opportunity for the chorister to use his ingenuity in producing varied and inter- appear, and then it will be quite pos esting effects. For instance, the juniors sible to reproduce the beautiful characmay be stationed at the back of the teristics of the entire Cathedral service, church or at one side, or in the balcony. net only chanting, but also vocal tone if the church has one, and at the proper quality and general style of performance time sing a verse or two of some sim- If a first rate "record" of this kind ple gospel song bearing directly on the could be obtained it would pay parishes subject of the morning. This is only to rent it, even at a high figure, as an one of the great many similar ideas educational investment.—The New Music that may be successfully worked out. Review.

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By the above method there is always something of interest ahead to work for, which is certain to insure the at tendance at the weekly rehearsal. In fact, it should be one of the requirements that those who expect to sing at any service be present at every rehearsal unless detained by sickness or other good reasons .- The Choir Leader.

#### ING MACHINE FOR TEACHING CHANTING.

A WESTERN subscriber writes for information concerning the use of the "talking machine" in teaching correct methods of chanting. As far as we know, phonographic records of the chantno reason why such records should not t the appointed time.

It is not advisable to have the juniors be extremely valuable as a means of instruction. But there are practical diffising every Sunday. It is likely to be- culties in the way of getting them. The process is expensive, and unless the discs could be rented easily and at a fair price no one but an enthusiast of wealth would feel disposed to have them made.

In this country chanting is, artistically speaking, at a very low ebb. There seems to be little interest taken in it. and only in a small percentage of churches is the Psalter well sung. Then again there are many "pointings," and each one would require a separate disc. As we remarked in a recent issue, with the increase in the number of published pointings, a corresponding confusion results and the question "Which pointing should he taught?" grows more and more per plexing If we could agree upon one standard

be taken of that system as sung by some choirs of acknowledged superiority, they could be used as object-lessons of the utmost importance by other choirs needing instruction. Although the rules of chanting are fully given in each book, they are not followed with any degree of exactness by the majority of choirs To hear through a phonograph the Psalms sung by such a choir as that of King's College, Cambridge, for instance would be an untold blessing to choristers and choirmasters capable of appreciating the finer points of artistic chanting. In deed, as improvements in mechanism go on, the peculiar scratching sound of the average phonograph will totally dis

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#### PLAYING IN PUBLIC.

the state builty played. Half the 12. Choose a piece appropriate to the state of playing in public comes occasion. A dashing Hungarian ma-

the statement will paralyze perienced musician than himself before the cap bears should have a profes-13. It is usually a mistake to borrow tornal scownarms, if possible; one a violin to play on for some one event, the cap bears are suistakes and help even if the violin is much better than

these an rehearts his sole in the hall in a few seconds. Some of the greatest the property from the property of the most sounds professional violinists sometimes make integer to me flower places, and it is a "nervous beginning."

11. Very slow bowing on sustained notes, counting lifteen or twenty to to an public may be of interest each note, is an excellent preparation to a composition which you prepare the muscles to counteract the Be sourced. An easy piece tembling of the bow arm which sometimes domes from excitement and

tion the accompass that the community properties and an "Andante of the price has only been half at a church service, and an "Andante better the min that the price contains Religioso" would not achieve much Some transport of the piece contains some solution of achieve international containers where a break success at a popular concert. The young violinist should always ask the divise of an older and more ex-

the one owned by the performer, unless the violin is loaned for a week or two. Fort on the entire set of so that the violinist can become perthe view around by kept in time. A of the concert, unless it is almost the exact counterpart of the one he has, the plant and the day before if

14. Try to think of the composition of the composition with a state of the composition of performances, will find it an advan-

#### FALSE STRINGS.

WHEN a string is "false" through imand trying it with the own the state of the E. The Samples and Berlin is extremely expening the state of the E. The Samples and the Gold the Edistressing Paris and Berlin is extremely expening the state of the E. The Samples and the Gold the Edistressing Paris and Berlin is extremely expening the state of the Edistressing Paris and Berlin is extremely expening the state of the Edistressing Paris and Berlin is extremely expening the state of the Edistressing Paris and Berlin is extremely expening the state of the Edistressing Paris and Berlin is extremely expening the state of the Edistressing Paris and Berlin is extremely expening the state of the Edistressing Paris and Berlin is extremely expening the state of the Edistressing Paris and Berlin is extremely expening the state of the Edistressing Paris and Berlin is extremely expening the state of the Edistressing Paris and Berlin is extremely expening the state of the Edistressing Paris and Berlin is extremely expening the state of the Edistressing Paris and Berlin is extremely expening the state of the Edistressing Paris and Berlin is extremely expening the state of the Edistressing Paris and Berlin is extremely expening the Edistressing Paris and Berlin is expening the Edistressing Paris and Berlin is expening the Edistressing Paris and Berlin i as and the area of the same will at once detect the distressing Paris and Berlin is extremely expen-tation of the area of the same of the same of the same disap-tion of the

yellow with age, or false and absolutely yellow with age, or raise and absorbed to the property of the last bitter end—until der his banner. A former pupil wires they break. I often lear young violin me from Europe that Prof. Leopale players boast that they have had a Auer, who was the teacher of Mischa players boast that they certain string—usually the D on their violins for two or three years, seem-ingly quite proud of the fact. Again inexperienced players often string their violins with the wrong size of strings. they will get a D on in place of an A, or vice versa. Instead of changing the strings when they learn their mistake, they often leave the string on "until it breaks."

It is part of the duty of the teacher to teach the pupil "string wisdom." should be told about false strings and taught to recognize them, and made to know how important it is to have the violin strung with good strings, true in fifths, the proper size, and of good tone.

#### COST OF STUDY IN EUROPE.

HUNDREDS of American violin pupils are looking forward to studying in Europe for one or more years, at some time or other. Many of them make the mistake of imagining that they will find the cost of living in the large European cities much less than in America, and that they can obtain lessons from the great European violinists and teachers for a fraction of the cost of the fees of leading teachers in the United States. In both respects also. It is the boy of the well-to-do they are often disappointed. A music student living in one of the great European capitals will find the cost of board little less than that he would pay in the large American cities, provided the board, accommodations and services are of the same quality as that obmust know a violin thoroughly to bring tained here. Concert and opera going are of course much cheaper, clothing cal art in Europe, whose fees are most and certain luxuries are less in price, but the great essentials to living in comfort are, as a rule as high in Europe States as in this country. Besides, in his own country the student can often find light work to do for a few hours of the day, which will assist in paying his ex penses, while in Europe this would be

Europeans who left their own country a generation or so ago are fond of telling the student contemplating Eu-Was in favor straigs should be perfection in its manufacture, or be-ropean study, that a mark (25 cents) and occasionally professional players The state of the s comes so from wear or long usage or a franc (19 cents) will go as far in are sometimes met with. When the it should at once be taken off and Europe as a dollar in this country, bow is used with the left hand, the "false," save by putting it on the viol n been advancing in Europe nearly as fast of the G, the A of the D, the D of the the halfman rives at and trying it with the bow. The ear as in this country, and that living in A and the G of the E. The sound-post

dermany at a cost much less than in they are able to manage it. If the country, it is only by going to case of a left-handed child who wishes the country of the load. It ealightened on this point by their teachers without much map in the provided of the least of th to the land of the land. If the land is the land of the land is the land of th

ing ragged clothes and neckties, or of great foreign violinist knows how to violin playing.

serving ancient eggs at breakfast, yet charge when on his native heath, have they will use violins strings, old, ragged, ing been taught largely by the Amountain the control of the control can students themselves who flock up Russian violinists, charged \$10 per les son during a season of teaching London. Seveik, the teacher of Kuhe lik. Marie Hall, Kocian and other famous violinists charge the same Other famous European violinists charge in proportion, and Americans form a large part of their classes. As far as I know this is a larger fee that that obtained by any violinist or violin teacher in the United States at the present time.

Of course it must be understood that these prices are somewhat elastic Furopean teachers do not charge the same prices for lessons to everyon The great Rubinstein had a scale of prices for piano lessons of from one of the blood paid twenty-five, and the dreamy genius with thread-bare coat and curling hair paid one rouble-or

often nothing at all. I have known of instances of where noted teachers of the violin in Europe several years for nothing, the pupil simply agrecing to pay for his lessons when he got to making money in his profession. Lessons are often given at half or a third of the regular scale American or the daughter of the Eng. lish Lord, who pay full price.

If it is musical knowledge the student is after and not the name of European violinist, the American student can find no end of competen teachers in every branch of the musi is of being unknown in the United

#### LEFT-HANDED VIOLINISTS.

A CORRESPONDENT wishes to know something about left-handed violin players. While I have never heard of any violinist of any eminence who played with the left hand, yet amateur position of the strings must be changed

and a model he creatile stands to see feet belt.

The ability of the second stands are selected as a second second

VIEWS OF A ROYAL ACADEMY didate to accustom himself to various PROFESSOR.

ROWSBY Woor, professor in Royal Academy of Music, in London, has been giving some interesting views on violin teaching and playing to the great believer in the periodical examinations for music pupils, such as are beld in most English and all conit gives to the pupil who, though per- with most satisfactory results. hans talented, is careless. It is good tration. The latter is absolutely essen- possess similar advantages. rial to the would-be soloist, and all embryo Kubeliks should hail with present day are getting to use more and delight such opportunities of practice more pieces taken from the old masters, of a comparatively short and simin self-control, always remembering that it is better to fail at an examination than at a public performance.

"I have frequently noticed that a pupil's enthusiasm is largely increased as a result of listening to some great

#### CHOOSING A SOLO.

calculated to show the particular individual to advantage. Let me explain easier moto perpetuos, such as David's Etude in G minor (second book of Bunte Reihe), where the constant repeition of the same note gives comparatively little work to the left hand. Of course, I merely quote this piece as an example, and the intelligent student will use his own discretion in applying my remarks to his own case.

#### ADAPTING THE RINGERING.

"There is another point which young players are often afraid of considering. It not infrequently happens that the printed fingering of a passage or passages, though probably suitable in a large number of instances, may be adously altered to suit one's own hand. A pupil should try to think out why a passage is difficult. I always encourage my own pupils to try various fingering is suggested by a student.

would very strongly recommend a can- into a sieve.-Lombard.

pitches. In these days of high and low pitch (not to mention several intermediate ones), it is sometimes quite fatal to play only with one piano. I remember some time ago discovering quite accidentally that a very young on violin teaching the control of th paring for an examination absolutely could not play in tune at the low pitch which is now so generally used. There tinental conservatories and music col-was only one solution. The examina leges. He says: "One of the great tion was close at hand, so I advised advantages of an examination is the spur constant practice at the lower pitch,

While the examinations above menfor all of us to have an object to work tioned are not so much a feature of for the attainment of which requires musical education in the United States. our best efforts. Examinations are the public recital and pupil's concerour pest chois. Examinations are the public rectal and pupil's concert invaluable as a training for concentake their place to a large extent, and The leading concert violinists of the

ple character. They use these either in groups on the program, or as encores to their more difficult numbers. These short pieces invariably prove extremely popular with audiences, many of the hearers seeming to enjoy them best of player. This brings me to an important all, Willy Burmester, the famous Gernoint in the preparation for an examisation. A pupil will often imitate unconsciously the execution of a passage, or the interpretation of a phrase, after this character. His selections have listening, it may be several times, to been from many different sources, the his teacher's playing, when any amount of verbal explanation or mere theorizeigh superveduseless. I know of no earlier French and Italian writers. instrument to which this remark is so Quite a number have been arranged applicable as to the violin. A pupil from piano works. The following are who never hears a beautiful tone cannot hope to produce a beautiful tone ments and are played by eminent violinists the world over: Minuet, by Loeilly; Aria (Siciliana), by Pergolesi; La Complaisante, by C. Ph. E. Bach; "Pupils vary so greatly in their nat- La Bavolet Flottant, by Couperin; ural gifts that considerable judgment Gavotte, by Rameau; Gavotte, by Maris required to choose selections best tini; Minuet D Major No. I, by Mozart; Minuet, by Handel; Minuet E flat Major No. 1, by Beethoven; Arioso, by more fully. A young player with good Handel; Gavotte, by Bach; Air on the fingers, but a stiff wrist, should avoid G String, by Bach; Minuet, by Haydn; anything in the nature of a moto perpetuo (perpetual motion). Again, a Minuet E flat Major No. 2, by Mozart; pupil with a naturally free wrist, but Giga, by Handel; Tarzen Minuet, by without great flexibility of fingers, Handel; Tambourine, by Gossec; Min would do well to choose one of the net by Grazioli: Gayotte by Gossec uet, by Grazioli; Gavotte, by Gossec; Präludium, by Handel; Minuet, by Gluck; Gavotte, by Lully; Minuet, by Kuhlau; Deutscher Tanz, by Mozart; Rigaudon, by Rameau; Bourrée, by Handel; Minuet, by C. Ph. E. Bach; Air on the G String, by Mattheson; Deutscher Tanz, by Dittersdorf.

A number consisting of three or four of these compositions has a wonderful effect in lightening up the program of a heavy violin recital, and they are also very effective encore pieces. Arranged as they are by so eminent a violinist as Burmester, they are thoroughly violinistic and effective.

As teachers you must be able to analyze to the pupils the things you wish them to undertake. You must fingerings when any special difficulty communicate your intentions in the confronts them. This power of adapt- clearest and most concise words. You ing fingering, however, requires expe-rience. I have often found it helpful If you cannot do so, your pupils will to a pupil to point out various ways of have good grounds to doubt the value wereoming an awkward passage, and I of your counsel; and faith in the teacher am always delighted when an alternate is of the utmost importance. When the pupil's confidence in the master is shaken, further work becomes hopeless. PRACTICING AT DIFFERENT PITCHES. To communicate knowledge under such "In preparing for an examination I circumstances is like drawing nectar

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ACT II.

The chairs are magnificently up-

in a large chair, and beside him GENTLEMAN IN WAITING.

The Gentleman in Waiting arises.) peror is only a fine gentleman.

assenger from Venice with news

Ve are done with the business of state

on a poor musician from Salzburg with two snips of children. He calls him-Mozart and insists upon coming in.

THE EMPEROR.

THE EMPEROR

We have given our commands. (Exit the Gentleman in Waiting.)

I am so glad that you have given yourself this rest. You need some recreation, and if the child is as wonderful as the Prime Minister said, he Well, I'll show. THE EMPRESS.

(Wolfgang jumps down from the Empress' lap, and runs to the harpsichord, opens a piece of music and puts it on the rack.)

Come here, Herr Wagenseil, and see whether I miss a note.

FATHER MOZART.

OLD Father Stail had a very
Tm a poor man, Herr Wagenseil, but hard day, and he was not in a yery I'm a poor man, Herr wagensen, but hard day, and ne was not in a very I will give a florin for every note the cheerful humor when his family gath. boy misses.

Good, then I will be a hundred florins

richer before the day is over.

(Wolfgang plays, and the astonishment of the court and the composer increases every minute until the end, when there is a zvild burst of applause.)

WOLEGANG. How many notes did I miss, Herr Wagenscil.

None. It is either a miracle or there is behave like a baby Sixty-fourth Note"

some trickery here.

do better than that. THE EMPEROR. Test him by placing a silken cloth over the keyboard so that he cannot see the night." he shouted angrily, "You have beve

WOLFGANG. Fine. Let me take this lady's silk about so fast that I can hardly keep my ehawl

(Wolfgang takes a shawl from a lady's lab.) Wolfgang, Wolfgang, don't; the lady is

a Duchess. THE DUCHESS.

Never mind, let him have it, and if he can do as he says, I will give the shawl to him.
(Mosart sits at the keyboard again,

and plays. At the end of his per-formance the applause is still louder than before. Mozart arises and gives the shawl to his sister and kisses her.)

THE EMPEROR It is wonderful; he is a kleiner Hex- Rests, Accidentals-everybody enmeister, a little magician. Most children at his age are playing with only one family went out in glee.

WOLFGANG.

(Laughing.) I can play with one finger, too. Come, sister, you play the bass part and let the following formation: Father State me play the treble part of the new duet followed by Aunt Treble and Usede I composed last week. MARIA

(Bowing to the Emperor and Em-If it pleases your majesties,

piano and play. At the end the

court-ladies and gentlemen gather

around them, and the Empress

takes a golden pin from her dress

and pins it upon the little boy's

THE EMPRESS.

MOZART

THE EMPEROR.

CURTAIN

you to keep it to remember me by.

press.)

THE EMPRESS. By all means. THE EMPEROR.

(Wolfgang and his sister sit at the

WAGENSEIL

Regging your Majesty's pardon, but will

Oh, you must turn the pages for me,
a the minister from Italy be affronted Herr Wagensell, for I am to play one
be is denied an andience, and an audiof your own concertos. WOLFGANG.

It's impossible, your Majesty; my concertos are so difficult that I can hardly play them myself. Don't believe this child. He is only six years old, and he THE EMPEROR. can never think of playing difficult music

Well, I'll show you whether I can or to come to play for us often.

THE PICNIC OF THE STARR FAMILY

BY HORACE ELWOOD

(To be read at Children's Clubs) OLD Father Staff had had a very ered around him. "You, there! Quarhave been climbing all over me all day -can't you sit still for a few moments?

Look at your older brother, Half Nonsee how he sits there so comfortably

"Yes." clamored the Quarter Note, with a sigh of complaint in his voke, "but you forget that he is just twice as big as I am, and he ought to be have better."

"That's all very well, Quarter Note," said old Father Staff, shaking his head "but that is no reason why you should With that, the little Sixty-fourth Wol.FGANG.

Wol.FGANG.

Wol.FGANG.

Notes all set up such squeding and the squeeze of the squeez and get a Bar from a pile laying in the corner and go over to their crib.

been enough nuisance to me all day, jumping up and down and around and eyes on you."

'You expect us to be as still as a Rest," shouted one little Sixty-fourth Note. "Where is that boy?" yelled Father Staff, raising the Bar in his right hand, but the little Sixty-fourth Note was too quick for him; he ran so fast that old Father Staff could not catch him. Old Father Staff came back from his Run quite out of breath. "He'll be sorry," he said. "He'll miss it, for I'm going to give you a picnic to-night by the light of the moon."

With that all the little Notes jumped up and danced around in glee.
"Yes," said Father Staff, "we are going to take a night off-Clefs, Notes,

The time came, and all the Staff "Let's have a parade," said the Whole

"Fine" shouted all the others. followed by Aunt Treble and Uncle Bass. Then came the Time Signatures, and after that the Sharps and Flats, one for each key. Then came the Rests and Notes tripping along as though they had never had a holiday in all their lives. At the end came a long Train of Trills, Turns and Runs Finally they reached the woods, and And if he does not make a mistake the Major-Domo shall present his father with a good fat purse, and I shall give them both golden rings.

"You see," said he "your Fathe Staff is really getting very old. At first I was only one line, and a red line of that. All the Notes placed upon ne were called F." "My gracious," said an impudted

little Grace Note. "Will you please be quiet," sid This pin has my picture upon it. I want Father Staff, with a great deal of de

The Grace Note got in the lap (Handing the pin back to the Em-Aunt Treble and hid his face. Father I wi'll never need anything but your Time continued his story:
"Then they added a yellow line!

the red line. Pretty soon they F Here, little boy, here is a bag of gold tired of making colored lines, so the pieces. There are twenty pieces for each year you have lived. We shall want you to come to play for us often. ginning of one of my lines they with an F, and at the beginning of another

THE C CLERK

is on the Staff."

overgrown Half Note; "you mean issue of The Etude

"Would you like to see a picture of your dear Aunt C Clef?"



"Well, here she is," said Father Time, somewhat sadly. "When she sat upon my first line they used to call her the Sonrano Clef, when she sat upon my hird line they called her the Alto Clef, when she sat upon my fourth line they called her the Tenor Clef."

adays?" said a knowing, old Whole

"Of course not," said Father Staff, reprovingly, "where have your eyes been all this time?"

C Clef were three hundred years old."

ing from a pile of leaves. Leger Line, ch?" said Father Time; "I thought that it must be some little-thing like you. Don't you know that I have told you time and again that I don't know who gave me all my lines right road and this is the wrong one." or when I got them. Some say that an Italian by the name of Guido, who was born at Arezzo, added the lines. Anyhow, he started the habit of placing guide. you Notes on spaces as well as lines. This little thing, although very simple. took hundreds of years to find out. Then the next thing that happened in

Then the next thing that happened in to some imaginary person, which in the Staff family was giving you Note reality is himself. He should learn to fellows different lengths. Some say discover his errors and faults. that Walter Odington, an Englishman,

of my lines they whose all notes on one Italian by the name of Peri, who wrote ine were to be called F and all notes the first opera about three hundred come children, we are a little beyond "Was the F Clef the beginning of our time. Let us eat our lunch and get home. Look the morning is com-"It most certainly was," said Uncle ing over the hill. Look at those great spears of red in the sky. If we don't Rot I have never heard of an Aunt hurry back the old world won't have

but you had an Altir Coter.

"Is she living yet?" said a wee little could manage to get along without us some?" said the grave old Pause who had been sitting on Notes for so long. "Oh, yes; I suppose it could" said "Ves: she is living in some music Father Staff, "but what an awful place vet," said Father Staff, "but we rarely the world would be if there wasn't any

#### WHO ARE THEY?

BY DANIEL BLOOMFIELD,

THE following are the answers to the "Oh, I've often stood there," said an puzzle game which appeared in the last

> Wolfgang Amadeus Mozart Richard Wagner.

3. Giacomo Rossini. Giacomo Mayerbear Giuseppe Verdi,

6. Richard Strauss. Hugo Wolf Felix Weingartner.

9. Carl Goldmark, to Josef Handa Johann Sebastian Bach.

Robert Franz/ 12 Franz Schubert

14. Robert Schumann Hans von Bulow 16 Hactor Barling

17. Charles Gounod 18. Ludovic Halevy. 19. Georges Bizet.

20. Frederic Chonin

21. Peter Ilvitch Tschaikowsky. 22. George Frederic Handel.

23 Edward Macdowell

24. Palestrina.

"LEARN TO TEACH YOURSELF."

BY DAVID T. RUNKEL.

If the student of music would fasten "What I want to know is, when did the above four words firmly in his mind, you get your five lines?" he would appreciate how much they "Who asked that question?" asked would be of assistance to him in reaching the goal of his ambition. I have always tried to have the student thoroughly impressed with the significance of this idea. It is the student who is the real teacher after all. His teacher is but a guide who points out to him the different roads to travel and says to him, "This is the Now, take the right road and you will reach your destination. It is then for the student to follow the directions of his

He should learn to act as a teacher to himself and correct himself with the greatest of care. While practicing he should imagine that he is giving a lesson

The practice period is really of as much The practice period is ready of as most the first to do this, and others importance as the teacher's lessons. The Musical Games say that Franco of Cologne, who was papil is with the teacher only one or and Puzzles. By a Netherlander, or Dutchman, did it, two hours of the one hundred and sixtybut it was so long ago that I don't eight hours which make up a week. It is believe anyone really knows the truth what he does during the one hundred and sixty-six hours which counts much. How long ago was it," said the course, a teacher is always desirable, but the best teacher in the world can do noth-"Only about seven hundred years" ing with the pupil who does not practice

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**姚光源光源光源光源光源光源光源光源** 

The Wonder. Last month we The Male Choir.

placed on spe-Both by W. T. Giffe. cial offer a w by Mr. Giffe, called Easy Anthems. We made men-

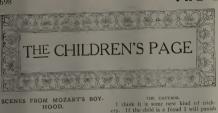
tion that the work would only remain on special offer for one month, and we, therefore, withdraw the offer of last month, and in its place will offer the two works, The Wonder and The Male Choir, by Mr. Giffe. We have purchased the entire catalogue of the Home Music Company, who have been the publishers of Mr. Giffe's works, and, therefore, there will be an offer made every month of one or more of his works until the entire catalogue has been offered.

The two works we have to offer this month are The Wonder, which is a work for singing classes, high schools or colleges. It contains the rudiments of music as well as a reco ular course through the keys, with illustrations. The work can also be used for the opening of chapel, as it contains a large number of hymns. It also has selections for concert purposes For this month this work may be purchased for 25c., postpaid. This is Master Rules for The condensed ex- about the cost of binding and printing, Successful Piano perience of many and those who are interested in sing ing classes can ourchase this work at

ers and performers this nominal rate. The other work we have to present is The Male Choir. These selections Kullak, Deppe and others boiled down are all of a sacred order and are within the range of the average male choir: This work has met with great success wherever produced. There are many of the old-time favorites for male choruses in this volume. The extreme compass so often found in male chorus works has been avoided in this work. The harmonies are dignified and appropriate. We recommend this work to anyone who is interested in male other leaders have helped to make this choirs. For this month this work can be purchased for 25c. It will be bound book that a teacher may place in a in cloth.

> The Standard History of A first his-Music (just published), tory for students of all

ages. This new work by James Francis Cooke, the editor of THE ETUDE although primarily intended for children and for young folks, was found upon completion to be equally suited for adults commencing the study of musical we willssend you a copy for the sum-price of ioc. The book contains por-traits of all the famous contributors length, has over 150 illustrations, and and is positively the best thing of its is the most comprehensive, practical and concise first history of music in print. The demand for this book has and Puzzles. By is in press you publication in the book class. Teachers Daniel Bloomfield. may secure a copy realize the necessity for such a work for 15c. It is a and three editions of the book were book you will need at once when the bought up prior to publication. It may recital and club season commences. be used in class work by the teacher, You have no idea how handy it is to in private teaching, in club work of have a little book like this about when both young people and of adults, as a planning musical social events. You book for music lovers, or as a gifthave the advantage of the experience book for musically interested young



the father, but if he is genuine we must (Enter the Gentleman in Waiting,

followed by Leopold Mozart and his two children.) His Majesty, the Emperor of Austria, gives audience to his subject, Leopold

(Father Mozart approaches and bows deeply as does the little Maria, but Wolfgang stands awe-struck, looking at the Empress and the Emperor, and forgets to

THE EMPRESS Why do you stand there with your

WOLFGANG Please, are you the Empress?

EMPRESS.

So you thought that the Emperor was going to be some awful ogre, ch?

wealthy subject from Graz. He wolfgang.

If beg your Majesty's permission to Yes, but I shall not be the least bit a new monument to the memory afraid of playing before you, and I'm. sure that I shall love you.

(Jumps up in the Empress' lap

and puts his arms around her

Wolfgang, Wolfgang, what are you

THE EMPRESS. (Kissing Wolfgang.)
Let him alone, he's a dear little boy

WOLFGANG. Where is Wagenseil? THE EMPEROR.

I am here your majesty.

(Holding up his hands in amazement.)

WOLKGANG

of my lines they wrote a C. This was Double Bar, you are still younger. An on another line were to be called C. years ago, found you out—but come Then they called these letters Clefs."

Uncle Bass Clef?" Bass Clef with much pride,

"But I have never heard or au avanable in a law any music to-morrow and that would C Clef." said a thny Sixteenth Note.

I suppose now Assul C Clef." "Don't you think that the world "Don't you think that the world th

see her. The players upon some of the music in it." her at the beginning of certain lines. Whatever line she is on is sounded by the player just the same as if that Note were the first C on the first leger line shove the Staff, when your Uncle Bass

"Precisely," said Father Staff

"Yes," shouted every one.

"Is she ever seen in piano music now-

"But where was Aunt Treble all these

years?" said an uneasy, little Accidental. "My goodness," said Father Staff, "did you get here? Why, I've been looking for you all day. Your Aunt Treble did not come into existence until your Uncle Bass and your Aunt

THE FIVE LINES.

Father Staff. "I did," squeaked a little voice com-

about the matter." Double Bar?

muttered old Father Staff, "but you intelligently and carefully.

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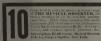
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#### PUCCINI ON "MELODY,"

with him I was greatly pleased. Frau "In the operas of twenty years hence, Pachler, wife of that Dr. Pachler whom includy will reign supreme, as it has have already mentioned in connec- always done-and melody is essentially ion with my opera of "Alfonso and Es- Italian. You can almost say that it trelle," sent me such an urgent little was born in our country. note that, feeling assured of its sin-"I know and appreciate fully the ef-

my reply to her cordial invitation:

Your most obedient servant,

by our charming hostess and her hus-

band, and had a very memorable visit.

when I tell you that up to this time

I had never given a concert on my own

to be very successful in any material

way. Finally my friends, who thought

more for my temporal good than I

did myself, prevailed upon me to give a private concert. Accordingly, on

March 26, 1828, I gave one in the Hall

of the Musikverein, the program con-

sisting entirely of my own composi-

tions. So brilliant was the success of

before the end. But I will not sadden

my own account, but of my music some

one says I possessed "fluency, depth,

sweetness, and variety of expression,

unhounded imagination the happiest

thoughts, and never tiring energy." Dear me, that is a favorable opinion.

As for myself I am once I shall live

as a writer of some of the most in-

spired songs on record. Well, you

earth, you have gone with me in re-

trospection over many years spent

there and you can use your own judg-

a man and a musician. Suffice it to

Your sincere friend.

necessity of reproducing compositions

by performing them. If it were as easy

to read music as it is to read books.

ular as Schiller's poems.-Ferdinand

FRANZ SCHUBERT.

my second state sublime

of my final sufferings.

FRANZ SCHUBERT."

ment of respect,

erity, I readily accepted. This was forts of the composers of the so-called new school. I am interested in Richard "Most Gracious Laby: Although I Straus" work, and I admire Debusy's am at a loss to account for any deserv- 'Pelléas et Mélisande' for its intense ing at your hands, the friendly invita- originality; but atmosphere, weird comtion forwarded to me in a letter sent to binations of sound and endless recita-Jenyer and without ever supposing it tives are not everything in music.

will be in my power to make any kind of return for your kindness, yet I cannot but accept an invitation which will
feel that the 'Meistersinger' and 'Parsinot only enable me at last to see Gratz, fal' are treasures that are not likely to the praises of which place have become be discarded. At any rate, melody will so familiar to me, but will enable me to always hold its own.

have the honor of becoming acquainted with you. I remain with every sentipeal to the masses. I will have nothing to do with intricate problems of musical mathematics, with mixtures of noisy and uncanny sounds, which by their weird complexity are bound to bore the We were most hospitably entertained most enduring music lover. Music must appeal to the heart, move, thrill, elevate it, and it must be simple and Perhaps you will be greatly surprised direct enough in its beauty to be under-

account. Many of my compositions, My advice to young students is, to especially my songs, had figured on concert programs and generally I cultivate their ears and strive to obplayed the accompaniments to the lat- tain beauty of expression in what we ter, but that was the extent of my pub- term phrasing. It is the real beginning ic appearances. I was too modest and of greatness as a performer .- H. Von too indifferent to my own interests ever Bülow.

> PUZZLED Hard Work, Sometimes, to Raise Children

Children's taste is ofttimes more accurate, in selecting the right kind of food to fit the body, than that of adults, Nature works more accurately through this affair that a repetition was decided the children.

apon. But this was fated to be my A Brooklyn lady says: "Our little first and last concert. My last days boy had long been troubled with weak digestion. We could never persuade were very near at hand. My last song "Die Taubenpost," (The pigeonhim to take more than one taste of any post) was composed only a few weeks kind of cereal food. He was a weak little chap and we were puzzled to your fresh young hearts by a recital know what to feed him on

"One lucky day we tried Grape-Nuts. I will not be so vain as to say it on Well, you never saw a child cat with such a relish, and it did me good to see him. From that day on it seemed as though we could almost see him grow. He would eat Grape-Nuts for breakfast and supper, and I think he would have liked the food for dinner.

"The difference in his appearance is something wonderful.

know now how I suffered while on foods of any kind, but he became very "My husband had never fancied cereal fond of GrapeNuts and has been much improved in health since using it.

We are now a healthy family and ment in making an estimate of me as naturally believe in Grape-Nuts. "A friend has two children who were say that now in my home beyond the formerly afflicted with rickets. I was veil, I am conscious of the position satisfied that the disease was caused by

as a composer accorded to me on lack of proper nourishment. They earth, and my sufferings while there showed it. So I urged her to use grieve me no more. I am indeed in Grape-Nuts as an experiment and the result was almost magical. They continued the food and to-day both children are well and strong as

any children in this city, and, of course, my friend is a firm believer in Grape-THE main defect in music is the her eyes every day. Nuts, for she has the evidence before

Read "The Road to Wellville," found in pkgs. "There's a Reason." Ever read the above letter? A new

Beethoven's sonatas would be as pop- one appears from time to time. They are genuine, true, and full of human

## ANSWERS TO **OUESTIONS**

Filited by LOUIS C. ELSON

A The end of "Thus Spoke Zarathus—
by Blekard Strunes, in it wo different,
by Blekard Strunes, in it wo different,
by an encomposer, is practically in three
by at use composer, is practically in three
by at the same time. "F. B. T." is quite
an ender the classical masters would have
ender amount in the control part of the
control of the control of the control
and the Beethorn said—"They'ren when
print under the Beethorn said—"They'ren when
print under the they are the control
and beautiful.

reass beautiful."

Q. Is it true that in the earlier forms of keploard instruments the present-day will keps were block and the modern black by while? (C. T. S.)

by exitef (C. T. S.)

1 It was true of some (not all) Spinets,
Empsisords, Clavichords and Virginals. In
the great collection of musical instruments
as the South Kensington Museum, in London sevent examples of this may be seen.

of the south Kenslagion Museum. In Longia (By or there to many reports of most of a cortain half for instance, of substrate land for instance, or substrate land for the superstant of the dots, and the substrate land for instance, or substrate land for in

sense accepted by modern players, of over-story, or us to a difficient, or to the sense of the s

sing, "a turge," or Lyell's "Cavesing," of 1 select an adortisement referring
me isolated ordered order is which
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All depends upon the key of the trum-al depends of the trumpet in B flat trumpet in B flat trumpet in B flat trumpet in Company for a la flat cornet, but if a trumpet in the construction of the construction of the con-pany for a cornet in B flat or E the Theorem the Company for a cornet in B flat or E

# horn" and most of them are now made in 1 and other pitches are sometimes used, part of the pitches are sometimes used, part of the pitches are sometimes used, passages as a pitch a pitches are sometimes used, passages and passages are considered to the passages and passages are part of the pitches are part of the pitches are part of the pitches are passages and passages are passages are passages and passages are passages and passages are passa

Q. What dance form in triple time has the accent on the second beat? (A Reader.) A. The Sarahande has often such an accent. The Gavotte has an accent on the third and so has the Mazurka.

cells and sure full name and oddress, it is a superior of the suscered when it is has a sure cells. The sure of the sure cells are specied.

It is a sure of the s

Q. Is there any rule by which the fenetiof a pause may be determined? (R. v. W.)
A. There is none. Some books lay down
the rule of doubling the value of a rest or
note with a fermate sign against it, but
this is not generally followed in solo or orchestral work.

chestral work.

O. Is there any instance on record of any marketing of the first runk being also a man marketing of the first runk being also a man marketing of the first runk being also a first runk being also a first runk being a first run

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ot send songs, organ pieces, violin

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SCHUMANN'S LOVE FOR DANCE the crowd, but with wonderful effect, all MUSIC.

In a list of composers of dance music, few would include Schumann, yet he wrote a good deal of it. As a youth he was passionately devoted to dancing; in his letters he often speaks of it, commenting, for instance, on the different way Heidelberg girls dance from the girls in Zwickau, his native town. When he was a student at Heidelberg, he used to entertain his friends by playing Weber's "Invitation to the Dance" and commenting on the music. "Now she is talking," he would say at one place; and at another: "Now he talks-that's the man's serious voice; now they are both talking, and I can hear distinctly what they are telling each other."

That was the key to his own idea of dance music-not a mere melodic and rhythmic aid to dancing, but a ball scene, introducing the lovers and their caressing words. Before him, Schubert had introduced the Vienna waltz into musical literature, and Chopin the Polish dances, but neither of them had introduced the personal love affairs of the dancers. On the other hand, Schumann's pieces are like Chopin's in this, that they are not intended for the ball room Dance rhythms are, indeed, used, but merely for the purpose of telling a love story. Schumann was a good deal of a flirt, and in his musical ball scenes he tells us all about Nannè, Liddi, Meta, Clara, and the other girls who fascinated him for a time. Not only his "Balls-zenen," but his "Carnaval," "Faschings-schwank" and "Papillons" (which, as he himself explained, is based on the great ball-room episode in Jean Paul's "Flegeljahre"), gain a new interest when those who play and hear them are familiar with these facts.

Concerts would be much more popular if musicians and music-lovers paid more attention to the personal and poetic sides of compositions as revealed in biographies and other books.-H. T. Finck in the New York Post

#### THE STORY OF A FAMOUS HYMN.

It was in the night of April 25, 1792 when war against Austria had just been Magyar music reflects first, the bright, declared, that Rouget de Lisle, then a spontaneous spirit of the race, and then captain in the Strassburg garrison, wrote "The Marseillaise," which he entitled laughter. No doubt, many of the Irish "War Song of the Army of the Rhine." national airs belong to crepuscular peri-Was bong of the stand of the standard of the s local volunteers at a banquet given to so noticeable in them. them at Marseilles by volunteers belong- There is, likewise, a weirdness about ing to that town, and so it was called "The Marseillaise," whereas the name somewhere hard by at their genesis. The

Oddly enough, we are now being told there are many tunes which conjure up that few Frenchmen have an accurate visions of the supernatural, of sprites knowledge of their national hymn, with with evil purpose, and elfins only misthe exception of the first and the last chievous. Of warlike songs there are stanza, which, by the way, was not writ-ten by Rouget de Lisle. Take a score ple; there are practically no rallying of persons at hazard, put them to the songs, such as are found in the cate Price, 20 cents test, and the fact will be clearly demongories of England, Scotland and Wales.

strated. It is interesting to learn that The nearest approach to the martial the last stanza, which is the best-known vein lies in "Oh, for the Swords of For after the first, was composed by the poet mer Time!" "The Minstrel Boy," and October 14, 1792.

When Rouget de Lisle, who had re- all minatory or boastful. When Rouget de Lase, who had re-tired to Choisy le Roi, felt, on a lovely To say that some of the lesser-known June morning in 1836, that he had not folk-tunes of Ireland are more beautimany hours to live, he was heard to mur- ful than those popularly known would mur, "I know that the end is approach- imply that bad judgment had been exermar. I know that the clus is approaching. I have made the world sing, and I cised in segregating them for spetul am about to die." Hearing that the end favor. No one will context the change of the t am about to die." Hearing that the end was near, people flocked during the day to the house, and when evening came the doctor had the windows of his chamber Minutel Boy." "The Harp That One." THEO. PRESSER CO., Philadelphia, Pa. a song, sung in almost hushed tones by -From Music.

the same. It was while "The Marseil-laise" thus softly reached his ear that Rouget de Lisle passed away.-London Telegraph.

THE MELODIES OF IRELAND

Ir is well to start with a predication. There is no nation under the sun which has so rich a treasury of folk-tunes as national airs, are proud of them, and cling to them as an inalienable legacy. The masters of music come along, and because they have no invention of their own, fall upon and rifle the traditional odes and what-not. You can't blame these people; rather you should admire their discernment and their resourceful-

There is precedent for this treatment of homely airs. Chopin weaved round the folk-tunes of Poland the ineffable beauty of his genius, the wealth of his musicianship; Grieg found material to his hand in the traditional airs of Scan dinavia; Brahms, in the old German things in the old negro melodies sung, played, and whistled in the Southern States of America. Mackenzie and Hamish McCunn have found similar clay for their musical pottery in the "auld Scotch sangs," and have wrought them into orchestral pieces of consid-

It was well for Ireland that she had a singularly gifted lyric author in Tom Moore, for without that little gentleman we should have remained in ignorance of many beautiful airs to which he adapted verses both grave and gay eminently singable. Moore played on more than one string; he knew how to employ the whole gamut in a manner at once injaginative and refined. And, as has been said, it is due to Moore that we have so fine a collection of Erse folktunes. They are very varied, not only in melodic structure, but also as to the Irish mind, with its sudden flashes of gaiety alternating with moods of depression; in the same way that the sadness that is so near to their

Strassbourgeoise" would have been Irish peasant seemed always to like to indulge his superstitions; consequently Louis Dubois for the civic festival of "Go Where Glory Waits Thee" ("Maid of the Valley"), but none of these is at

opened, and then, in the cool air, arose and dozens more, but—there are others.

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or to teach when I know I am using review the same grade under the pre-the music that has been carefully selected tense of new and more difficult music; as yours always is.-Grace Cox, Indiana.

THE BEAUTY OF IRISH FOLK MUSIC.

[Dr. Ernest Walker, an English author, has paid the following glowing tribute to Irish music. Dr. Walker was born in Bombay in 1870, and his degree was conferred by Oxford University.—Editor's Note.]

Few musicians have been found to question the assertion that Irish folk Received "Singer's Repertoire," and music is, on the whole, the finest that would recommend the book to any one exists; it ranges with wonderful ease desiring vocal selections, classical and over the whole gamut of human emomelodious. Indeed, all of THE ETUDE tion, from the cradle to the battlefield. music is varied so as to suit all tastes.— and is unsurpassed in poetical and artistic charm. If musical composition THE ETUDE has been a great source of meant nothing more than tunes sixteen The EVIUS has been a great source of solidoment to me during the past year bars long, Ireland could claim some of the very greatest composers that have ever lived; for in their miniature form the best Livit to the local Li Received Jos. Lows for the best Irish tolk tunes are gems or for four hands. I am a young teacher, absolutely flawless lustre, and though,

Nearly all Irish tunes show a peculiar gling music very satisfactory.—C. sensitiveness of feeling; it is true that frequently they do not seem emotion-Am much pleased with "Singer's Re-An had peess and out words of any kind are full of subtle "Six Melodious Studies," by Doring, vitality which can give delicate and are not only useful technically, but very distinctive sparkle to more or less huinteresting and musical.—Martha Carson. morous dance measures of no par-I am greatly pleased with "Town and ticular melodic loftiness, and also rise Country Suite," and think it an original to such strains as "It is not the Tear." and interesting work, and the typography a wonderful example of what can be excellent .- Wm. I. Warner, New Jersey. crowded into a restricted structural Grade VII, "Standard Compositions," scheme, or "If all the Sea were Ink," is fally up to the former volumes. A a magnificently majestic and solemn must excellent selection of higher grade work—Florence Russell Kirk, New Jer.

Sword by His Side" is exactly suited. After all, for sheer beauty and melody lenjoy THE ETUDE, and could hardly the works of Mozart, Schubert and the get on without it.—Presentation Nuns, Irish folk composers form a triad that is unchallenged in the whole range of I wish to thank you for the prompt the art; deeper tunes have been writattention always given my orders and the ten by still greater men, but these particular inspirations show a flawless business relation with your house has spontaneity of atterance, an instinctive feeling for loveliness and dignity of pleased to renew the same next fall.— hrase as such, that we do not find the Florence Lachlison, Georgia.— clsewhere in anything like the same

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> Develop any special talent in a pupil, Don't give too many pieces to a child.

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"all live ever had offered to me.—Mary

"all live ever had offered to me.—Mary

"all have had been a pupil lacks confidence in

himself, give him slightly easier music;

be him take it at a slower speed and Sile Plan has helped me. It is a pleas- let him take it at a slower speed and

(Continued on page 708)



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Remember that it takes more than be one telling to impress ruless none.

(Continued from page 707) this will tend to give the pupil re-

this will tend to give the pupil re-assurance, and encourage him. It occasionally pays to be hard and severe—even cross. Do not let things run too smoothly. Above all, don't let

After having taught your pupils a

the one telling to impress rules upon children etc

## New Publications

Some Musical Recollections of Fifty Years. By Richard Hoffman, with a biographical sketch by his wife. Published by Charles Scribner's Sons. Price, \$1.50,

lespite the fact that his work, reputation and income came almost exclusively Pupils of E. R. Kroeger, from American sources. His services to nusical art in America, particularly New York City, were of very great value. He appeared with the New York Philharmonic Orchestra as solo pianist upon thirty occasions, many times playing without remuneration. He knew many of the foremost musicians of his time, and was particularly well acquainted with the great virtuosos. The reader will find much that

The author of this work, the son of the noted musician, Karl Klauser, was one of the most profound, original and philosophical of American musical inkers. He was born in 1854, and died in 1907. Stated as understandably as possible, his contention was that our harmonic system is really founded upon the tones embraced in the notes used in proceeding diatonically from the dominant to the seventh above (in the key of C-, G, A, B, C, D, E, F), rather than upon the tonic scale. According to his theories the harmony systems of the past are all in error. The way of the innovator is always hard, particularly an innovator with the sincerity and profundity of Julius Klauser. Whether his system is right or not, he has not, so far as our information goes, left a work which could be placed in the hands of the average student of harmony and lead to a practical knowlband of the workings or the composition of the workings of the workings of the composition of the compositio edge of the workings of harmony and composition. Perhaps if Klauser had

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run too smoothly. Above air, don't expourself or your pupil get into a rut.

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Head (1 Fink: School March, Rower A May
Day (1 hold,), Realburit, Sone Fay, Hong,
(6 hole,), Keelling: Robin's Return, Phage;
The Dright Pour Service Head,
(7 hold,), Keelling: Robin's Return, Phage;
The Dright Pour Service Head,
(8 hold), Keelling: Robin's Return, Phage;
The Dright Pour Service Head,
(8 hold), Routing Head,
(8 hol

met. Mr. Richard Hoffman came to America Mr. Richard Hoffman came to America Bendo, Begrr, Manuku, Heim; Nocuman, Mr. Hoffman was an Englishman, baving been born in Manchester, May 24, MacDowell; To the Sca, MacDowell; To the Sca, MacDowell; Bendon, Braham, Dance (for 2 Bandon), Braham, Braham.

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particularly well acquainted with the great virtuoos. The reader will find much that is of lively interest in Mr. Hoffman's recollections.

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BY CHARLES E. WATT

WHEN an old, experienced teacher tells his pupils that only one student out of a thousand really practices correctly and to the best possible advantage, these same pupils elevate their eyebrows, shrug their shoulders, and calmly go right on in the old way.

As matter of fact, this teacher was absolutely correct. In the practice and in the study hours of almost every pupil there is lacking one great element which is positively indispensable to real success. It is an attribute which every really great artist has possessed since art began, and the name of this virtue is THOROUGH NESS.

In a recent article in THE ETUDE a writer has said, "The great Leschetizky method is nothing more than absolute insistenc upon thoroughness." This is true, not only of the Leschetizky method, but of every other method. All that any method can do is to help the pupil in the acquirement of conscious control of certain muscular movements, and these can be acquired only by concen-

Concentration, if absolute, will not only appraise the pupil when the de-sired end is really attained, but it will as well have fixed the striven for idea so firmly in mind that it will stick there indefinitely.

#### LEARNING THE SCALES.

Take a scale for instance. First of all, the actual tones should be memorized through complete analysis and the actual building up of the scale from a perfectly understood formula. Then, a picture of the scale as it lies on the keyboard should be acquired by touching the correct keys silently and by viewing the scale as a whole separating it mentally from all extraneous keys. Then, the rule of fingering should be memorized and the exact place of the fourth finger in each hand should be known absolutely. After this, the coron the keys, extending through at least two octaves. Now, the mental picture is complete, and the student is ready to apply the finger and thumb technic which he knows to be essential to a scale, and so when he begins to make touch each key in the proper way, but he should listen alertly and his ear should insist upon an absolute equality of the tones from one end of the scale to the other. All these details should be kept in mind, and the scale practiced until it is really a scale; i. e., a succession of keys played in absolutely

correct technical manner. How different this from the ordinary scale practice of the child where the whole work is done by ear and the fingering by guess, and where, after a dozen repetitions of the work, the real scale is just as much a stranger to the mind and the fingers as before the practice was begun.

And so every bit of technical work

should be practiced. First, the theo-retical idea, deduced through correct analysis, then the mental picture as ap-plied to the keyboard, and, last, the correct tone as evolved by applica-tion of good technical principles.

If this is necessary in technical exercises, scales, arpeggios, etc., how infinitely more important it must be in pieces-compositions supposed to embody a thought, a mood, a personal

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## THE LATTER DAYS OF GREAT MUSICIANS.

THE LATTER DAYS OF GREAT
MUSICIANS.

There is something curious in the fact
that Bach and Handel should have been
blind at the end of their long and
stremuous lives. Both of them worked along similar lines in their method of has ever assailed any musician at any composition, yet produced results as time, but lived to see his theories accomposition, yet produced results as time, but need to the diverse as the two poles, for, notwith-diverse as the two poles, for, notwith-erspanding the constrainmental nature of the died in Venice at the age of seventy, standing the contrapuntal nature of the works they produced, neither was in and probably created more commotions the least influenced by the other. Yet in his lifetime than any musician who they were contemporaries, and both ever lived men of sturdy temper and dominant personality. But while Handel chose PROBABLY to work out in the open, as it were, of modern times was the subject of so very much of a man among men, Bach much recrimination as Richard Wagwas content with the obscure life of an ner. Like most innovators he suffered organist in a small country town. They all the penalties which seem inevitably

never met each other. Beethoven's last days were spent in fogies and narrow-minded young ones, comparative peace, though "peace" is who are too deaf to recognize the voice not a word which can readily be used of genius when they hear it. In Wagthe world knows, he was deaf for the world knows, he was deaf for the greater part of his life, and never heard his most inspired music as it really sounded. When on his deathbed, he declared that it was hard to leave just as he was on the threshold of many new discoveries in the realms of musical

Mendelssohn hardly lived long enough to have any "latter days." Like Schu-bert, Mozart and Bellini, he flashed through life, seemingly with no other thought than to produce music. His end was hastened by the death of his sister, with whom he lived in the closest bonds of sympathy all his life. Mozart and Schubert both ended their days in poverty. Theirs is the saddest story in music. The latter days of Schumann, MacDowell, Bellini and Smetana were obscured by mental trouble.

CHOPIN AND WEBER.

Chopin and Weber were both the vicims of consumption, but while Weber's last fight for life was spent in an effort venge themselves by trying to anni-hilate it. \* \* \* There is as much to leave provision for his wife and (he died in London, at the home of Sir George Smart, away from his wife), Chopin was comparatively ashes." wealthy, and was nursed by some of the most distinguished women in Paris at the time of his final illness. Grieg also died of consumption, but his life was long and fruitful, and passed amid the most pleasant surroundings,

Haydn lived a long, tranquil life, and ing in tone," and "epidemic of harmonic except in the early days had few tronexcept in the early days had few troubles to disturb his sheltered existence. His main trouble was his wife, who proved to be a cantankerous soul. Verdi lived to be nearly ninety, and composed some of his finest music within a few years of his death. He was the son of a poverty-stricken innkeeper, but lived to be created a marquis, and his latter days were spent on his country estate in great simplicity, but with no lack of means to gratify nis whims. He was a great breeder of horses, and took a keen interest in stable matters. His only trouble seems to have been avoiding the many singers who came to him for commendation. On this account the only piano in the house was kept in his bedroom, as there was no other place in which he felt free from disturbance. Liszt's final days were spent in great comfort and ure was to instruct others in the art of

poet than Beethoven!" FINISH every day and be done with it. You have done what you could. Some blunders and absurdities no doubt crept in; forget them as soon as you can. Tomerrow is a new day; begin it well and serenely, and with too high a spirit to be cumbered with your old nonsense.

After a life spent in storm and stress,

CRITICISMS OF WAGNER.

PROBABLY-almost certainly-no artist

to be exacted, by conservative old

was more vituperative than usual, on account of the fact that Wagner him-

self had a great talent for making him-

self unpleasant, and replied to his critics with remarks that got beneath their

sensitive skins and exasperated them

beyond measure. In no country was

he so severely criticised as in England,

favor. Among those of the remarks

made about him by English critics were the following: "We hold that Herr

Richard Wagner is not a musician at all,

but a simple theorist who has aimed a

blow at the very existence of music.

\* \* It is clear that he wants to

He can build up nothing for himself.

He can destroy but not reconstruct.

\* \* \* Look at Lohengrin! It is

poison-rank poison. Who are these men

that go about as his apostles? Men like Liszt-madmen, enemies to music

and conscious of their impotence, re

difference between Guillaume Tell and

Among the choice expressions

Lohengrin as between the sun and

used by authoritative critics at the

period to describe Wagner's Ring were

"musical slime," "sea-sick harmonies,"
"rancid music," "paroxysms of musical
nervousness," "delirium tremens in

music," "hell noise," "pestiferous rant-

the clubs where literary and musical

lights gathered, and among all these

abusive speeches were occasionally mingled remarks which deserve to be

At a dinner given by a well-known literary man in London, an equally well-

known author and correspondent was

most enthusiastic in his praise of Wag-

ner not only as a composer but as an

author. For the most part his remarks

were received with amusement rather

than credence. "I believe," said this

gentleman, "that in years to come Wag-

ner will be ranked above Beethoven

and Schiller." "I quite agree with you," responded Alma Tadema, the fa-

mous artist, who was present on this occasion. The author was delighted at

this enthusiastic and unlooked-for sup-

port. "For," continued the painter, "no

one can deny that Wagner is a finer

musician than Schiller, and a greater

recorded for their own sakes.

upset both opera and drama.

where Mendelssohn was then in high

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And they found it next day on the spire."

Mr. Krusty-Something should be done to improve the present method of dancing. Dancing nowadays is nothing more than hugging set to music His Daughter-They might cut out the music.

With his parents a small boy attended a religious revival and was greatly im-pressed by the vast amount of singing. "Did you understand the sermon?" he was asked. "Do you know what that was

"I didn't know what the minister was talking about," he replied, frankly, "but I guess he spoke because he thought the singers needed a rest."-New York

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"The patient accepted this advice. He even bought two front row tickets and took the doctor with him. "As the two men sat side by side the patient, when the din was at its very loudest, shrieked in the doctor's

ear:
"'Doctor, oh, doctor. I can hear' the glad cry.

patient repeated. 'I can hear again!' "But the doctor sat cold and impassive. He had become deaf himself,"-New York Telegram.

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Second Pater (wearily)-Yes, but she delivers it by the pound.

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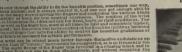
given to you in your own home By William H. Sherwood

In our past advertising we have talked about these lessons and weekly tests, told an our past autoritising we have talked about these lessons and weekly tests, told what they had done for others and would do for you, and have quoted the opinion of others regarding them. Now we are giving you a glimpse of the lessons themselves —just a brief glimpse, because of space limitations—and printing on the opposite page a complete Synopsis of the subjects covered by the Course.

Extracts from the Lessons on Correct Position and Movements for Acquiring Technique, Touch, Etc. and that you give your beginners a correct foundation so far as the positions of handa, flagers, wrists and arms at the Below we show some perfect, carefully-posed pictures of Mr. Sherwood's hands at the keyboard.







Extracts from a Lesson on Interpretation and Expression Instruction and Preparatory Exercises for Playing "From Strange Lands and People" by Schumann.

# Synopsis of the Course

Piano by Wm. H. Sherwood

The following subjects are included in the Piano
part of the course:

Accent Arpegios, Staccato Passages. In Canon and Counterpoint Melodic Harmonic. Rhythmic. Notes Suspens 28, Syncopetions, Fundamental Basa, Rhythmic Impulses. Teaching mater. 4.

Médelle, Harmonie. Rhythinde. Notes Baupene. "In Evroise troit, peur le present en et which to introduce risito Arpeggio Playing Te students ceurse. Preparatory movements mules for Acent for Arpegio Etudents ceurse. Preparatory movements mules for Acent for Arpegio Etudents ceutre. Preparatory movements mules for Acent for Arpegio Etudents Ceutre. Preparatory movements of Cramer, Tausig and Clementi Studies Preparatory movements of the Cramer, Tausig and Clementi Studies Proparation of Indexes for Proving action with clipping energy of fugers. Preparation of Indexes for Indexes for

plyrice. Teaching material.

Different Touches forearm, etc., forearm action of hand, wrist, fingers, Different Touches forearm, etc., forearm action with itself mare central in mode as and fingers, except to the control in mode as and fingers. Combined forearm and finger scretises. Hand settles from the wrist. Except. Combined forearm and finger scretises. Hand settles from the wrist. Except. Combined forearm and finger scretises. Hand settles from the wrist. Except. Combined forearm and finger scretises. Hand settles both in load and self playing. Stroking the keys. All the above littles with the combined of the combined forearm and the

Teaching material.

Ear Training to recognize and obtain good tone quality. How to recognize pitch. The art of listening. Mental conception of melodics. Mentally recognizing harmonic progressions and changes of keys. Teaching material.

represented and changes of keys. Teaching material.

Expression and Interpretation Fundamental principles of Expression and Interpretation Fundamental principles of the nested of dusting compositions from the first the control of t

Physical Exercises for the Development of the Muscles Used in Piano Playing the arm from the Muscles Used in Piano Playing the arm from the Muscles Used in Piano Playing the Land Control of the Control

Scale Playing The proper time at which to introduce scale playing into a student's course. Preparatory movements for The construction of. Fingering of. Formulae for

Technique

Hand and arm movements. Up and down movements Lateral movements Correct positions at the plano of body are all illustrated with photographs of Mr. Sherwood's hand, at the plano.

reaching material.

Time counting alead. Different tempos and drythms. Time of triplets:

sproggithurs, grace notes, turns, trills, different values of notes.

Recessity for understanding and governing strict time as a foundation for taking liberties artistically and logically with rhythm. Tempo Rubato.

#### Harmony by Adolph Rosenbecker and Daniel Protheroe.

The following subjects are included in the Harmony section of the course:

Modulation Augmented Intervals
Augmented Sixth Chords
Augmented Triads
Auxiliary and Passing Notes Motions of the Voices Musical Analysis Ninth Chords Orchestration Organ Accompaniment Writing Ornamental Tones Ornamental Tones
Parallel Keys
Pedal Point or Organ Point
Passing Notes
Piano Accompaniment Writing
Primary Triads
Rudiments of Harmony Connection of Trieds Connection of Chords Composition Dominant Forms Related Keys Doubling Eleventh, the Chord of the Resolution Sequence Writing Form, Musical Formation of Scales Four Voice Writing Seventh Chords Song Writing Suspensions Secondary Triads Secondary Sevenths Fugue Hidden Fifths and Octaves Harmonizing Melodies Sound and Pitch Intervals Spacing Tetra Chords and Scale Formation Intervals Inversion of Intervals

Inversion of Chords Theory of Tone Interchange of Major and Minor Harmonies Keys, Major and Minor Transposition Triads Triads
Thoroughbass
Tonal Analysis
Vibrations Minor Scales Voice Leading

Weekly Examinations or Tests Tests or examinations are conducted each week on the lessons.

This intimate contact between pupil and teacher helps to make the

Diploma

At the conclusion of the Course you receive a Diploma signed by Mr. Sherwood, Mr. Rosenbecker and Mr. Protheroe.

Degree
All the work done in the Course is credited on our requirements for the Degree of Bachelor of Music.

Guarantee As our method is new to many people, we give an absolute guarantee of satisfaction with the Course or refund your money.

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